UNIT 1
Banned Books Week Campaign

ASSIGNMENT SUMMARY

Organizations like the American Library Association and the American Booksellers Association often create toolkits or "ready to go" materials to help educational organizations and other book oriented venues honor Banned Books Week. Each team should imagine themselves consultants hired by ALA/ABA to design an easy to use, multimodal campaign appropriate for public libraries, schools, and bookstores.

Each campaign should have the option to include a wide variety of features such as a physical display, interactive components, and an easily initiated social media campaign; however, a client should be able to implement portions of the campaign to full effect depending on display space and access to materials. Each campaign should be focused on educating an audience about Banned Books Week and relevant themes like censorship, freedom of speech, commonly challenged books or challenges against underrepresented groups in American literature.

Teams will present their displays to the class in a large campaign showcase and curators of potential display spaces will have an opportunity to offer feedback or to select student displays for public exhibition.

Final Artifact: Multimodal Campaign for Banned Books Week (100 points)- Each team will create a multimodal display to be presented to the class; a digital portfolio with representations of each element will be turned in via Mahara by **11:55pm September 28**, and all physical objects or materials associated with the display turned in at the **end of the presentation class period in Hall 103 on September 28.**

ARTIFACT INSTRUCTIONS

For this assignment, large groups of 5-6 students will work together to design multimodal displays that communicate the key themes of Banned Books Week to a diverse, public audience. Each team will consider carefully the use of space and the realities of public consumption of media when designing their materials. Each team should choose a topic from the broader theme of "Banned Books Week" to attract, inform, educate, and even entertain an audience. The primary audience for these materials will be a mixed, neutral public, so the displays will need to have wide appeal and be accessible to a wide variety of people.

Multimodal elements of a campaign might include (but are not limited to):
Posters or Signs
Infographics
Pamphlets, Bookmarks, Bumper Stickers
Charts, Graphs, Infographics, Animated Data Visualizations
Dioramas, Book Art, or Other 3D Displays
Videos
Audio Guides
Hard Copies of Books or Dust Jackets
Interactive Displays like White Boards or Bulletin Boards
An Affiliated Twitter Feed or Blog with Prepared Entries

Each multimodal element will need to have a brief explanation (100-300 words) of its function within the campaign, a rationale for the rhetorical choices made by the team, and an explanation of how to implement the element (as necessary). These explanations will appear in the Mahara portfolio but may also be delivered in the presentation orally or as written elements. The number of elements in the campaign will be dependent on the number of students, the intricacy of each element, and the completeness of the campaign.

Each campaign should utilize a cohesive theme and design elements that clearly unite each part of the campaign together. Each team should choose a visually appealing color-scheme, layout, and format that connects all of the materials, regardless of medium, and should think carefully about how viewers will interact with those materials. Cohesiveness, clarity, audience appeal, and multimodal design will be key aspects of success.

Specific Thematic Topics Might Include (but are not limited to):
Frequently Banned Classics
Frequently Banned Books by Persons of Color (or a more specific group, like Native American authors)
Frequently Banned Authors
Banned Books that Feature LGBTQIA+ Themes
"I'm Too Sexy For the Library": Books Banned For Sexually Explicit Content
"I Fought the Law": Books Banned for Promoting Lawlessness or Criminal Activity
Books Banned Due to Political Agendas
A Historical Look at Book Banning
What is censorship?

Teams may use the following resources available on the ALA Banned and Challenged Books Website for inspiration but should ensure each display is original and unique to the team.
 http://www.ala.org/advocacy/bbooks/bannedbooksweek/ideasandresources/display

Submission Guidelines:
Each team will submit **1 Mahara portfolio** no later than **11:55pm on September 28;** the portfolio will include a page for each multimodal element (or digital images of physical elements), as well as a brief (100-300 word) explanation about that campaign element. The front page of the portfolio should include the title of the campaign, a summary of the campaign's approach and any other contextual information relevant to a potential client (librarian, bookstore owner, etc.). Any physical elements of the project may be turned in immediately following the presentation.

The Banned Books Week Campaign will be graded on the Major Assignments scale (see syllabus page 7).

Project Stage: Team Contract (30 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. 1 copy per team due to **TSquare by 11:55pm on Tuesday, September 5.**

TEAM CONTRACT INSTRUCTIONS

A template for a team contract is available in TSquare under the resources folder. Each team is welcome to customize the template as they see fit, so long as they have had thorough and substantial conversations on each of the topics listed. Successful team contracts will be thorough, carefully thought out, specific to the current team, and actionable. ("We will all check our email once a day" instead of "We will keep in communication.") A strong team contract based on the template will likely be 3-4 pages.

All team members should plan to sign the document (digitally, or print, sign and scan to upload) and agree to all of the practices outlined before turning it in.

The team contracts will be graded on the Project Stage scale (see syllabus page 7).

Project Stage: Project Proposal (20 points)- Each student will propose a topic and concept for a Banned Books Week display for the team's consideration. Each team member will need to agree and sign on to a specific proposal to begin the assignment. One proposal per person is due to TSquare by **11:55pm on Tuesday, September 12.**

PROPOSAL INSTRUCTIONS

Each student will propose a topic and concept for a Banned Books Week display for the team's consideration.

These proposals do not need to be formal but each should be carefully thought out and expressed in whatever multimodal form best suits the student and the proposed theme. Students are welcome to sketch, draw, create a collage, write, create a video, record audio, or combine modes to propose their ideas. Students should keep the multimodal nature of the project in mind (it should encompass as many modes as possible given the potential venues and audiences) when thinking through their proposal.

Successful proposals should answer the following questions:
- ❑ what is the theme?
- ❑ how does that theme play out across multiple modes of communication?
- ❑ how does the theme reflect the content the display should address?
- ❑ how will this theme appeal to the target audience(s)?
- ❑ how can members of the team contribute to this project?

Proposals will be graded on the Project Stage scale (see page 7 of the syllabus).

Project Stage: Presentation (50 points)- Each team will present their Banned Books Week display to the class and any other potential visitors, including background information about the display, context about the choices, decisions, and revisions the display underwent over the course of the composition process. The team will present the full multimodal campaign as "ready to go" and actively pitch their projects to potential clients. Presentations will take place during the **regular class period in Hall 103 on September 28.**

PRESENTATION INSTRUCTIONS

The presentation will be an opportunity for each team to set up their display as if it were in a library, school, or bookstore. Each team will be given space in Hall 103 to set up their materials. Each team should prepare an "elevator pitch" or a 30-60 second introduction of their campaign to be memorized and delivered. Each element of the presentation should be presented in the mode/medium it is intended to be viewed in (i.e. posters should be printed, physical objects should be present, videos should be played on a laptop/iPad, etc.). The instructor and invited guests will circulate, listen to elevator pitches and ask questions.

The primary audience for your presentation will be the individuals in charge of curating public spaces who might be interested in showcasing your team's work. Therefore, you want to keep a secondary, broad public audience in mind when designing your work. Potential public display spaces include areas on campus as well as in public libraries and elementary schools in the city of Atlanta. Audience members will have an opportunity to ask questions, examine each team's materials, and give feedback.

The presentation will be graded on the Major Assignments scale (see syllabus page 7).

RESOURCES

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.

The Communication Center is happy to work with teams or individuals.

> Website for Appointments: communicationcenter.gatech.edu/content/make-appointment
> Phone: 404-385-3612
> Visit: Clough Commons Suite 447

Paper & Clay is Georgia Tech's on campus creative studio! Paper & Clay features pottery, ceramic glazing, and other art activities, as well as poster and banner printing. We even have an Inspiration Area where you can explore small crafts and connect with other creatives. The many classes and workshops offered throughout the year are a great way to hone your skills and engage your right brain. This artistic environment is a great rental space for your next departmental gatherings, student organization events, or craft session with friends.

The Multimedia Studio in the library provides computers with design software that may be useful, as well as an assistance desk and a large-format poster printer.

The Invention Studio is a student-run maker space open to all of Georgia Tech. It is staffed by the Prototyping Instructors, student volunteers who are on hand to train you and help you with your projects. Use of the studio is free for all students, faculty and staff of Georgia Tech.

Georgia Tech librarians Karen Viars and Marlee Givens are both available to our class by email or meetings to assist you in research or finding resources to help you with your projects. Marlee Givens will present on the Georgia Tech library resources on Tuesday, September 12.

The Multimedia Instruction Librarian Alison Valk is available by appointment or during her office hours to help you with digital platforms like InDesign, Photoshop, and iMovie. She also regularly runs workshops through the library.

Georgia Tech has a subscription to **Lynda.com** that provides students access with their Georgia Tech credentials. Lynda.com offers training resources on subjects including teamwork (try "Teamwork Fundamentals") and visual design (try "Universal Principles of Design")

EXPECTED STUDENT OUTCOMES: ARTIFACT

The specific outcomes for the Banned Books Week Campaign and Presentation include:

Hone visual design skills across multiple media, including use of space and a combination of 3D/physical, printed, and digital artifacts, to best deliver and support arguments through a variety of formats.

Carefully consider approaches to rhetoric, design, and argumentation so as to appeal to a broad, neutral audience while attempting to educate, inform and entertain

Practice delivering concise information and persuasive arguments across WOVEN modes so as to appeal to a broad audience

Improve attention to cohesive design across multiple modes/media through carefully planned collaborative work

EXPECTED STUDENT OUTCOMES: STAGES

In addition to the outcomes for the final unit artifacts, the project stages are designed to include the following outcomes:

Increase attention to pre-planning, including building effective team dynamics and soliciting ideas from the whole team

Carefully consider approaches to rhetoric, design, and argumentation so as to appeal to a broad, neutral audience while attempting to educate, inform and entertain
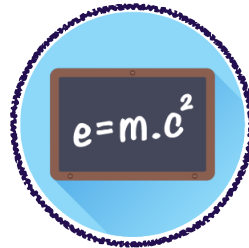
Encourage creative problem solving approaches to concrete tasks through brainstorming, creative proposals, and teamwork

Improve attention to utilizing the best possible mode/medium for a message, differentiating between modes, and making the best use of specific affordances within those modes.

RUBRIC FOR TEAM PROJECT

Scale	Basic	Beginning	Developing	Competent	Mature	Exemplary
Rhetorical Awareness Response to situation, including purpose, audience, register, and context	Overlooks two or more aspects of the situation or assignment, and thus does not fulfill the task	Overlooks at least one aspect of the situation or assignment and thus compromises effectiveness	Attempts to respond to all aspects of the situation or assignment, but the attempt is incomplete	Addresses the situation or assignment in a complete but perfunctory or predictable way	Addresses the situation completely, with unexpected insight; could be presented to target audience with small changes	Addresses the situation in a sophisticated manner that could be presented to target audience as is.
Stance Argument, significance and implications ("so what" factor)	Involves an unspecified or confusing argument; significance is not evident	Makes an overly general argument; significance is difficult to discern, or not appropriate to the rhetorical situation	Makes a simplistic or implicit argument, or multiple arguments that have no clear connection to one another; gestures towards significance, but does not fully develop it	Makes an explicit and straightforward argument that does not oversimplify the problem or question; explores at least one implication of the argument in depth	Makes a complex, unified argument that clearly articulates a position or stance; explores multiple implications of the argument	Offers an inventive, expert-like argument that clearly articulates a sophisticated position/stance; explores multiple implications of the argument in a compelling manner
Development of Ideas Evidence, analysis, and substance	Claims requiring support are not backed by necessary evidence; lacks analysis of major pieces of evidence; content is not substantive	Evidence and/or analysis is weak or contradictory; does not account for important evidence that could support or disprove the argument	Evidence provides minimal but necessary support to each point; attempted analysis is not sufficient to prove the argument	Evidence and analysis are substantive; they support the argument and related claims, but are mostly predictable	Evidence fully supports and proves the argument and all related claims; evidence is always paired with compelling analysis	Evidence and analysis are precise, nuanced, fully developed, and work together to enhance the argument,
Organization Structure and coherence, including elements such as introductions and conclusions as well as logical connections between points	Lacks unity in constituent parts; fails to create coherence among constituent parts; contains major argumentative holes or fallacies. Organization impedes understanding.	Uses insufficient unifying statements; uses few effective connections; some logical moves necessary to prove the argument are absent. Organization does not improve understanding.	Uses some effective unifying claims, but a few are unclear; inconsistently makes connections between points and the argument; employs simplistic organization	States unifying claims with supporting points that relate clearly to the overall argument and employs an effective but mechanical scheme. Logical organization supports understanding.	Asserts and sustains a claim that develops logically and progressively; adapts typical organizational schemes for the context; achieves substantive coherence	Artifact is organized to achieve maximum coherence and momentum; connections are sophisticated and complex when required. Organization anticipates readers' needs.
Conventions Expectations for grammar, mechanics, style, citation	Involves errors that risk making the overall message distorted or incomprehensible	Involves a major pattern of errors;	Involves some distracting errors	Meets expectations, with minor errors	Meets expectations in a virtually flawless manner	Exceeds expectations and manipulates conventions to advance the argument
Design for Medium Features that use affordances of the genre to enhance factors such as usability and comprehensibility	Lacks features necessary or significant for the genre; uses features that conflict with or ignore the argument..	Omits some important features; distracting inconsistencies in features; uses features that don't support argument.	Uses features that support the argument, but some match imprecisely with content; involves minor omissions or inconsistencies...	Supports the argument with features that are generally suited to genre and content.	Promotes engagement and supports the argument with features that efficiently use affordances.	Persuades with careful, seamless integration of features and content and with innovative use of affordances.
Collaboration Group dynamics, jobs within a group, demeanor, potential for positive influence over the collaborative process	Unsuccessfully contributes to group project.	Works with group in limited fashion, makes minimum contributions; individual work is late or incomplete; is unwilling to bend or negotiate with group.	Contributes work, completes apportioned work load; does not contribute to group dynamics in additional ways; causes conflicts or is unable to diffuse conflicts among group members	Completes individual work skillfully and in a timely manner; works well with most group members; performs one or two roles within the group well but is unwilling to take on new roles or be flexible.	Promotes overall improvement of individual work through group dynamics, takes on new roles with success, encourages peers; diffuses potential conflicts	Skillfully manages group dynamics, negotiates group workload and roles with ease, improves group's morale and work through encouragement and high standards