"Adulting": Coming of Age in 21st Century America

Fall 2016
ENGL1101 - Course Syllabus
School of Literature, Media, and Communication
Writing and Communication Program

Class Meeting
Section C2: MWF 8:05-8:55am, Skiles 314
Section J5: MWF 10:05-10:55am, Clough Undergraduate Commons 131
Section B2: MWF 11:05-11:55am, Clough Undergraduate Commons 125

INSTRUCTOR

Dr. Rebekah Fitzsimmons
rebekah.fitzsimmons@lmc.gatech.edu

ADDITIONAL CONTACT INFO

https://rebekahfitzsimmons.wordpress.com/
http://blogs.iac.gatech.edu/1101adulting/
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Stephen C. Hall Office 121 - 9
Writing and Communication Program
Office Hours: Mondays & Wednesdays 12:15-1:30pm or by appointment
404-894-5323
Course Description of ENGLISH 1101

In this course, we will examine the historical, cultural and social meanings implicit in the term "coming of age" when used to describe the transition from childhood to adulthood. This course will use a wide variety of nonfiction genres such as memoirs, biographies, op-eds, scholarly articles, news articles, films, documentaries and digital texts to examine the cultural significance and social implications of childhood, adolescence and adulthood, as well as the process(es) considered integral to growing up in our contemporary culture.

We will strive to identify and define key milestones that mark adulthood in 21st century America and compare those to markers of adulthood for older generations. Students will examine, analyze and fact check criticisms of the Millennial generation and learn to harness their own personal experiences into rhetorically sound, well-supported arguments and counter-arguments. By the end of the semester, students will have explored the complexities, social assumptions and changing realities associated with "adulting" and will be more empowered to present their own ideas about the coming of age process to a variety of audiences and age groups.

The course theme of "Adulting" will help students to learn new approaches to research using digital and social media tools, as well as critical thinking skills and creativity to communicate their grasp of non-fiction genre conventions, the rhetorical strategies of different audiences, their own academic analysis, and definitions of coming of age concepts. The assignments in this course are designed to give students opportunities to learn multiple approaches to rhetorical analysis, writing for an audience, close reading, strategic communication, multimodality, research methods, and the writing/revision process. The course's hybrid structure will help students learn to navigate digital spaces, 21st century communication strategies, and college-level collaborative projects.

CONTENT NOTE

Due to the nature of the course content, students will likely encounter controversial, explicit, or graphic content that may make them uncomfortable. The course will likely include content that touches on sexuality (first sexual encounters, coming out as LGBTQ, sexual violence), race (racial violence, racial slurs, discussion of specific racialized experiences of childhood/adulthood), medical conditions (eating disorders, illness, bodily injury), political topics (abortion, religious freedom, gay rights, adoption) and others. Students taking this course should be mentally and emotionally prepared to view images, read about, research, and discuss such subjects with their peers and with the instructor. In doing so, students will become better able to analyze and speak comfortably about difficult, culturally relevant subjects, some of which may be personally relevant. If at any point, a student suspects that an upcoming topic may be emotionally challenging or if a reading provokes a strong reaction, I am happy to discuss the subject during office hours or outside of class.

APPROACH TO THE COURSE

The goal of this course is to address rhetorical principles, research practices, and multimodal composition so that students can be more capable readers and writers, listeners and speakers, collaborators, viewers and designers in a variety of settings. The course material will very often address conversations, cultural assumptions and public discourses surrounding the students themselves, as representatives of a particular generation of young adults, so a large part of the approach to this course is to empower students to read, analyze and respond to those conversations in rhetorically sound, well-researched, and persuasive ways.

Additionally, this course will be structured in a hybrid manner, combining face-to-face seminar class periods with digital meetings and activities. The content of all classes, both face to face and online, will be largely driven by the students' ideas, questions, thoughts and reflections. Each class the student will be asked to engage and participate using a variety of skills, modes and mediums: oral, visual, written, individual, collaborative, exploratory, imaginative, reflective, speculative, and concrete. Simply put, active, productive participation is worth a significant percentage of a student's grade, but it will also make the class more interesting and more enjoyable, and, most important, a more valuable learning experience.

In addition, the use of digital spaces as a part of the hybrid structure of the course will help teach students to function in both social and workplace digital environments; as a result, students will learn how to manage time, workloads, collaborative work, and various forms of communication through the course management system (TSquare), the course blog (Wordpress), and digital meeting spaces (Webex). Within the course theme, students should aim to shape the assignments to fit their own research or professional interests as much as possible.
COMMUNICATION POLICIES

Email is my preferred mode of communication.

Please begin every subject line for every email message with “ENGL 1102 Section XX”

Please allow a minimum of 24 hours for me to respond to all emails.

Students are expected to check their @gatech email and TSquare at least once a day.

All submitted files must have your name in the file name; for example: Smith_ResearchReport.docx (10% penalty for missing name).

I can not discuss grades via email; please plan to come to office hours with these types of questions.

OFFICE HOURS

My office hours are currently scheduled in Stephen C. Hall 121-9 on Mondays and Wednesdays and from 12:15-1:30 pm or other times by appointment.

You can always make an appointment to see me, especially to discuss assignments, feedback, questions, or problems. I am available for individual conferences and group conferences as needed.

By mid-October, I will likely be holding office hours through an online forum at similar times. Please pay close attention to TSquare announcements and the course blog for updates to office hours throughout the semester.

It is generally best to let me know via email or in class if you would like to stop by office hours, so I can best manage the flow of students.

Prepare an agenda of what you would like to discuss during office hours and include it in your email to me; that way we can both be prepared and can make the most of your time.

If an emergency arises so you cannot make a scheduled appointment, please contact me by email or phone as soon as possible.

EXPECTED STUDENT OUTCOMES

In addition to course outcomes for all English 1101 courses listed in the Common Policies section on TSquare, this course include the following outcomes:

• Improved multimodal communication skills
• Enhanced critical thinking skills
• Refined argumentation skills applicable across audiences, modes and mediums
• Improved ability to define key terms and concepts in arguments
• Refined research and fact-checking methodologies that students can apply to analysis of popular and academic arguments
• Enhanced collaborative skills applied to multimodal projects, applicable to both face-to-face interactions and in digital spaces

One of the major goals of this course will be for students to examine the rhetorical principles involved in discussing the historical shifts of coming of age, as well as assumptions about the meaning of adulthood within specific generational groups (Baby Boomers, Millennials). Students will also examine the differences in the definition of adulthood across other demographic divisions such as national regions, genders, racial backgrounds and cultures.

A second major goal involves students taking what they have learned about the cultural and social norms and assumptions about growing up, analyzing their own experience with rhetorically sound approaches, researching scholarly sources for evidence to support their emerging definitions and assertions, and communicating their views to a wide variety of audiences, including an older audience, an audience of their peers, and a younger audience.

A third major goal will be for students to learn to communicate their ideas, research, opinions, and creativity through a variety of multimodal forms, including blogs, scholarly writing, online editorials, films, and picture books. Students will become familiar with the rhetorical importance of the different forms of multimodal communication (WOVEN) while they learn to read, interpret, analyze, synthesize and create multimodal communications.
SUMMARY OF MAJOR ASSIGNMENTS

Detailed assignment sheets will be given for each assignment on TSquare. The summaries provided below are brief outlines and should not be considered the complete directions for the assignments.

UNIT 1: THE WRITING PROCESS

**Common First Week Project: (50 points)**
Students will create a video (90-120 seconds) in which he or she articulates a challenge relating to one of the modes—written, oral, visual, electronic or nonverbal communication—that the course will engage with in class projects this semester. Students will articulate to fellow first-year students at Georgia Tech the concerns, challenges and opportunities posed by the course assignments.

**Blog Posts: (100 points total; 50 points for comments)**
Students will compose 5 blog posts over the course of the semester (with a 6th optional for extra credit). Each blog prompt is provided on the blog and on the syllabus and is designed to build off of class discussion and the course readings. Students will also be responsible for responding to classmates' posts on the blog over the course of the semester.

**Multimodal Reflection Portfolio and Mahara: (150 points)**
In lieu of a final exam, ENGL 1101 and 1102 require you complete a final multimodal portfolio due during your section's scheduled final exam time (see http://www.registrar.gatech.edu/students/exams.php for the final exam schedule).

The portfolio will include examples of your WOVEN work products, a substantial reflective essay, and brief introductions to each artifact. The general portfolio assignment sheet can be found here. Please note that your instructor may have more specific instructions or requirements related to the portfolio; these instructions or requirements will be specified prior to the withdrawal deadline. You will develop your portfolio throughout the semester and work on finalizing it at the end of the semester.

The multimodal reflective portfolio is produced in an open-source portfolio platform called Mahara; you can access the GT instance of Mahara using your GT login credentials at http://mahara.gatech.edu.

UNIT 2: Defining Historical and Social Meanings

**Formal Definition Paper: (75 points)**
Students will choose one of the terms assigned terms (i.e. adulthood, coming of age, Millennials) and create a formal academic definition of the term. Students should draw on course readings, class discussion and independent research in formulating their own definition. The definition should be original, well-supported by academic sources, and thorough in considering various approaches to the question. The audience for this essay is a standard academic audience.

**Editorial Response: (75 points)**
Students will seek out an editorial that centers around the term or concept defined in his or her definition paper. Using the extensive research and expertise accumulated through writing the definition of the paper, the student will respond to the editorial in order to correct misconceptions, defend a specific group (such as Millennials or rejuveniles), or present a different viewpoint. The audience for this editorial will largely be individuals from older generations who regularly make assumptions about “kids these days.”
SUMMARY OF MAJOR ASSIGNMENTS cont.

Unit 3: Personal Perspectives on "Adulting"

Group Video Project (150 points; 3 project stages worth 20 points each):
Students will work in larger teams (5-6 students) to script, storyboard, film, edit and produce a 15 minute film aimed at upper-class high school students (an age group still technically considered a peer group). This film should be centered around the idea of growing up and focus specifically on a significant milestone, events or rites of passage that occur either in the final year of high school or in the first year of college. Students may approach the film from a variety of genres, such as a fictional narrative, as a memoir, as a series of interviews, or as a documentary. Each team should structure their film around one specific milestone (graduating from high school, moving away from home, getting into college, opening your own bank account) and how that milestone affects people differently.

Project Stages include:
A group-authored Script/Storyboard
An individual Team Check-in Letter (each student will submit 1 during the team project)
A group-authored set of Production Meeting Notes to be shared during a meeting with instructors

Unit 4: Creative Approaches to Coming of Age in the 21st Century

Picture Book with Artist Statement (150 points; 1 project stage worth 20 points):
In small groups (3-4), students will create a picture book aimed at young children (aged 2-4). This audience will represent a much younger generation, whose experiences of growing up will be as different as the students' experience is from someone who is 15-20 years older. Stick figure drawings, Microsoft paint art, pictures made from typography, collage, crayons, colored pencils, finger painting, graffiti, AutoCAD, etc. are all acceptable mediums for designing the book's illustrations and creativity is encouraged. Each group will be asked to create an original story based around one of two assigned themes:

1. When I Grew Up – This option may be autobiographical/memoir, based on a historical figure, or may be more fictional. The story should focus on the process of coming of age either in the contemporary era or a historical era. The story should focus on what it means/mean to become a grown up in a particular historical moment (even our own).

2. When You Grow Up – This option may be a factual-based story or a more imaginative or fantastic story, imagining what it will be like for tiny humans to come of age 15-20 years from now. This text may be didactic, inspirational, silly or gently ominous, but the story should focus on what it might mean to become a grown up in the future, recognizing the differences between the contemporary generation and future generations. For example, the story might focus on technological advances, globalization, changes in family structure, changes in the educational system or environmental changes that might affect the process of growing up.

Each team will also write a brief artist statement (400-600 words) that explains the choices that each team made in regards to rhetorical choices, decisions, design choices and argument.

Project Stages Include:
Picture Book Mock Up
SUMMARY OF MAJOR ASSIGNMENTS cont.

Detailed assignment sheets will be given for each assignment on TSquare. The summaries provided below are brief outlines and should not be considered the complete directions for the assignments.

**Participation (120 points)**

Active participation in this course in both the physical and digital course spaces will contribute greatly to each student’s success in this class period. No two classes will look the same, but face-to-face and digital class time will usually include activities such as these:

1. Discussion, often starting with student discussion questions or observations. Possible discussion topics include textbook and other non-fiction readings, films, your blog posts, your artifacts, or other related real-world events.
2. In-class activities, exercises, and quizzes
3. Workshops, including collaborative planning, writing, peer-reviewing, peer-editing, or in-class writing/designing.
4. Informal oral presentations
5. Field Trips
6. Explanations of upcoming assignments
7. Occasional lectures, instructions, and explanations from the instructor

A student’s participation will be assessed based on concrete activities and exercises that earn points, as well as other holistic assessments, such as the student’s contributions to discussion, in-class activities and collaborative effort. As a rule of thumb, students should aim to verbally contribute to face-to-face discussion at least once per class and should complete all online activities in digital class periods.

**ASSESSMENT**

For every assignment, I will provide a detailed assignment sheet that will include the expectations for the assignment, the required elements and format for the assignment, and the rubric that I will use to grade the assignment, which is based on the standard rubric (available on the Standard Policy site).

In this course, you will be working on individual and collaborative projects both in and out of the classroom. Each assignment will contain a detailed breakdown that explains how much of your grade is based on individual work and how much is based on the final group project. In lieu of a final exam in this course, each student will be required to complete a portfolio (see page 4)

**Major Assignment Breakdown**

- Unit 1 (35%)
- Unit 2 (15%)
- Unit 3 (21%)
- Unit 4 (17%)
- Participation (12%)
REQUIRED MATERIALS

**Texts**
- WOVEN Text
- Required readings/viewings listed on TSquare under the resources folder—students will be required to either print the readings or bring them to class on an electronic device.

**Equipment**
- Film equipment, which can be borrowed from the Library gadget desk
- Art materials to create an illustrated picture book (costs to be split between team members)

**Software**
- Word processing (e.g., MS Word)
- Document design (e.g., InDesign, available on Library computers)
- Film editing software (iMovie, available on Library computers)

COURSE COMPLETION

In all sections of ENGL 1101 failure to complete any component of the course, including projects, assignments, and stages of projects or assignments, may result in failure of the course, as determined by the instructor of the course in consultation with the Director and Associate Director of the Writing and Communication Program.

SYLLABUS MODIFICATION

This syllabus—especially the required reading and assignment schedule—may be modified as the semester progresses to meet course outcomes and address the needs of members of the class.

WOVEN COMMUNICATION

Use this class to improve your communication competence. Set a goal beyond simple accuracy. You should develop a personal style in your face-to-face and distance conversations, in your formal and informal writing, in your multimodal artifacts and in your collaborative work. In all modalities you use—written, oral, visual, electronic, and nonverbal—need you to consider rhetorical factors such as purpose(s), attention to context, response to audiences, logical and well-supported arguments, effective design, and conventions. Consider these rhetorical factors as an essential baseline. In practice, the modes work synergistically, not separately. In this course, expect to work largely on:

- **Written communication.** You need write well, so this semester, you'll work on refining (a) your research and citation skills, (b) your ability to adapt your tone, vocabulary, style and rhetoric to different contexts and audiences, and (c) your drafting, organizing, and revising process.

- **Oral communication.** You need speak well, so this semester, you'll work on refining (a) your ability to present information clearly and effectively, (b) your confidence in speaking to different audiences, and (c) your persuasiveness and engagement while speaking in person, through Internet platforms, and in video recordings.

- **Visual communication.** You need design well, so this semester, you'll work on refining (a) your ability to select, draft, and implement visual elements of an argument, (b) your strategies in using visual rhetorics to enhance your persuasiveness, and (c) your use of digital technologies to create clear, persuasive visuals.

- **Electronic communication.** You need to use software well, so this semester, you'll work on (a) using digital media software for team communication as well as for researching and collaborating on projects, (b) using a variety of digital platforms to present arguments to various audiences, and (c) composing carefully researched and well-supported arguments through digital mediums such as blogs and online magazines.

- **Nonverbal communication.** You need to use nonverbal communication well, so this semester, you'll work on (a) appropriately using nonverbal communication to convey credibility and confidence, (b) controlling speed, pauses and other paralanguage to ensure clear communication regardless of media, and (c) using inflection and eye contact to engage with audiences and collaborators both in person and through digital platforms.
**GRADE SCALE**

**Major Artifacts, Group Projects, Participation, & Portfolio**

- **A** (Superior performance): rhetorically, aesthetically, and technically - demonstrating advanced understanding and use of the media in particular contexts. An inventive spark and exceptional execution.

- **B** (Above-average, high quality performance): rhetorically, aesthetically, and technically. Demonstrates substantive comprehension and sophisticated use of media with above-average execution in some areas.

- **C** (Average, not inferior performance): Competent and acceptable - rhetorically, aesthetically, and technically. Accomplishes all required elements, follows all directions, meets all minimums.

- **D** (Below-average performance): Less than competent - rhetorically, aesthetically, and/or technically. Missing elements, errors in execution, demonstrates lack of comprehension in some areas.

- **F** (Unacceptable performance): Failure to meet even minimum criteria rhetorically, aesthetically, and/or technically.

**Blog Posts, Project Stages, & In-Class Work**

- **A+** (Superior work): blog post or project stage shows above average work, demonstrates inventive and exceptional attention. Complete and on time. Full credit.

- **A** (Average work): blog post or project stage shows appropriate levels of work, attention, and competence. Meets requirements and acceptable minimums, complete and on time. 3/4 credit.

- **A-** (Below-average work): blog post or project stage shows low levels of work, attention, and competence. May be incomplete, late, or missing components. 1/2 credit.

- **0** (Unacceptable work): blog post or project stage is missing, largely incomplete, does not follow directions, or demonstrates lack of attention. 0 credit.

**GEORGIA TECH GENERAL EDUCATION OUTCOMES AFFECTING ENGL 1101 AND 1102**

**MANDATORY:** Learning Goal A1: Communication Student will demonstrate proficiency in the process of articulating and organizing rhetorical arguments in written, oral, visual, and nonverbal modes, using concrete support and conventional language.

**DESIRABLE:** Learning Goal III: Critical Thinking Student will be able to judge factual claims and theories on the basis of evidence.

**DESIRABLE:** Learning Goal C: Humanities, Fine Arts, And Ethics Student will be able to describe relationships among languages, philosophies, cultures, literature, ethics, or the arts.
COURSE POLICIES

EXTENSION POLICY

Each student has a single extension, which they may use on any individual project (EXCEPTING GROUP PROJECTS).

To use your one extension, you should complete the following steps:

1. Contact me at least 24 hours prior to the deadline, either at office hour or through email and provide a brief rationale for the delay.
2. Propose in this email a new, reasonable deadline (usually within 10 days of the original deadline). This new deadline will be considered the final deadline and all late paper policies apply after this deadline.
3. Submit your completed project through TSquare, following the regular submission directions on the assignment sheet.
4. Send the instructor an email indicating you have submitted your artifact by your extension deadline (this can be a reply to the original email asking for the extension). If you had any difficulties submitting your document through TSquare, it may be appropriate to attach a copy to this email as well.

You may not use this extension policy for group projects like the video or picture book assignment or on the final portfolio assignment. You may use this extension policy a maximum of once each semester so plan carefully.
ATTENDANCE

The Writing and Communication Program has a Program-wide attendance policy, which allows a specified number of absences without penalty, regardless of reason. After that, penalties accrue. Exceptions are allowed for Institute-approved absences (for example, those documented by the Registrar) and situations such as hospitalization or family emergencies (documented by the Office of the Dean of Students).

The attendance policy does not make any distinction about the reasons for your absences, i.e. all absences are considered excused. However, only absences officially exempted by the Institute (e.g., due to participation in official GATech athletics, to religious observance, to personal or family crisis and verified by documentation from the Dean of Students) will not be counted among your allotted absences.

Students are responsible for finding out what they may have missed while absent from class and what policy the instructor has for making up missed work. I strongly suggest exchanging contact information with a classmate or two during the first week in order to ensure you are able to catch up on class notes, assignments, and what we covered in class.

Students are expected to keep up with their own attendance record; see the instructor during office hours if you have a question about how many classes you have missed. Students who arrive in class after attendance is taken are responsible for making sure they have been marked late but present at the end of the class period. The instructor’s record is the official record of your attendance in the class.

ATTENDANCE AND TARDINESS PENALTIES

Attendance is required for this course. Students may miss a total of four (4) classes over the course of the semester without penalty. The 5th absence will cause a 1/3 letter grade deduction from the final grade, the 6th absence a 2/3 letter grade penalty, the 7th absence a full letter grade. Students with eight (8) absences will automatically fail the course.

Tardiness is inconsiderate to the instructor and your peers; make every effort to be on time for class. Students arriving in class after attendance is taken will be marked tardy. Multiple instances of lateness will affect your participation grade (5 tardies = -15 points, each additional >=5 points).

COMMON POLICIES

You are required to acknowledge that you have read, understood, and intend to comply with these policies; please see the final page of this syllabus. You can access these common Writing and Communication Program policies on T-Square: http://b.gatech.edu/2b8XbJA
ASSIGNMENT REVISION

In this class, the concept of drafting and revision will be built into many of the assignments. However, there are cases in which students might find value in revising assignments after receiving official feedback. If the student receives a grade of 80% or below on an individual assignment, he or she may request the opportunity to revise it. Revisions must address major issues with the assignment such as restructuring, reorganization, in-depth editing, or redesigns of visual elements. Simply correcting errors marked by the instructor is NOT a revision.

When you revise, do not assume that I have noted every error on your documents, so revise carefully and thoroughly. Although I will identify some errors and places where you ignore conventions, I do not copy edit your papers; often, if you make the same mistake multiple times, I will only identify the first instance.

If you plan to use your revision, you should complete the following steps:

1. Email the instructor no later than one week after the graded artifact is returned.

2. Indicate that you want to use your revision and explain your rationale for requesting the revision (took an unsuccessful risk, misunderstood the instructions, etc.)

3. Detail a plan for your revision (this should be specific and should reference the instructor's comments on your graded assignment; fixing a few errors is NOT a revision).

4. Set a new deadline for returning your revision (no more than 10 days from the date of the email). I will not accept revised assignments after the revision deadline, so plan carefully.

The revised assignment will receive an entirely new grade (not an average of the old and new grade). Each student may request ONE revision per semester. All revisions must be completed before the start of finals week. Group projects and the final portfolio are ineligible for the revision.

Occasionally an artifact will receive an "R" as a grade. "R" indicates that you are required to re-do the assignment or a section of the assignment. A new deadline for the required revision will be set by the instructor when the assignment is turned back.

If the student does not revise an assignment that receives an R, he or she will receive a "0" (zero) for the assignment—as if he or she had not done it. Most often, "R" grades are given for assignments that do not follow directions or fall short of the minimum requirements of an assignment. An "R" grade does not take the place of a student requested revision.

ASSIGNMENT REQUIREMENTS

Each assignment will require you to think creatively, rhetorically, editorially, and strategically. You will work individually and collaboratively to produce new, thoughtful, college level documents that reflect the work we do in class.

Document your work: this course will use MLA format for all paragraphs, quotes, images, and other borrowed information. Use the Purdue OWL website (https://owl.english.purdue.edu/owl/section/2/11/) as a free online source for MLA guidelines, or the official MLA handbook, available through the library to ensure your citations are accurate, properly formatted and appropriate for the context of the assignment.

Generate documents appropriately: all documents should be computer-generated and professional in appearance. Use MLA format guidelines to set up your written artifacts (headings, page numbers, margins, etc.)

Submit artifacts appropriately: Paper documents must be stapled or otherwise bound if they are more than one page. Digital written documents must be turned in as a MSWord document or PDF unless otherwise noted. Other artifacts will have specific submission requirements detailed on the assignment sheet; students are responsible for following these guidelines.

Follow directions carefully: Assignment sheets will be distributed via TSquare and discussed in class. Format, edit, proofread and design according to these standards.

Maintain drafts: Keep a cumulative file of all projects (both hard copy and digital). Create back-up files frequently and in at least two different places (I highly recommend using your hard drive, a digital space like Dropbox or Google Drive, and a USB drive or external hard drive). Technology failure is not an excuse for missing a deadline.

File feedback carefully: Do NOT delete drafts, assignment files, or any feedback you receive from the instructor, your group members or your peers. You will need it for your portfolio assignment.

Keep your drafts on your hard drive with a backup DVD or thumb drive (or both). Prepare for electronic disasters by always having backups. Number the drafts as you revise your drafts (e.g., task 1, task 2, and so on). Do not delete assignment files after you submit the assignment. Keep your course files as demonstrable evidence that you are a skillful communicator; but if—against my advice—you decide to delete your course files, please keep them at least until you have received your final, official grade for the course.
Attending college can be a stressful time; don’t hesitate to ask for help if you’re feeling overly anxious, stressed, or depressed. Georgia Tech has two main ways to seek support: through the Office of the Dean of Students and through the Counseling Center. Both units work closely together to support Georgia Tech students. You can seek support by using the contact information below.

Office of the Dean of Students  
http://deanofstudents.gatech.edu  
Charles A. Smithgall Jr Student Services Building (also known as the Flag Building), Suite 210. (404) 894-6367

Counseling Center  
http://www.counseling.gatech.edu  
Charles A. Smithgall Jr Student Services Building (also known as the Flag Building), Suite 328. 404-894-2575 (including 24-hour, seven-day-a-week access to a counselor on call).

This class does not discriminate on the basis of race, color, age, religion, national origin, sexual orientation, gender, marital status, disability, or status as a veteran. Alternative viewpoints are welcome; however, statements that are deemed racist, sexist, homophobic, classist, or otherwise discriminatory toward others in the class or outside the class will not be tolerated.

Georgia Tech supports students through ADAPTS (Access Disabled Assistance Program for Tech Students). Any student who may require an accommodation for a documented disability should inform me as soon as possible or as soon as you become aware of your disability. Anyone who anticipates difficulties with the content or format of the course due to a documented disability should arrange a meeting so we can create a workable plan for your success in this course. ADAPTS serves any Georgia Tech student who has a documented, qualifying disability. Official documentation of the disability is required to determine eligibility for accommodations or adaptations that may be helpful for this course. Please make sure I receive a Faculty Accommodation Letter form verifying your disability and specifying the accommodation you need. ADAPTS operates under the guidelines of Section 504 of the Rehabilitation Act of 1973 and the 1990 Americans with Disabilities Act (ADA).

- Visit: Smithgall Student Services Bldg, Suite 210 on 353 Ferst Drive
- Email: adapts@vpss.gatech.edu
- Call: 404-894-2563 (V); 404-894-1664 (TDD); 404-894-9928 (fax)
Georgia Tech's Communication Center is located in Clough Commons, Suite 447. It is an excellent resource for all students (undergraduate or graduate) who want help with a communication-related project, from their multimodal assignments for English 1101 and English 1102 to graduate school applications, from engineering and science reports to oral presentations, from storyboards for videos to poster designs, from grant proposals to job cover letters and resumes.

- What kind of help is available?
  The trained professional and peer tutors in the Communication Center help all students with their written, oral, visual, electronic, and nonverbal communication in every discipline.

- What can you expect?
  You can visit the center at any stage of the process for any project in any discipline. The knowledgeable and friendly professional and peer tutors are available to help you develop and revise your projects.

- What are examples of the available help?
  Have a B+ on a communication project that you really want to be an A? Get some help in the Communication Center. Need help getting your team to work more effectively? Get some help in the Communication Center. Have an important oral presentation? Get some help in the Communication Center. Struggling with writing or speaking or reading? Get some help in the Communication Center. Making a film or writing a novel? Get some help in the Communication Center with the communication elements of ANY project.

- What's not available?
  The tutors are not available to "fix" your projects. Please do not expect tutors to proofread or edit—although tutors will be happy to help you develop self-editing strategies.

- What about ESL/EFL support?
  The staff includes professional tutors specially trained to assist non-native speakers.

- How do you make an appointment?
  For information on making an appointment please visit this website: <http://communicationcenter.gatech.edu/content/make-appointment>. If you need assistance with the appointment system, you can call 404-385-3612 or stop by the center.

- What about cost and privacy?
  All services are free and confidential.

One serious kind of academic misconduct is plagiarism, which occurs when a writer, speaker, or designer deliberately uses someone else’s language, ideas, images, or other original material or code without fully acknowledging its source by quotation marks as appropriate, in footnotes or endnotes, in works cited, and in other ways as appropriate (modified from WPA Statement on "Defining and Avoiding Plagiarism"). If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment in which you have engaged in academic misconduct and be referred to the Office of Student Integrity, as required by Georgia Tech policy. I strongly urge you to be familiar with these Georgia Tech sites:

- Honor Challenge — http://www.honor.gatech.edu/
- Office of Student Integrity — http://www.osi.gatech.edu/index.php/
- Process for academic misconduct — http://www.osi.gatech.edu/plugins/content/index.php?id=15
<table>
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<th>DATE</th>
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| AUG 22 | In class: Syllabus and Introduction  
Tour of Course Blog, TSquare and Syllabus  
Beliot Mindset List (Link in TSquare Resources Folder -> Week 1) |                                                                       |
| AUG 24 | WOVENText Ch 1 & 2  
In class: Common First Week Project Work | Read syllabus and common policies and come to class with ?  
Purchase textbook |
| AUG 26 | WOVENText Ch 10 & 11 | Syllabus Statement of Understanding due at start of class |
| AUG 29 | “Tips for Reading Complex Material” (PDF Handout in TSquare Resources folder)  
Practical Argument Ch 12- Definition Arguments (PDF Handout in TSquare Resources folder) | Standard First Week project due at 11:55pm |
| AUG 31 | WOVENText Ch 6, 17 & 18 (Annotating Sources)  
Mintz “Preface” & “The Tangled Transition into Adulthood” (PDF)  
In class: First Week Project reflection, Annotating texts |                                                                       |
| SEPT 2 | WOVENText Ch 3 & 4  
Hine “Rise and Decline of the Teenager” (PDF)  
In class: Practice annotations |                                                                       |
| SEPT 5 | NO CLASS LABOR DAY                                                               |                                                                       |
| SEPT 7 | LIBRARY DAY WITH KAREN VIARS  
WOVENText Ch 7  
Raymond Williams “Keywords” (PDF: Read entries for “Family,” “Generation,” & “Society”) | Blog Post 1: When Will You Be an Adult? due at 11:55pm |
### COURSE SCHEDULE cont.

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<th>DATE</th>
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| **SEPT 9** | WOVENText Ch 15  
Backstory, “Young Americans: History of Childhood”  
(Podcast link in TSquare Resources folder)  
Rejuvenate “Prologue and Chapter 3” (PDF) | Blog 1 discussion posts due at 11:55pm |
| **SEPT 12** | Visit from Communication Center Tutor  
WOVENText Ch 18 (Rough Drafting)  
Arnet “Emerging Adulthood” (PDF)  
Hamilton and Hamilton “School, Work, and Emerging Adulthood” (PDF) | Bring 3 sources for definition paper to class |
| **SEPT 14** | WOVENText Ch 19  
“For Self-Reliance to Over-Protection: Paula Fass on the History of American Parenting and Childhood”  
(Podcast) | Blog Post 2: Annotated Bib due at 11:55pm |
| **SEPT 16** | WOVENText Ch 20  
Rosin “The Overprotected Kid” (Article link in TSquare Resources folder) | Blog 2 discussion due at 11:55pm |
| **SEPT 19** | WOVENText Ch 21  
Coontz “The Way We Never Were” (PDF) |  |
| **SEPT 21** | Reading: TBA (Revision tips/peer review)  
Howe and Strauss, “Chapter 1: The Next Great Generation” (PDF) | Draft of Definition Essay due in class for peer review |
| **SEPT 23** | PBS, “Generation Like” (Link to video) | Formal Definition essay due at 11:55pm |
| **SEPT 26** | WOVENText Ch 15  
Schulman “Professors Shouldn’t Only Teach Younger Versions of Themselves” (Link to article)  
Worthan “Lecture Me, Really” (Link to article)  
Vitae, “Lecture from the Lectured” (Link to article) |  |
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<tr>
<th>Date</th>
<th>Reading/Homework</th>
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<tbody>
<tr>
<td>SEPT 28</td>
<td>WOVEN Text Ch 5</td>
<td>Blog Post 3: Editorial Fact Check due at 11:55pm</td>
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<tr>
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<td>A.O. Scott “Death of Adulthood” (Link to article)</td>
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<td>Petri “Death of Adulthood? Yes Please” (Link to article)</td>
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<tr>
<td>SEPT 30</td>
<td>WOVEN Text Ch 16</td>
<td>Blog 3 discussion due at 11:55pm</td>
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<td>Gurdon “Darkness Too Visible” (Link to article)</td>
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<td>Graham “Against YA” (Link to article)</td>
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<td>Alexie “Why the Best Kids Books are Written in Blood” (Link to article)</td>
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<td>OCT 3</td>
<td>Anonymous “Not LMAO at Student Emails” (Link)</td>
<td>Draft of Editorial Response due in class for peer review</td>
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<td>Portwood-Stacer, How to Email Your Professor Without Being annoying AF (Link)</td>
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<td>Bahrampar “Young People Live with their Parents” (Link)</td>
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<td>Kendizor “Myth of Millennial Entitlement” (Link)</td>
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<td>OCT 5</td>
<td>Anderson “Why Are Kids so Miserable?” (Link)</td>
<td>Editorial Response due at 11:55pm</td>
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<td>Hank Green “The Word Millennial Makes Me Cringe” (Link to video)</td>
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<td>Garvey “Oregon Trail Generation” (Link)</td>
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<td>OCT 7</td>
<td>Time Magazine, “Now, the Self-Centered Generation” (Link)</td>
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<td>Hipp, “F#&amp;* You, I Am Not A Millennial” (Link)</td>
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<td>OCT 10</td>
<td>NO CLASS FALL BREAK</td>
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<td>OCT 12</td>
<td>WOVEN Text Ch 8, Ch 15 &amp; 18 (Storyboard)</td>
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<td>Watch: Lynda: “Team Work Fundamentals” (Link)</td>
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<td>OCT 14</td>
<td>WOVEN Text Ch 14</td>
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<td>OCT 17</td>
<td>VIDEO EDITING WORKSHOP WITH ALISON VALK WOVENText Ch 9. View &quot;Up&quot; series selected episodes (Link). Teams should have at least 30% of raw footage for class.</td>
<td>Team Check-in 1 due at 11:55pm</td>
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<tr>
<td>OCT 19</td>
<td>WOVENText Ch 12. Watch: Teenage documentary (Link)</td>
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<tr>
<td>OCT 21</td>
<td>Browse the YouTube channels “How to Adult” and Adulting: How to Become a Grown-Up in 468 easy(ish) Steps (Links in Resources folder) - aim to watch at least 8-10 videos between the two channels.</td>
<td>Script/Storyboard due at 11:55pm</td>
</tr>
<tr>
<td>OCT 24</td>
<td>“Consuming Kids: Commercialization of Childhood” (Link to video). Teams should have at least 60% of raw footage for class.</td>
<td>Team check-in 2 due at 11:55pm</td>
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<tr>
<td>OCT 26</td>
<td>Burleigh “Hate Speech on Campus” (Link) Levine “8 Reasons Young Americans Don’t Fight Back” (Link) Zinshteyn “College Freshmen Politically Engaged” (Link)</td>
<td>Blog Post 4: Video Response due at 11:55pm</td>
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<tr>
<td>OCT 28</td>
<td>TBA: Video editing advice from Alison Valk</td>
<td>Blog 4 discussion due at 11:55pm</td>
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<tr>
<td>OCT 31</td>
<td>VIDEO EDITING WORKSHOP WITH ALISON VALK. Teams should have at least 90% of raw footage for class.</td>
<td>Team check-in 3 due at 11:55pm</td>
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<tr>
<td>NOV  2</td>
<td>TEAM PRODUCTION MEETINGS WITH DR. FITZ Dahl “Black Boys: Older and Less Innocent” (Link) Patton “Black Children Don’t Get to be Children” (Link) Bernstein “No Angel” (Link)</td>
<td>Production Meeting Notes due in class</td>
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<td>NOV 4</td>
<td>TEAM PRODUCTION MEETINGS WITH DR. FITZ&lt;br&gt;The Case FOR ‘Latinx’: Why Intersectionality Is Not a Choice (Link)&lt;br&gt;NPR - You Crazy! Growing Up Latin@ and Surviving to 25 (Link to NPR audio)</td>
<td>Production Meeting Notes due in class</td>
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<td>NOV 7</td>
<td>&quot;Coming Out as a Millennial&quot; (Link) and TBA&lt;br&gt;Teams should have complete draft of video, fully in revision stages</td>
<td>Team check-in 4 due at 11:55pm</td>
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<tr>
<td>NOV 9</td>
<td>&quot;Tapestry of tradition: How Native American millennials are reviving their culture&quot; (Link to multimodal story)&lt;br&gt;&quot;Native Voices Roundtable Part 1: Sharing Stories &amp; Talking Back&quot; (Link)</td>
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<td>NOV 11</td>
<td>&quot;Diversity in Literature Matters&quot; (Link to video)&lt;br&gt;TBA</td>
<td>Video project due at 11:55pm</td>
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<td>NOV 14</td>
<td>WOVENText Ch 18 (Mockups)&lt;br&gt;Molly Bang, &quot;Picture This: How Pictures Work.&quot; (Link)&lt;br&gt;&quot;20 Steps to Writing a Picture Book&quot; (Link)</td>
<td>CATME assessment due 11:55pm</td>
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<tr>
<td>NOV 16</td>
<td>WOVENText Ch 13&lt;br&gt;Keifer and Tyson “Picture Books”</td>
<td>Blog Post 5: Visual Analysis due at 11:55pm</td>
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<tr>
<td>NOV 18</td>
<td>&quot;How to Mock Up a Picture Book&quot; (Link)&lt;br&gt;&quot;How to Make A Picture Book Dummy, for Dummies&quot; (Link)</td>
<td>Blog 5 discussion due at 11:55pm</td>
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<td>NOV 21</td>
<td>Hintz and Tribunella &quot;Ch 5: Picturebooks, Visual Media and Digital Culture&quot; (PDF)&lt;br&gt;In Class: team workshop day, bring picture book materials</td>
<td>Extra Credit Blog Post 6 due at 11:55pm</td>
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<td>Nov 23</td>
<td>NO CLASS THANKSGIVING BREAK</td>
<td>Picture book Mockup due in class</td>
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<tr>
<td>Nov 25</td>
<td>NO CLASS THANKSGIVING BREAK</td>
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<tr>
<td>Nov 28</td>
<td>Rutledge, &quot;The Psychological Power of Storytelling&quot; (Link) In Class: team workshop day, bring picture book materials</td>
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<td>Nov 30</td>
<td>Bluemle, &quot;Favorite Picture Book Revision Tips&quot; (Link) Backes, &quot;Picture Book Editing Checklist&quot; (Link) Introduction to Mahara and portfolios In Class: team workshop day, bring picture book materials</td>
<td>In class: Portfolio Workshop Bring laptops, drafts, and feedback to class</td>
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<tr>
<td>Dec  2</td>
<td>In class: Portfolio Workshop Bring laptops, drafts, and feedback to class</td>
<td>Final Picture Books due in class. CATME Assessment due by 11:55pm</td>
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<tr>
<td>Dec  5</td>
<td>In class: Portfolio Workshop Bring laptops, drafts, and feedback to class</td>
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<tr>
<td>Dec  7</td>
<td>READING DAY - NO CLASS</td>
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Section C2: Monday, December 12 by 11:00 am  
Section J5: Monday, December 12 by 2:30 pm  
Section B2: Wednesday, December 14 by 11:00am
Statement of Understanding

PLEASE READ, SIGN, AND RETURN THESE STATEMENTS TO DR. FITZSIMMONS
(Please print in black and white)

I affirm that I have read the entire syllabus and Common Policies site for LMC 3403 and understand the information and the responsibilities specified.

Print Name Here: ________________________________

Sign Name Here: ________________________________

Date: ________________________________

PLEASE READ CAREFULLY AND CHECK ALL THAT APPLY

☐ I give my instructor, Dr. Rebekah Fitzsimmons, permission to use copies of the work I do for this course, LMC 3403, as examples in presentations and in print and electronic publications.

☐ I do not want my work used as examples in any situations.

If you give permission for your work to be used, please indicate how you want to be acknowledged:

☐ Please acknowledge me by my full name.

☐ Please use my work, but do not acknowledge me by name.

The following information enables me to contact you if your work is used.

Print Name Here: ________________________________

Sign Name Here: ________________________________

Home Address: __________________________________

Campus Address: ________________________________

School Email: __________________________________

Phone Number: ________________________________