

# THE HISTORY AND RHETORIC OF SCIENCE WRITING FOR CHILDREN

**ENGL 1102; Spring 2018**

**School of Literature,  
Media,  
and Communication**

**Writing and  
Communication Program**



**Instructor: Dr. Rebekah Fitzsimmons**

**Class Meeting:**

|            |                 |                     |
|------------|-----------------|---------------------|
| Section C3 | 8:00am-8:50am   | Stephen C. Hall 106 |
| Section J2 | 10:10am-11:00am | Stephen C. Hall 106 |
| Section B5 | 11:15am-12:05pm | Clough 129          |

Vector art work used in this syllabus designed by Graphiqastock / Freepik

## CONTACT INFORMATION



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Stephen C. Hall Office 121-9  
Writing and Communication Program



404-894-5323



Wednesdays 12:30-2:30pm or by  
appointment



@DrFitzPhD



<https://rebekahfitzsimmons.wordpress.com>

# COURSE DESCRIPTION:

Books for children, both fiction and non-fiction, can address scientific principles in creative ways in an attempt to educate, inform, and excite young children. Hidden inside many classic children's texts are broad scientific concepts like climate change (*Cloudy with a Chance of Meatballs*), engineering (*The Three Little Pigs*), life cycles (*The Very Hungry Caterpillar*), and environmentalism (*The Lorax*). Other newer texts, like *Babies Love Quarks*, are designed to help entice even the youngest children to love science, as a response to the STEM "crisis" in American education. In this writing course, students will embrace the rhetorical challenges of addressing complex scientific principles in visually appealing formats and child friendly language through research, annotation, presentation, and creation. Students enrolled in this section should plan to (as Miss Frizzle says in the *Magic School Bus* series) "Take chances, make mistakes, get messy!"

As a class, we will explore the historical scope of science writing for children by interacting with digital archives of children's books from the 1800s. Students will engage in original research on authors of science books for children, focusing on authors who are largely unrecognized or texts that have fallen out of circulation. Students will make their research public through social media (i.e.

keeping a research journal on Twitter) and public dissemination of information (i.e. creating or improving public facing biography or encyclopedia page).

Students will use this research, as well as visual analysis and digital annotation, to collaboratively create an online exhibition of historical science texts for children. These exhibitions will require students to place the text into historical, scientific, thematic, and technological contexts; students might add notations about the developments in book publishing apparent in the text, the evolution of the scientific theories advanced in the texts, or changes in the ways in which scientific discourse has shifted over time.

Finally, students will compose, illustrate, and create non-fiction picture books for children. Topics for these books might include a biography of the scientist or author they profiled in Unit 1, a scientific concept important to the students' field of study (such as mechanical engineering or computer science), or an important scientific discovery or technological concept (such as the landing of the Mars Rover Curiosity).

## REQUIRED MATERIALS

### TEXTBOOKS:

WOVENText, 2nd Digital Edition.

*The Water-Babies* by Charles Kingsley

*The Secret Garden* (Norton Critical Edition) by Frances Hodgson Burnett

*A Wrinkle in Time* by Madeline L'Engle

ISBN: 781319129439

ISBN: 9780143105091

ISBN: 978-0393926354

ISBN: 978-0312367541

All texts are available through the Georgia Tech bookstore or can be purchased through other venues. Students are welcome to purchase the hardcopy or digital versions (except for WOVENText, which is only available digitally). Students should plan to bring the text to class on days it will be discussed in class (see schedule on pages 14-16). Additional materials will be made available through Canvas. Students must bring copies of those materials to class; it is up to the student if they prefer to print the material or bring a digital copy to be read on a laptop or tablet.

### ADDITIONAL COSTS:

Printing of drafts and homework assignments, including 10 color images

\$10-15 for book binding kit from the Paper Museum

Art supplies for picture book assignment

### ADDITIONAL MATERIALS:

Camera/recording equipment (can be smart phone or laptop camera, or borrowed from GTLibrary)

Portable device (laptop, tablet, smartphone) for Tweeting

# POLICIES

## Communication Policies

- Email is my preferred mode of communication
- Please begin every subject line for every email message with “ENGL 1102 Section XX”
- Emails in reference to team projects should CC all team members
- Please allow a minimum of 24 hours for me to respond to all emails
- Students are expected to check their @gatech email and Canvas at least once a day
- All submitted files must have the student's name in the file name: for example: Smith\_ResearchReport.docx
- A 10% penalty will be deducted for all assignments missing a name
- I can not discuss grades via email; please plan to come to office hours with these types of questions

## Office Hours Policies

- My office hours are currently scheduled in Stephen C. Hall 121-9 on Wednesdays from 12:30-2:30 pm. I can also be available at 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.
- 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.

## Late Assignment Policy

### LATE ASSIGNMENTS PENALTIES:

#### Avoid late assignments.

However, circumstances sometimes arise where a late project is better than no project.

Late assignments will be penalized in the following way:

|                               |               |
|-------------------------------|---------------|
| <b>up to 12 hours late</b>    | <b>= -10%</b> |
| <b>12:01 to 24 hours late</b> | <b>= -25%</b> |
| <b>24:01 to 36 hours late</b> | <b>= -40%</b> |
| <b>36:01 to 48 hours late</b> | <b>= -50%</b> |
| <b>48+ hours late</b>         | <b>= 0</b>    |

### MISSING WORK:

Due to the participatory nature of this course, much of what we practice in class cannot be replicated outside of the classroom. Therefore, except for absences officially exempted by the Institute or exceptional and unanticipated situations, students are not allowed to make up missed quizzes, presentations, or in-class assignments.

#### Missing work, or work turned in more than 48 hours late, is counted as a zero.

In all sections of ENGL 1102, 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.

# Policies continued

## Extension Policy

Each student has a **single extension**, which they may use on any **individual project or project stage (EXCEPTING GROUP PROJECTS AND THE FINAL PORTFOLIO)**.

To use the extension, a student **MUST** complete the following steps:

1. Contact the instructor **at least 24 hours prior to the deadline**, either at office hours or through email
2. Provide, in writing (email or printed document), a brief rationale for the extension
3. Propose a new, reasonable date and time to act as a new deadline (usually within 10 days of the original deadline).
  - a. This new deadline will be considered the final deadline and all late paper policies apply after this deadline.
  - b. The instructor will adjust the Canvas submission portal to allow submission up until the new due date
4. Submit your completed project through Canvas, following the regular submission directions on the assignment sheet.
5. 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 Canvas, it may be appropriate to attach a copy to this email as well.

## Attendance Policies

**Attendance is required for this course.** 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 (as documented by the Registrar) and situations such as hospitalization or family emergencies (as 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 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 deduction, the 7th a full letter grade. Students with **eight (8)** absences will automatically fail the course.

Three (3) tardies are the equivalent of one (1) absence.

Students are responsible for finding out what they may have missed while absent from class from peers and the course blog. Students are encouraged to exchange contact information with a classmate or two during the first week in order to ensure they are able to catch up on class notes, assignments, and class discussion. Students are expected to keep their own attendance record; see the instructor during office hours if you have a question about how many classes you have missed.

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. 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.

# Policies continued

## Assignment Requirements

Each assignment will require you to think creatively, rhetorically, editorially, and strategically. You will work individually and collaboratively to produce new, thoughtful, and professional documents.

Document your work: this course will use MLA 8 format for all paraphrases, quotes, images, and other borrowed information.

Generate documents professionally: all documents should be computer-generated, professional in appearance. Format, edit, proofread and design according to professional standards.

Submit artifacts appropriately: digital documents must be turned in as a MSWord document or PDF. Paper documents must be stapled or otherwise bound. Other assignments will have specific submission requirements.

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.

Maintain stages and drafts for the portfolio: keep a cumulative file of all projects (both hard copy and digital). Rename files as you draft: Smith\_Brainstorm, Smith\_RoughDraft, Smith\_Research Paper.

Create back-up files frequently. Computer failure is not an excuse for missing a deadline. Save materials in at least 2 places beyond your personal laptop (Dropbox, zip drive, etc.)

## Revision Policies

If a student receives a grade of 85% or below on an individual assignment, he or she may request the opportunity to revise it. 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, in-class presentations and the final portfolio are ineligible for the revision.

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 ONE revision for the semester 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.

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; revisions turned in with only surface level corrections will not be re-graded. Revisions do not override late penalties. **Students may not revise an assignment that was not turned in.**

## Common Policies

You are required to acknowledge that you have read, understood, and intend to comply with these policies on the final page of this syllabus. You can access these common Writing and Communication Program policies available at:

<http://b.gatech.edu/2CrIKzD>

1. Georgia Tech General Education Outcomes for English 1101 and English 1102
  - 1.1. Primary Learning Goal
  - 1.2. Secondary Learning Goals
2. Learning Outcomes for English 1101 and English 1102
3. Evaluation Equivalencies
4. Evaluation Rubric
5. Course Completion
6. Attendance
7. Dean of Students and Counseling Center
8. Safety
9. Participation in Class
10. Non-Discrimination
11. Communication Center
12. Accommodations
13. Academic Misconduct
14. Syllabus Modifications
15. Final Instructional Class Days and Reading Periods
  - 15.1. Final Instructional Class Days
  - 15.2. Reading Periods
16. Multimodal Reflection Portfolio and Mahara

# OUTCOMES



## 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 ask students to question assumptions, examine cultural, educational, and scientific norms through the lens of historical, social, political, and economic change. The primary texts will often challenge students to rethink their understandings of childhood, children's literature, education, the scientific method, and the role of scientists in society. The secondary texts will push students to read at an advanced level, to think deeply and critically about a wide variety of concepts, and to analyze texts in a nuanced and detailed way. Students will be entering ongoing academic and critical conversations with experts in a wide variety of fields.

The ultimate goal is to prepare students to engage in these ongoing conversations in rhetorically sound, well-researched, and persuasive ways. The content of the class 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. Within the course theme, students should aim to shape the assignments to fit their own research or professional interests as much as possible.

**This course will require a good deal of reading, writing, drafting, revision, and reflection.**



## GEORGIA TECH GENERAL EDUCATION OUTCOMES AFFECTING ENGL 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.



## ASSESSMENT

For every assignment, I will provide a detailed assignment sheet via Canvas 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 Writing and Communication 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 reflective portfolio.

# OUTCOMES continued

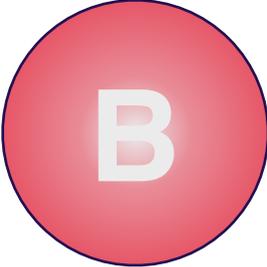
## GRADE SCALE: MAJOR ASSIGNMENTS



**A**

**Superior performance -**

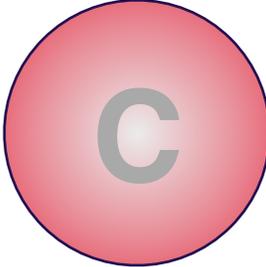
Rhetorically, aesthetically, and technically accomplished. Demonstrates advanced understanding and use of the media in particular contexts. Contains an inventive spark, exceptional execution and superior engagement.



**B**

**Above-average, high quality performance -**

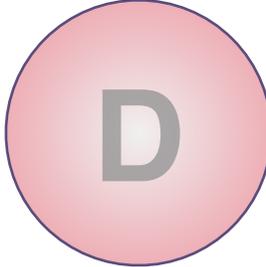
Rhetorically, aesthetically, and technically proficient. Demonstrates substantive comprehension and sophisticated use of media with above-average execution in some areas.



**C**

**Average (not inferior) performance -**

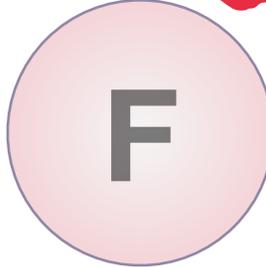
Competent and acceptable - rhetorically, aesthetically, and technically. Accomplishes all required elements, follows all directions, meets all minimums.



**D**

**Below-average performance -**

Less than competent - rhetorically, aesthetically, and/or technically. Does not demonstrate comprehension or engagement. Missing elements, errors in execution, inappropriate use of media in some areas.



**F**

**Unacceptable performance -**

Failure to meet criteria rhetorically, aesthetically, and/or technically. Lack of comprehension. Excessive errors, misuse of media, overall misunderstanding of assignment.

## GRADE SCALE: PROJECT STAGES & HOMEWORK



✓+

**Superior work:**

homework or project stage shows above average work, demonstrates inventive and exceptional attention. Complete and on time.  
**Full credit.**



✓

**Average work:**

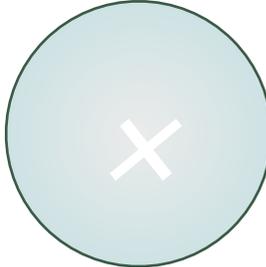
homework or project stage shows appropriate levels of work, attention, and competence. Meets requirements and acceptable minimums, complete and on time.  
**3/4 credit.**



✓-

**Below-average work:**

homework or project stage shows low levels of work, attention, and competence. May be incomplete, late, or missing components.  
**1/2 credit.**



✗

**Unacceptable work:**

homework or project stage is missing, largely incomplete, does not follow directions, or demonstrates lack of attention.  
**0 credit.**

# OUTCOMES continued

## 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 conversations, in your presentations, in your formal and informal writing and in the images you create. In all modalities you use - written, oral, visual, electronic, and nonverbal - you need 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 these things:

- You need to **write** well, so this semester, you'll work on refining (a) your ability to adapt your tone, vocabulary, and style to different contexts and audiences (b) your drafting, organizing, and revising process, and (c) concision and clarity.
- You need to **speak** well, so this semester, you'll work on refining (a) your confidence in speaking to audiences (b) your persuasiveness and engagement while speaking, and (c) your ability to present information clearly, effectively, and expressively.
- You need to **design** well, so this semester, you'll work on refining (a) your ability to select, design, and implement visual elements of an argument (b) your strategies in using visual rhetoric to enhance your persuasiveness, and (c) your use of visual rhetoric to design visually appealing images that enhance other forms of communication
- You need to **use software** well, so this semester, you'll work on refining (a) your use of presentation software to enhance presentations (b) your use of social media to engage with peers and research experts, and (c) your use of digital platforms to design effective images
- You need to **use nonverbal communication** well, so this semester, you'll work on refining (a) your nonverbal communication to convey credibility and confidence (b) eliminating your use of unnecessary nonverbal elements from presentations, and (c) controlling your speed, pauses, and other paralinguistics to ensure clear communication both in person and in audio recordings.

## EXPECTED STUDENT OUTCOMES

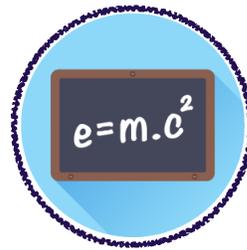
In addition to course outcomes for all English 1102 courses listed in the Common Policies section on T-Square, this course includes the following outcomes:



Hone visual design skills across multiple media to best deliver and support arguments through a variety of formats.



Improve analytical skills of WOVEN texts, as well as cultural objects, performances, and digital forms of communication.



Practice delivering oral presentations through a wide variety of presentation formats to diverse audiences.



Improve collaboration and team work skills through group projects, team building activities, and self-evaluation of strengths, knowledge, and skills.

# RESOURCES



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.

## **Office of the Dean of Students**

<http://studentlife.gatech.edu/content/services>

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).



**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. 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. The staff includes professional tutors specially trained to assist non-native speakers. All services are free and confidential.

Website for Appointments: [communicationcenter.gatech.edu/content/make-appointment](http://communicationcenter.gatech.edu/content/make-appointment)

Phone: 404-385-3612

Visit: Clough Commons Suite 447



Georgia Tech supports students through the **Office of Disability Services**. Please make sure your instructor receives a Faculty Accommodation Letter form verifying your disability and specifying the accommodation you need during the first week of class. 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.

Visit: Smithgall Student Services Bldg, Suite 210 on 353 Ferst Drive

Email: [adapts@vpss.gatech.edu](mailto:adapts@vpss.gatech.edu).

Call: 404-894-2563 (V); 404-894-1664 (TDD); 404-894-9928 (fax)



This course is part of Georgia Tech's Serve-Learn-Sustain (SLS) initiative, which provides students with opportunities to combine their academic and career interests with their desire to make worthwhile contributions to the world and build sustainable communities where people and nature thrive, in Georgia, the United States, and around the globe. More information about SLS can be found at [www.serve-learn-sustain.gatech.edu](http://www.serve-learn-sustain.gatech.edu).

# DESCRIPTION OF MAJOR ASSIGNMENTS

**Common First Week Project (50 points)** - Students will create a brief video that articulates the challenges relating to one of the WOVEN modes and how work in that mode will be approached over the course of the semester. Students should plan to articulate a challenge, concern, or project they are looking forward to engaging with throughout the video. Students will write a script, film themselves, and upload the video to YouTube.

**Unit 1: The Possibly Impossible Research Project (180 points)** - For this assignment, students will choose from a list of authors of early children's picture books supplied by the Baldwin Library of Historical Children's Literature at the University of Florida. These authors are largely unknown and the library has very little information about their lives, publishing history, education, or other work. Each student will engage in **original research** to locate and record as much biographical information about his or her chosen author as possible, using both digital, physical, and archival methods of research. The ultimate goal will be to create a public facing digital biography of this author to be added to Wikipedia.

HOWEVER, it is entirely possible that a student will be unable to find much information at all on the chosen author, making the creation of a complete, detailed Wikipedia biography **IMPOSSIBLE!** Therefore, the final artifact for this unit will be a portfolio of work; for some students, this artifact may take the more traditional form of a written biography, a bibliography, and supporting documents, while for other students, it may take the form of various process documents, detailing the research work completed, in order to help future researchers build from the work already completed.

**Final Artifact (100 points):** To successfully complete this research portfolio, students must choose at least 3 of the following elements to be submitted as one PDF (including archived versions of digital/public facing materials)

- Public Facing Biographical Article on Author via Wikipedia
- Public Facing Biographical Information for Baldwin Website
- Bibliography of Sources in MLA format
- Archived Twitter Research Journal
- Research Narrative
- Archived Correspondence with Librarians, Scholars, Archivists etc.
- Archived Image Files (family portraits, illustrations by the author, estate images etc.)

**Project Stage - Twitter Research Journal (50 points)**- Each student will use Twitter to chronicle the research process, share resources, seek out assistance from other academics on Twitter and add productive discussion to the course research project as a whole

**Project Stage - Blog Post 1 and 2 Responses (30 points)**- Halfway through the project, students will write a 300-500 word blog post detailing their progress, research methodologies, and preliminary findings. Each student will then respond to 2 peer posts with constructive feedback.

**Unit 2: Digital Exhibit for the Baldwin Library (200 points total)**- For this assignment, teams of 3-4 students will work together to create a themed online exhibition for the Baldwin Library of Historical Children's Literature, using materials available from the digital annotated bibliography.

**Final Artifact: Digital Exhibit (Omeka) and Contributor's Statement (100 points)**- Students will collaborate to create a themed, digital exhibit to be shared on the Baldwin Library webpage. Each team member will turn in a 2 page statement describing the work completed for the project and the team dynamics of the group.

# DESCRIPTION OF MAJOR ASSIGNMENTS continued

**Project Stage - Team Contract and Exhibit Outline** (25 points)- Each team will use the Effective Team Dynamics workshops to compose a team contract to help negotiate their collaborative work and establish team expectations. Each team will also outline the theme and plan for the online exhibit.

**Project Stage - Group Presentation** (75 points) - Each team will give a brief (8-10 minutes) tour of their online “exhibition,” pointing out the key features, highlights, and elements of the exhibit that stand out. Students will provide peer feedback through written comments and Tweeted questions/comments.

**Unit 3: STEM Picture Books** (200 points total) - For this assignment, students may choose to work individually or in pairs in order to produce a non-fiction STEM-focused picture book aimed at a K-2 audience. The picture book will conform to genre standards, will be printed and bound, and will address one of the following prompts:

1. A description or explanation of the author’s course of study (computer science, aerospace engineering) or an element of that course of study (coding, determining orbit trajectories).
2. A biography of the author researched and profiled in Unit 1
3. A narrative about a STEM related event (discovery of gravitational waves, the landing of the Mars Curiosity Rover) that inspired the author to come to Tech or go into STEM

**Final Artifact - Completed Picture Book and Recorded Reading** (125 points)- Each student will turn in a completed version of a printed, bound picture book as well as a recording of the student reading the book aloud.

**Project Stage - Blog Post 2: Book Proposal** (20 points) - At the start of Unit 3, each student will write a blog post proposing a topic for the picture book, outlining the basic plot/structure, and brainstorming the style/type of illustration they anticipate using. For students working in pairs, each individual must write a separate post that covers these topics, as well as details what part of the picture book project each person will be responsible for.

**Project Stage - Picture Book Dummy/Mock Up** (25 points)- Students will create a mock up or book “dummy” in line with industry standards to test the story, layout, text to image ratio and flow of the picture book

**Project Stage - Inspiration Images file** (20 points) - Students will collect a series of digital images to serve as inspiration for the picture book project. These images will be used during the collage/digital image creation workshop, then will be printed for use in the paper making workshops later in the same week.

**Project Stage - Blog Post 3: Picture Book Process** (20 points) - Students will create a 1-2 minute video blog post to describe the book making process to the K-2 students at Hollis, in order to introduce the texts under construction and build excitement for the class visit.

**Project Stage - Polished Draft for K-2 Review** (40 points)- In partnership with SLS, the class will be visiting Hollis Elementary school and sharing the polished drafts of the picture book projects with K-2 students, who will provide each student with feedback (both oral and non-verbal).

This assignment is made possible through The Communication through Art program, which is federally funded by the Institute of Museum and Library Services (IMLS). The Communication through Art (CTA) program is part of new instructional programming through the Georgia Tech Library. For more see the program website: <http://d7.library.gatech.edu/arts/>

## Individual Participation

- **Class recap blog post** (20 points) - For the convenience of the students, the course will have a centralized blog where announcements, assignments and class recaps are posted. Each student will be assigned a class period and that student will be responsible for posting a summary of the events that occurred in class, any announcements made by the professor, links to materials discussed, relevant images, and any other content the student deems important. These posts should be aimed at fellow students in the class and will serve as a convenient reference for finding materials, remembering due dates, or catching up on missed class periods.

# DESCRIPTION OF MAJOR ASSIGNMENTS continued

○ **Blog Post 4: Beyond the Classroom** (20 points) - Consistent with the SLS Learning Outcomes, students will actively work to identify the work we are doing in the classroom manifests in the larger community and reflects their roles as responsible members of local, national, international, and/or professional communities. Each student will be required to attend ONE community event from a list of many and write a 300-500 word blog post within 1 week of attending, reflecting on the context for the event and how the work of this course has changed their view or affected their analysis of the event. These events include:

- ◆ Wikipedia Edit A Thon
- ◆ Film Screening and Review
- ◆ “What is SLS?” Info Session

✳️ **EXTRA CREDIT:** Students may do a second contextual blog for 10 extra participation points.

○ **Twitter** (60 points) - Each student will be asked to create a Twitter account just for this course; students may choose varying levels of anonymity for that account, so long as the instructor is aware of the students’ Twitter handle. Over the course of the semester, students will be asked to engage with Twitter for homework, in-class activities, and as part of the research process for the Unit 1 artifact. All tweets over the course of the semester must include the course hashtag **#1102kidsci**

○ **In class participation** (70 points)- All students will be expected to actively contribute to the class through discussion and other forms of in-class participation. To achieve at least a C for in-class participation, students should plan to **speak at least once a class period** and complete all in-class activities.

In-class participation includes these activities:

- contributing verbally during class discussions
- working in groups on exercises, activities, and peer-reviews
- writing and sharing thoughts in response to writing prompts
- presenting and sharing ideas with classmates

**Final Reflective Portfolio (150 points total)** - In order to demonstrate that they have met the stated competencies, each student will compile a portfolio of work using the online portfolio platform Mahara. The purpose of the portfolio is to demonstrate the habits of effective communication. The Mahara portfolio is a collection of individual pages; students will create these pages (one for the reflective essay and one for each artifact) and then make a collection of the pages. The portfolio is that collection. The portfolio must include the following pages in Mahara:

- Reflective Introduction to the Portfolio: a page for a 1200-1800 word essay that introduces the portfolio and strategically employs multimodal elements such as images, videos, audio files, and/or links in addition to your text.
- Artifact 0: A page for the multimodal diagnostic video (aka Common First Week video), along with a short reflection answering directed questions about the artifact
- Artifacts 1-3: a page for each of three additional artifacts that together best reflect the work and development of the student in the course, along with short reflection answering directed questions for each artifact.
  - At least one artifact must emphasize standard WRITTEN English
  - At least one artifact must emphasize ORAL and NON-VERBAL communication.
  - At least one artifact must reflect intentional VISUAL design
  - At least one artifact must reflect ELECTRONIC communication
  - At least one artifact must reflect a substantial REVISION PROCESS

# SCHEDULE

**\*\*All Assignments are Due to Canvas by 11:55pm ET unless otherwise noted\*\***

| Date   | Due   | Required Reading  | Suggested Reading  |
|--|---|---|--|
| Monday, January 8  |   | Snow day  |  |
| Wednesday, January 10  |   | Syllabus and Common Policies (available on Canvas)<br>Common First Week Video<br>Assignment Sheet   | WOVENText Ch 1, 2 & 7, (pg 151- 158)   |
| Friday, January 12   | Statement of Understanding (hard copy in class)                             | WOVENText 3: Synergy of Modes and Media & 4: Understanding Genres   | WOVENText 7: Assignments, Projects, Assessment   |
| <b>Monday, January 15 NO CLASS - Martin Luther King Junior Day</b> |   |   |  |
| Wednesday, January 17  |   | Snow Day  |  |
| Friday, January 19   | NOON THURS. JAN 20 -<br><b>Common First Week Video**</b><br>(Canvas/Mahara) | <i>The Water-Babies</i> , 1-2 (pg 1-45)<br>"Introduction" <i>Science in Wonderland</i> (pg 1-20)<br>Twitter assignment  | Unit 1 Assignment Sheet<br><br>Baldwin Library and "Guiding Science" websites<br><br>"Tips for Reading Difficult Material" PDF |
| Monday, January 22   | Choose Research Subject (in class)  | Unit 1 Assignment<br>Library research day with Karen<br>WOVENText 17: Exploring Topics and Creating a Research Proposal & 19: Evaluating and Choosing Sources | WOVENText 6: Selecting and Proposing Projects  |
| Wednesday, January 24  | <b>Unit 1: Research Journal Begins</b>                                      | <i>The Water-Babies</i> , 3-4 (pg 46-98)<br><i>Reading Children's Literature</i> Chapter 8 (Canvas)   |  |
| Friday, January 26   |   | <i>The Water-Babies</i> , 5-6 (pg 99-136)   | WOVENText 20: Integrating and Documenting Sources  |
| Monday, January 29   |   | <i>The Water-Babies</i> , 7-8 (pg 137-190)<br><i>Evolution and Imagination</i> Ch. 2  |  |
| Wednesday, January 31  | <b>Blog Post 1 due</b>  | MLA citations, catch up day   | WOVENText 14: Encyclopedia Entries (pg 342-353)  |

# Schedule continued

| Date                              | Due  | Required Reading  | Suggested Reading   |
|-----------------------------------|--|---|---|
| <b>Friday,<br/>February 2</b>     | Comments on Blog Post 1  | <i>The Secret Garden</i> 1-7 (pg 3-40)<br>“Critical and Commercial Reception of <i>The Secret Garden</i> ” (pg 277-287)                         | “Burnett in the Press” (pg 222-260)   |
| <b>Monday,<br/>February 5</b>     |  | <i>The Secret Garden</i> 8-20 (pg 40-124)   |   |
| <b>Wednesday,<br/>February 7</b>  | Bring Research Portfolio materials to class                            | Research check-in day<br><i>The Secret Garden</i> continuing discussion   |   |
| <b>Friday,<br/>February 9</b>     |  | <i>The Secret Garden</i> 21-23 (pg 124-143)<br>“Digging Up <i>The Secret Garden</i> : Noble Innocents or Little Savages” (314-324)              |   |
| <b>Monday,<br/>February 12</b>    | <b>Unit 1 Research Portfolio Due<br/>Unit 1 Research Journal Ends</b>  | <i>The Secret Garden</i> 24-27 (pg 143-173)<br>“Wheel Me Over There!”: Disability and Colin’s Wheelchair in <i>The Secret Garden</i> ” (Canvas) | “Reviews and Mentions” (pg. 265-276)  |
| <b>Wednesday,<br/>February 14</b> | Requests for Unit 2 Teams due in class<br>Unit 1 Reflection (in class) | Unit 2 Assignment Sheet<br><b>Guest Lecture:</b> Suzan Alteri, Baldwin Library curator<br>Bring Laptops to class                                | Sample Online Exhibitions (see Unit 2 Assignment Sheet Resources section)                 |
| <b>Friday,<br/>February 16</b>    |  | StrengthsFinder Quiz<br>Unit 2 Groups Assigned<br>Team Work Workshop  | Unit 2 Assignment Sheet<br>WOVENText 8: Collaborating Cooperatively                       |
| <b>Monday,<br/>February 19</b>    |  | <b>Omeka Workshop with Alison</b><br>Reading TBA  | WOVENText 15: Artist’s Statements (pg 501-514) and Collages/Visual Arguments (pg 501-514) |
| <b>Wednesday,<br/>February 21</b> | <b>Unit 2 Team Contract and Exhibit Outline Due</b>                    | <i>Scientists in the Classroom</i> Ch 2 & 3<br>Group Work day   |   |
| <b>Friday,<br/>February 23</b>    |  | <i>A Wrinkle in Time</i> 1-3 (pg 3-55)  |   |
| <b>Monday,<br/>February 26</b>    |  | <i>A Wrinkle in Time</i> 4-6 (pg 56-113)<br><i>A Wrinkle in Time</i> essay TBA  | WOVENText 10: Oral Presentations, Audience, Evidence                                      |
| <b>Wednesday,<br/>February 28</b> |  | <i>A Wrinkle in Time</i> 7-9 (pg 114-162)   | WOVENText 11: Developing Oral Presentations & 12: Practice, Delivery and Evaluation       |

# Schedule continued

| Date                                     | Due  | Required Reading   | Suggested Reading                                     |
|--|--|--|---|
| Friday, March 2                          |  | Team Work Workshop<br>Reading TBA  |   |
| Monday, March 5                          |  | <i>A Wrinkle in Time</i> 10-12 (pg 163-211)<br><i>A Wrinkle in Time</i> essay TBA  |   |
| Wednesday, March 7                       | Unit 2<br>Presentation OR<br>Feedback due                | Group Presentations  |   |
| Friday, March 9                          | Unit 2<br>Presentation OR<br>Feedback due                | Group Presentations  |   |
| Monday, March 12                         | Unit 2: Exhibit<br>and<br>Contributor's<br>Statement Due | Reflection on Unit 2<br>Picture Book Assignment<br>Bang "Picture This: How Pictures<br>Work"                             | Unit 3 Assignment Sheet                               |
| Wednesday, March 14                      |  | Picture Books - Classics<br>2 Illustrations due to class<br>Keifer and Tyson "Picture Books"                             |   |
| Friday, March 16                         | Blog Post 2 due  | Picture Books - Board Books, Young<br>Readers<br>"Hungry Caterpillar Lied to You"  |   |
| <b>March 19- March 23 - SPRING BREAK</b> |  |  |   |
| Monday, March 26                         | Comments on<br>Blog Post 2 due                           | Picture Book Process & Picture Book<br>Dummy<br>"How to Mock Up a Picture Book" and<br>"Picture Book Dummy, for Dummies" |   |
| Wednesday, March 28                      |  | Picture Books - Biographies of<br>Scientists<br><i>Reading Children's Literature</i> Ch. 5                               |   |
| Friday, March 30                         | Picture Book<br>Mock Up due                              | Picture Books - complex concepts<br>"The Psychological Power of<br>Storytelling"   |   |
| Monday, April 2                          | Inspiration Images<br>Pt 1 due                           | Digital Image Making with Alison<br>Reading TBA  |   |
| Wednesday, April 4                       | Inspiration Images<br>Pt 2 due                           | Paper Museum Workshop - Paper<br>Making<br>Reading TBA   |   |
| Friday, April 6                          | Blog Post 3 due  | Paper Museum Workshop - Book<br>Format, Binding and Pop-Up elements<br>Reading TBA                                       | WOVENText 21: Revising<br>and Delivering Your Project |

# Schedule continued

| Date                | Due  | Required Reading  | Suggested Reading                     |
|---------------------|--|---|---------------------------------------|
| Monday, April 9     |  | Picture Books - oral/nonverbal communication<br>Reading TBA |                                       |
| Wednesday, April 11 |  | Picture Book work day                                       |                                       |
| Friday, April 13    | <b>Polished Drafts of Picture Books due</b>                | Drafts with K-2 feedback                                    |                                       |
| Monday, April 16    | <b>Picture Book Readings Due</b>                           | Public Reading of Picture Books                             |                                       |
| Wednesday, April 18 | <b>Last day to turn in Blog 4 &amp; Extra Credit Posts</b> | Portfolio Workshop  | Reflective Portfolio Assignment Sheet |
| Friday, April 20    | Draft of portfolio essay due in class                      | Portfolio Workshop  |                                       |
| Monday, April 23    | Final Instructional Day<br><b>Final Tweets due</b>         | Peer Review of Portfolio Essay                              |                                       |
| <b>April 25</b>     | <b>Reading Days</b>  | <b>No Classes</b>   |                                       |
|                     | <b>Section B5 Portfolios due</b>                           | <b>Friday, April 27 11:30 AM - 2:20 PM</b>                  |                                       |
|                     | <b>Section J2 Portfolios due</b>                           | <b>Wednesday, May 2 8:00 AM - 10:50 AM</b>                  |                                       |
|                     | <b>Section C3 Portfolios due</b>                           | <b>Thursday, May 3 8:00 AM - 10:50 AM</b>                   |                                       |

## 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. Pay close attention to course announcements on Canvas, the course blog, and Twitter.

On some occasions, this course may meet in a different location than the scheduled classroom. Advanced notice will be given in class and reminders posted on Canvas, Twitter, and the course blog.

# Statement of Understanding

Please print, read, sign and return to Dr. Fitzsimmons

- I affirm that I have read the entire syllabus and Common Policies page on the WCP website for ENGL 1102
- I affirm that I understand the information in these two documents and the responsibilities specified and agree to abide by these policies throughout the semester.

Print Name Here \_\_\_\_\_

Sign Name Here \_\_\_\_\_

Date \_\_\_\_\_

## Release to Use Work as Examples

Please read carefully and check all that apply.

- I do not want my work used as examples in any situations.
- I give my instructor, Dr. Rebekah Fitzsimmons, permission to use copies of the work I do for this course, ENGL 1102, as examples in presentations and in print and electronic publications.

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.

Sign Here: \_\_\_\_\_

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

Print Full Name: \_\_\_\_\_

School Address: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

School Email: \_\_\_\_\_

Home Address: \_\_\_\_\_

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Phone: \_\_\_\_\_