

THE HISTORY AND RHETORIC OF SCIENCE WRITING FOR CHILDREN

ENGL 1102; Fall 2018

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

Writing and Communication Program

Class Meetings:

Section HPI, T/R 8:00am-9:15am, Skiles 168
Section F3, T/R 9:30am-10:45am, Skiles 154

Instructor: Dr. Rebekah Fitzsimmons



SOME OF THE REAL FAIRY FOLKS. *Frontis*

Image: Frontispiece from *Fairy Land of Chemistry* by Lucy Rider Meyer 1887
(Courtesy of the Baldwin Library of Historical Children's Literature Digital Collection)

CONTACT INFORMATION



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Stephen C. Hall 113
Writing and Communication Program



Tuesdays 11:00am-12:30pm or by
appointment



<https://rebekahfitzsimmons.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, 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!" Students should also plan to read and write extensively.

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). Alongside this original research, students will read extensively and discuss historical, scientific, thematic, and technological contexts for scientific rhetorics, the evolution of the scientific theories, and scientific discourse communities.

Students will use this research, as well as visual and digital design to collaboratively create an public facing website that showcases the research and outcomes from Unit 1. Students will work collaboratively as a class to decide on tasks, team structure, goals, layout, format, and assessment criteria, then work in small teams to complete the assignment as they have designed it.

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). This project will emphasize the interplay of visual and written communication, including the value of illustrations to clarifying complex concepts and the importance of audience awareness in composing texts. Students will also gain extensive experience in oral/non-verbal communication and interpretation of audience feedback in real time.

REQUIRED MATERIALS

TEXTBOOKS:

WOVENText Digital Edition (2019 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 (OPTIONAL)

Picture This: How Pictures Work by Molly Bang

ISBN: 781319129439

ISBN: 9780143105091

ISBN: 978-0393926354

ISBN: 978-0312367541

ISBN: 9781452151991

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. Students should anticipate bringing their laptops to class on workshop days.

ADDITIONAL COSTS:

Printing of drafts and homework assignments, including 10 color images

Art supplies for picture book assignment (as needed)

ADDITIONAL MATERIALS:

Camera/recording equipment (can be smart phone or laptop camera, or borrowed from [GTLibrary Gadgets Desk](#))

Portable device (laptop, tablet, smartphone) for Tweeting

POLICIES

General Policies

INCLUSIVE EXCELLENCE: The Ivan Allen College of Liberal Arts supports the Georgia Institute of Technology's commitment to creating a campus free of discrimination on the basis of race, color, religion, sex, national origin, age, disability, sexual orientation, gender identity, or veteran status. We further affirm the importance of cultivating an intellectual climate that allows us to better understand the similarities and differences of those who constitute the Georgia Tech community, as well as the necessity of working against inequalities that may also manifest here as they do in the broader society.

- ☐ Email is my preferred mode of communication
- ☐ Please begin every subject line for every email message with "ENGL 1102"
- ☐ 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 113 on Tuesdays from 11:00 am-12:30pm or 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:

up to 12 hours late	= -10%
12:01 to 24 hours late	= -25%
24:01 to 36 hours late	= -40%
36:01 to 48 hours late	= -50%
48+ hours late	= 0

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 **three (3)** classes over the course of the semester without penalty. The 4th absence will cause a 1/3 letter grade deduction from the final grade and the 5th absence a 2/3 letter grade deduction. Students with **six (6)** 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. Maintain stages and drafts for the portfolio: keep a cumulative file of all projects. You will need it for your portfolio assignment.

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.)

All work produced in this class should be original and produced specifically for this course. A good rule of thumb: do not copy/paste ANYTHING into your work without a citation.

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:

<https://b.gatech.edu/2KwhY8L>

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| 1. Georgia Tech General Education Outcomes for English 1101 and English 1102 | 9. Participation in Class |
| 1.1. Primary Learning Goal | 10. Non-Discrimination |
| 1.2. Secondary Learning Goals | 11. Communication Center |
| 2. Learning Outcomes for English 1101 and English 1102 | 12. Accommodations |
| 3. Evaluation Equivalencies | 13. Academic Misconduct |
| 4. Evaluation Rubric | 14. Syllabus Modifications |
| 5. Course Completion | 15. Final Instructional Class Days and Reading Periods |
| 6. Attendance | 15.1. Final Instructional Class Days |
| 7. Dean of Students and Counseling Center | 15.2. Reading Periods |
| 8. Safety | 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 AI: 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 use of tone, speed, emphasis, and silence while presenting/performing, 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 video editing software to enhance your multimodal 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) making connections with audiences via eye contact, enthusiasm, vocal variation and body language, both in person and in audio recordings.

EXPECTED STUDENT OUTCOMES

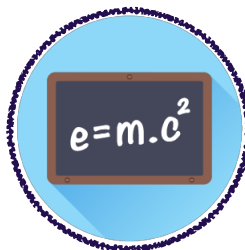
In addition to course outcomes for all English 1102 courses listed in the Common Policies section on T-Square, this course include the following outcomes:



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 21st research skills, including leveraging social media to make professional connections, engaging in original research, documenting the research process and negotiating the emotional labor of research and potential failure.

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

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.

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.

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.

Final Artifact - Research Portfolio and Research Narrative (100 points): To successfully complete this research portfolio, all students will write a detailed narrative of the work they completed for the assignment. Then, 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
- No Results List of Sources Consulted
- Archived Twitter Research Journal
- 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 + 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: Collaborative Public Facing Website (200 points total)- For this assignment, the class will work together to create a digital website to explain the work of Unit 1 to a larger audience; the website will eventually be displayed by the Baldwin Library of Historical Children's Literature. The goals of the website will be to educate and disseminate information in an engaging way.

Final Artifact: Public Facing Website (100 points)- Students will collaborate to create a unified, digital space that showcases the work of the course. The parameters, design, layout, and content will be determined by the class and completed by self-assigned small groups. Students will be assessed on their individual contributions as well as the success of the overall website.

Project Stage - Team Contract, Website Outline, Grade Rubric (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.

DESCRIPTION OF MAJOR ASSIGNMENTS continued

Project Stage - Blog 2 (20 points)- Each individual will submit a blog post that details the work they will do for the collaborative project, their expectations for their own work and the team's work, and measures for assessing success.

Project Stage - Draft of Individual Contribution (30 points) - Each individual will be responsible for contributing a piece of written content to the website, within given parameters.

Unit 3: STEM Picture Books (270 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 (150 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 3: 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 - Blog Post 4: Picture Book Reading (20 points) - Students will be given a selection of picture books to choose from and each will record a video blog post reading the book, with an emphasis on developing oral/non-verbal skills as well as audience engagement techniques.

Project Stage - Book Process at Centennial (30 pts) - students will bring picture book process materials to the local elementary school to talk about the writing process and to get feedback on their picture books.

Project Stage - Blog Post 5: Audience Awareness Reflection (20 points) - Students will reflect on the experience at the elementary school and plan how to revise their picture books based on feedback

Project Stage - User Testing with K-2 students (30 points)- In partnership with SLS, the class will visit the Paper Museum with classes from Centennial and share their nearly finished picture books with the K-2 students who will provide each student with feedback (both oral and non-verbal).

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.

○ **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

DESCRIPTION OF MAJOR ASSIGNMENTS continued

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
 - ☐ At least one artifact must reflect INDIVIDUAL work

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.

SCHEDULE

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

Date	Due	Required Reading	Suggested Reading
Tuesday, August 21		Syllabus and Common Policies (available on Canvas) Common First Week Video Assignment Sheet	Purchase Textbooks Begin working on CFW Video
Thursday, August 23	Statement of Understanding (hard copy in class)	<i>WOVENText</i> Chapters 1 (2-28), 2 (29-49) & 4, (90-103)	<i>WOVENText</i> Ch. 3 (50-89)
Tuesday, August 28	Common First Week Video** (Canvas/Mahara)	<i>Reading Children's Literature</i> Ch 8 & <i>Science in Wonderland</i> Introduction (PDF available on Canvas) Guiding Science website and list of authors to be researched Assignment Sheet for Unit 1	Tips for Reading Difficult Material (PDF on Canvas) <i>WOVENText</i> Ch. 6 (120-145)
Thursday, August 30	Unit 1: Research Journal #RJ Begins: Select Author (in class)	<i>The Water Babies</i> Ch 1-3 <i>Act Your Age!</i> Ch 1 (PDF) Create Twitter Account Blog Recap Assignment Begins	<i>WOVENText</i> Ch. 7 (146-156)
Tuesday, September 4		Library Research day with Karen Viars Kuhlthau, "Inside the Search Process" (PDF) <i>WOVENText</i> 17 (324-356) & 22 (578-613)	Jane Marcet, <i>Scenes in Nature</i> (link on Canvas - skim)
Thursday, September 6		<i>The Water Babies</i> 4-6 <i>Evolution and Imagination</i> Ch 2 (PDF) "Your Recent Email" (link) Professional Correspondence Tutorial	Michael Faraday, <i>Chemical History of a Candle</i> (link on Canvas - skim)
Tuesday, September 11		<i>Water Babies</i> 7-8 <i>WOVENText</i> 19 (474-482) Wikipedia Tutorial	Annie Carey, <i>Autobiography of a Lump of Coal</i> (link - skim)
Thursday, September 13	Blog Post 1 Due	<i>WOVENText</i> Ch 23 (614-687) Wikipedia Editing/Library Workshop	
Tuesday, September 18	Blog Post 1 comments due	<i>The Secret Garden</i> 1-7 Lundin, "The Critical and Commercial Reception of <i>The Secret Garden</i> "	<i>Garden Amusements</i> (link - skim)

Schedule continued

Date	Due	Required Reading	Suggested Reading
Thursday, September 20		<i>The Secret Garden</i> 8-20 Valiant, "Wheel Me Over There!": Disability and Colin's Wheelchair in <i>The Secret Garden</i> ." (PDF) Choosing Portfolio Options and integrating them	
Tuesday, September 25	UNIT 1: Research Portfolio and #RJ due	<i>The Secret Garden</i> 21-27 Wilkie, "Digging Up <i>The Secret Garden</i> : Noble Innocents or Little Savages?"	
Thursday, September 27		Reflection: Unit 1 Effective Team Dynamics <i>WOVENText</i> 8 (157-173) & 9 (174-185)	
Tuesday, October 2	Blog 2: Contribution and Expectations	Unit 2 Assignment and Teams <i>Scientists in the Classroom</i> Ch 2 & 3 (PDF)	Giberne - <i>Among the Stars</i> (link - skim)
Thursday, October 4		Group Work - Design "Girl Power: How <i>A Wrinkle in Time</i> Liberated YA Literature" (PDF)	Film Screening - <i>A Wrinkle in Time</i> 5pm in Hall 102
Tuesday, October 9 Fall Break NO CLASS Suggested Reading: <i>A Wrinkle in Time</i>			
Thursday, October 11		<i>A Wrinkle in Time</i> film discussion Reading TBA Group Work	Procter - <i>Stories of Starland</i> (link- skim)
Tuesday, October 16		<i>Reading Ch Lit</i> Ch 5 Introduce Unit 3 Project Group Work	
Thursday, October 18	Unit 2 Project Due	<i>Picture This! How Pictures Work</i> Analyzing Classics of Children's Lit Picture Book Dummies for Dummies	" <u>27 Steps to Writing a Picture Book.</u> " (link)
Tuesday, October 23	Blog Post 3: Picture Book Proposal	2 Molly Bang inspired illustrations due <i>Literature of Questions</i> Ch 2 & 3 Reading Picture Books	Picture Books available in Dr. Fitz Office
Thursday, October 25		Gaimo, "The Very Hungry Caterpillar Lied to You As a Child" & Stone, "A Fine, Fine Line: Truth in Nonfiction"	Picture Books available in Dr. Fitz Office

Schedule continued

Date	Due	Required Reading	Suggested Reading
Tuesday, October 30	Picture Book Dummy	Reading Picture Books Zarnowski "Mystery in Non Fiction" Picture Book Dummy Peer Review	Picture Books available in Dr. Fitz Office
Thursday, November 1		Digital Picture Creation with Alison Valk - meet in Homer Rice Classroom	Picture Books available in Dr. Fitz Office
Tuesday, November 6	Blog Post 4: Picture Book Reading	Paper Museum Workshop - meet at the Paper Museum	Picture Books available in Dr. Fitz Office
Thursday, November 8		Picture Book Work Day in Hall 102 Read picture books, work on picture books, meet with Dr. Fitz	Picture Books available in Dr. Fitz Office
Tuesday, November 13		Bishop - "Mirrors, Windows, and Sliding Glass Doors" (PDF) Picture Book Work Day	Picture Books available in Dr. Fitz Office
Thursday, November 15	Unit 3: Picture Book In Process	Reading with Centennial Academy students - bring picture dummies and work in progress and be prepared for discussion and feedback Meet Dr. Fitz at Centennial receptionist desk promptly at the start of class: <u>531 Luckie St NW, Atlanta, GA 30313</u>	
Tuesday, November 20	Blog Post 5: Audience Awareness	Picture Book Work Day in Hall 102 Reading TBA - Performing Picture Books, Responding to Feedback	Portfolio Assignment Sheet
Thursday November 22 Thanksgiving NO CLASS			
Tuesday, November 27	Unit 3: Picture Book Reading videos due	Reading of near-final books with Centennial Elementary School students at Paper Museum.	
Thursday, November 29	Unit 3: Picture Book due in class	Introduction of Final Portfolio - read Portfolio Assignment Sheet for class Portfolio Workshop - bring reflections and process docs to class	
Tuesday, December 4	Last tweets due by 11:55pm	Unit 3 Reflection Portfolio Workshop	
Finals Week	Section HP1 Portfolios due	Monday, Dec 10 8:00 AM - 10:50 AM	
Finals Week	Section F3 Portfolios Due	Thursday, Dec 13 11:20 AM - 2:10 PM	

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: _____

Phone: _____