

English 1101: Liminal Spaces, Obscure Places

Writing and Communication Program
School of Literature, Media, and Communication
Georgia Institute of Technology, Fall 2018

Dr. Alexandra Edwards, PhD

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Office: Hall Building, Room 121-7

Office Hours: Tuesdays 1pm - 3pm and by appointment (online conferences available)

Pronouns: she/her/hers

NB: EMAIL IS MY PREFERRED METHOD OF COMMUNICATION.

SUBJECT LINE: Please begin every subject line for every email message with ENGLISH 1101 – [Section #].



Alex Fradkin. *Base End Station, Construction #243, North Elevation: Fort Funston.* 2006.

Class Times and Locations:

1101 J1	10:10 MWF	Skiles 169
1101 G1	12:20 MWF	Skiles 168
1101 L2	1:55 MWF	Skiles 302

Course Description

English 1101 will introduce you to rhetorical principles and multimodal composition through a variety of individually- and collaboratively-composed projects. With these goals in mind, we will rely on the power of Written, Oral, Visual, Electronic, and Nonverbal forms of communication to explore our course topic, “Liminal Spaces, Obscure Places.”

Our course topic begins from a hypothesis: I propose that we can “read” spaces and places in much the same way we might read a book or other text. Physical spaces create, contain, and suggest meaning through visual, non-verbal, spatial, and embodied rhetoric—and some spaces, especially the liminal, empty, repurposed, hidden, or otherwise obscure, are particularly rich objects of inquiry. Throughout the semester, we will explore several liminal spaces and obscure places (including gardens, city streets, borders, and prisons) through text, still images, video, maps, and other means of representation. Our goal will be to develop our skills in reading and analyzing such spaces, communicating our findings, and finally, proposing productive ways to transform these spaces (and perhaps, in the process, our society).

Approach to the Course

Our class sessions will combine aspects of the seminar (discussion-based) and the workshop (process-oriented). Always bring the reading, with notes, ready to discuss, and/or your assignments and drafts. Listen attentively and respectfully to your fellow students. Volunteer. Question. Probe. Expect to engage regularly in a variety of in-class activities and exercises—oral, visual, and written; individual and collaborative. Share relevant ideas and observations. Refer to relevant articles, books, and websites. Offer your own experiences. Make connections between what we’re discussing in this class and what you hear or read elsewhere. Active, productive participation is worth a percentage of your grade, but it will also make the class more interesting and more enjoyable, and, most importantly, you’ll learn more.

We may discuss sensitive or difficult topics during the course of the semester, and I expect students to be respectful and considerate at all times. Please feel free to see me during office hours or email me if you are concerned about or made uncomfortable by class discussion for any reason.

The assignments in this course are designed to give you opportunities to learn about rhetoric and practice communication. You can complete the assignments as they are presented, or you can request slight modifications to adapt them to your own research or professional interests. I am happy to work with you to modify assignments!

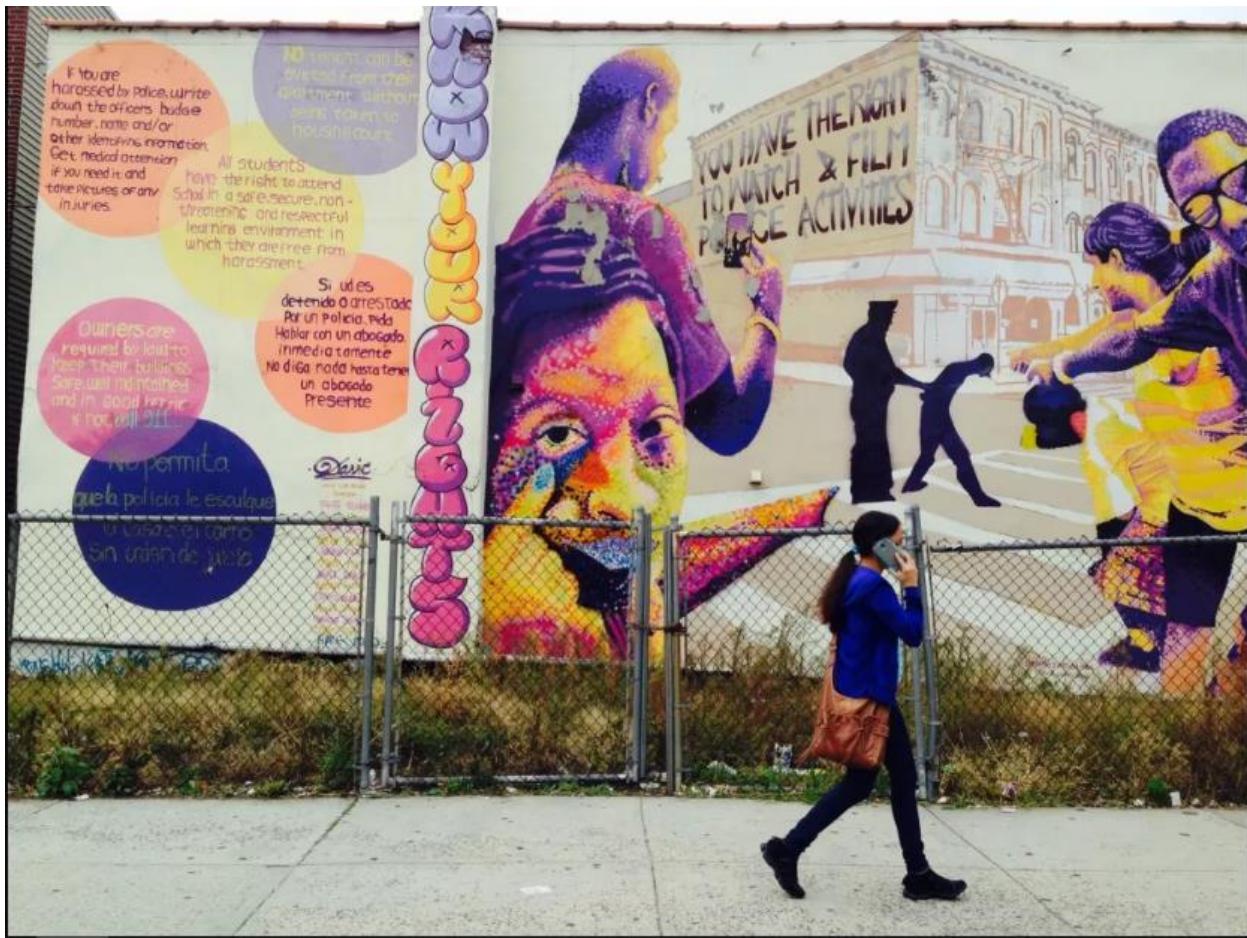
Expected Student Outcomes

In addition to course outcomes for all English 1101 courses listed in the [Common Policies](#) online, this course includes the following outcomes:

- Students will practice reading, analyzing, and responding to the rhetoric of space and place, through text, images, and embodied experience;
- Students will develop and refine their abilities to plan, propose, and present ideas for *productive transformations* of spaces, places, and texts (including their own and peers’ writing);

- As a class, we will practice approaching difficult and complex issues with sensitivity, empathy, and care.

NB: Re-read these outcomes frequently throughout the course to ensure that you're accomplishing each one. Take time to note things you learn and accomplish.



Emily Raboteau. Artist: Dasic Fernández. *Know Your Rights*, Bushwick, Brooklyn, Irving Avenue and Gates Avenue, 2011.

WOVEN Communication

The WOVEN guidelines (written, oral, visual, electronic, nonverbal) are intended to help you stretch yourself in the many modes of communication you will use in your personal and professional life. Use this course to exercise your ability with these modes. You should develop your own voice and your own style for communication while you learn some basic elements of rhetoric: purposes, attention to context, response to audience, well-supported and well-crafted arguments, effective design, and the conventions of each genre and mode. In class we will invoke these concerns individually, but over time they should work together in what you produce, as your design and purpose are influenced by your audience and the affordances of your chosen mode.

- **Written communication.** You'll work on refining (a) argumentative coherence, (b) audience-appropriate voice, and (c) genre-appropriate style.
- **Oral communication.** You'll work on refining (a) vocal emphasis, (b) extemporaneous speaking, and (c) audience engagement.
- **Visual communication.** You'll work on refining (a) visual fundamentals in otherwise non-visual artifacts, (b) accessible attribution, and (c) using visuals to direct viewers.
- **Electronic communication.** You'll work on refining (a) what you can do with already-known applications, (b) the ability to pick up and adapt new applications, and (c) the recognition and elimination of bad practices in applications you already know.
- **Nonverbal communication.** You'll work on (a) making eye contact, (b) gestural language, and (c) using appropriate body language.

Required Materials

Required reading/viewing/listening/observing:

- *WOVENText* (the required textbook for ENGL 1101/1102)
- other required reading and sources will be posted on Canvas
- *Dawn of the Dead*, dir. by George Romero, 1978 (on reserve at the library)
 - NB: this film contains stylized gore and zombie violence. If this content would be triggering for you, please get in touch with me to arrange an alternative assignment

Required equipment:

- camera (a cell phone camera is fine)

Required software applications:

- word processing (e.g., Microsoft Word)
- document design (e.g., InDesign)
- presentation (e.g., PowerPoint, Prezi)

Optional special printing:

- color version of final project proposal and/or artifacts

Course Field Trips

We may occasionally venture out onto campus during class periods. These trips will not cost anything, and I will give students plenty of advanced notice. Additionally, students will need to explore their surroundings (campus, the city of Atlanta, and possibly their hometowns or other travel destinations as appropriate) periodically throughout the semester, on their own, outside of class time. Please expect minimal travel costs (MARTA fare, gas, parking costs, etc).

Additional Resources

I will have a small library of books and films related to our topic available in my office for students to browse, copy, and borrow.

Summary of Major Units/Projects/Assignments

For each assignment, I'll provide a detailed assignment sheet that includes assessment criteria well in advance. Unless I indicate otherwise, please submit assignments electronically via Canvas. Please format written assignments according to MLA style guidelines (use in-text citations and a Works Cited page). Be sure to maintain a cumulative file (hard copy as well as computer file – just in case!) that includes all stages of your assignments in both draft and final versions. You'll compile your best work and examples that demonstrate improvement across drafts from these files for your reflective portfolio.

Common First Week Diagnostic Video: 5% - W, O, V, E, N

In this assignment, you will create a 60-90 second video to introduce yourself, identify the course you are taking, and articulate a challenge you anticipate facing in the coming semester of ENGL 1101/1102.

Partnered Discussion Instigation: 5% - W, O, E, N

Working in pairs or trios, students will help begin class discussion once during the semester by briefly presenting on a type of place or space (e.g., malls, parks, graveyards, gardens, prisons, etc.).

Presentations must include: a description of the assigned space/place and a brief discussion of some rhetorical features; a link to an article or resource you found helpful in understanding your assigned space/place; and at least two discussion questions to engage the class. You will sign up at the beginning of the semester for pre-selected topics/dates.

Unit 1: Read a Space – Walking Tour: 15% - W, O, V, E, N

Using Esri Story Maps, students will design a walking tour that guides a specific audience through a physical space in Atlanta. After turning in the final draft, students will have the option to revise, refine, or supplement their walking tour for extra credit points.

Unit 2: Analyze a Space – Visual Analysis Essay: 15% - W, V, E

Students will choose a place or space to observe, experience, photograph, and analyze. Following essay models that we will read and discuss in class, students will craft a hybrid visual/analytical essay of at least 1250 words, with a specific, arguable thesis.

Unit 3: Transform a Space – Group Project Proposal and Presentation: 25% - W, O, V, E, N

In groups, students will prepare and present a proposal to productively transform a specific real-world space. Proposals will include visualizations, written descriptions and reflections on merit and impact, and an individually-contributed supplemental component.

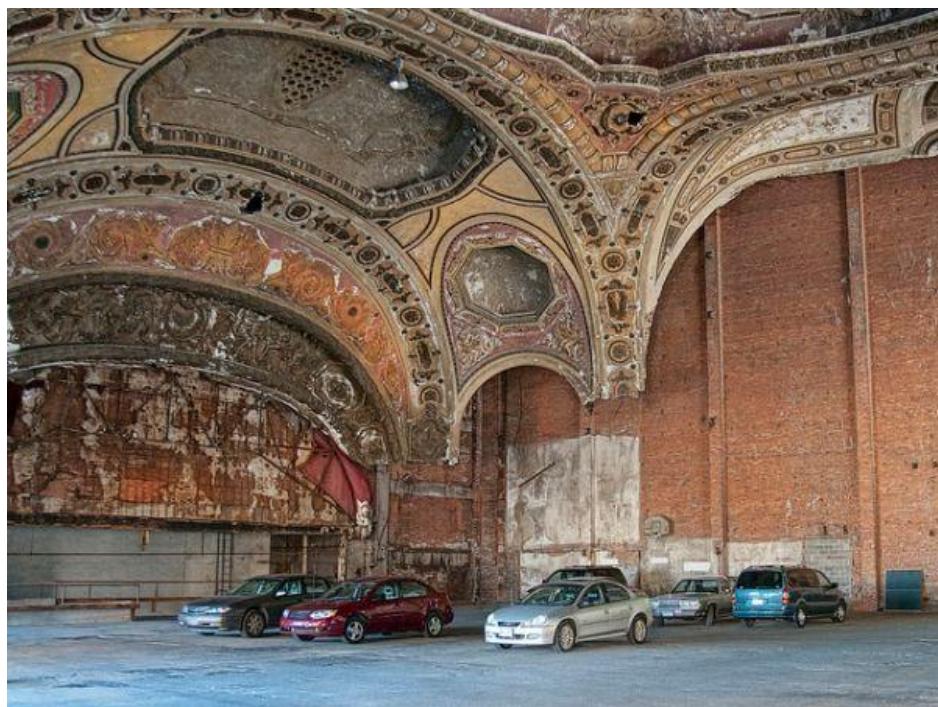
Multimodal Reflection Portfolio: 20% - W, O, V, E, N

In lieu of a final exam, English 1101 requires that students complete a final reflective portfolio due during your section's scheduled final exam time (see course calendar below). The portfolio will include examples of your WOVEN work products, a substantial reflective essay, and brief introductions to each artifact. You will develop your portfolio throughout the semester and complete it during the Reading Period. I have scheduled time for you to work on the portfolio during class at the end of the term, and you should feel free to ask me questions or peer-review each other's work during that time.

Participation: 15% - W, O, N

Your participation grade includes in-class writing, answers to discussion instigations, participation in peer review, and contributions to class discussions. My goal is to involve you in the learning process. Your comments and analysis will provide much of the substance of our class. To this end, your participation will be assessed on three main criteria:

- **Quality and Quantity of Contributions to Class Sessions.** Do you participate in every class? Do you make sure you remain respectful during class discussion? Do you listen carefully to the instructor and other students and respond to their contributions? Do you ask good follow-up questions? Do you take notes?
- **Preparedness.** Do you come to class ready to work, with all required preparations completed? Do you show up on time? Do you bring your textbooks and writing supplies to class?
- **Collaboration.** Do you contribute to group projects effectively, both in and out of class time? Do you put full effort into peer review? Do you make use of office hours?



Bob Jagendorf. *Old Detroit Theater Converted to Parking Garage.*

Canvas Support

If you experience issues with Canvas, call their student support helpline at 1-877-259-8498 or use their [24/7 live chat](#). You must try to solve technical issues on your own before you contact me about them. If a technical issue prevents you from turning in an assignment on time, you must show me documentation that proves you at least tried to solve the problem with Canvas support in order to avoid losing points.

Common Policies

Georgia Tech's Writing and Communication Program has common, program-wide policies. You can [access these common Writing and Communication Program policies online](#). You are required to acknowledge that you have read, understood, and intend to comply with these policies. Below are summaries of these policies and additions to these policies that are specific to this section of ENGL 1101:

Learning Outcomes and Evaluation Rubrics

Visit [Common Policies](#) to access the policies regarding Learning Outcomes and Evaluation Rubrics.

Attendance

The Writing and Communication Program has a Program-wide attendance policy which allows a specific number of absences without penalty, regardless of reason. After that, penalties accrue. **Students may miss a total of four (4) days for M/W/F classes over the course of the semester without penalty.** The attendance policy does not make any distinction about the reasons for your absences. Only absences officially exempted by the Institute (e.g., due to participation in official Georgia Tech athletics, to religious observance, to personal or family crisis confirmed by documentation from the Dean of Students) will not be counted among your allotted absences. Each additional absence after the allotted number deducts one-third of a letter grade from a student's final grade. Missing eight (8) classes for a M/W/F course may result in failure of the class, as determined by the instructor of the course in consultation with the Director and Associate Director of the Writing and Communication Program. Students are expected to keep up with their own attendance record.

Classroom Matters

You should arrive on time to class. For every three tardies, I will deduct 5 points from the student's final participation grade. Please turn off your ringers and do not have your phones out (unless you need them to access the texts for the day – though I highly recommend a different device for that). If you are sleeping in class, I will allow your classmates to determine a fitting way to awaken you.

Late Assignments

You are expected to complete and turn in your work by the due date. Late assignments will be accepted at my discretion. Major assignment final drafts will lose 3 points for every day missed, including weekends. Absence from class does not excuse a late assignment.

If you suspect you will miss class or a deadline, please email me ahead of time, so that we can make a plan to keep your work on track.

Missing and Missed Assignments

Make-up work. Except for your absences officially exempted by the Institute or exceptional and unanticipated situations, I do not allow students to make up missed quizzes, presentations, or in-class assignments. Missing work is counted as a “zero.”

Non-Discrimination Policy

This class does not discriminate on the basis of race, color, class, age, religion, national origin, sexual orientation, gender identity, marital status, disability, or status as a veteran. Alternative viewpoints are welcome; however, **statements that are deemed racist, sexist, homophobic, classist, or otherwise discriminatory toward others in the class or outside of it will not be tolerated.** Be aware of your audience! We will be discussing a range of issues, hopefully generated from your own ideas and opinions. Not everyone will agree with everything you may say; politeness, respect for others, and general good manners are absolutely required.

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 broader society.

CommLab

Georgia Tech’s Naugle CommLab 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 ENGL 1101 and 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. They can also match students with profession tutors especially trained to assist non-native English speakers. For more information or to make an appointment, visit their website: <http://www.communicationcenter.gatech.edu>

Dean of Students and Counseling Center

Attending college can be a stressful time; don’t hesitate to ask for help if you’re feeling overly anxious, stressed, or depressed. Georgia Tech has two main ways to seek support: through the Office of the Dean of Students and through the Counseling Center. Both units work closely together to support Georgia Tech students. You can seek support by using the contact information below.

Office of the Dean of Students

<http://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)

Campus Carry

Familiarize yourself with the [guidance from the University System of Georgia](#) regarding House Bill 280, commonly known as "campus carry."

Accommodations

Georgia Tech supports students through the Office of Disability Services. Any student who may require an accommodation for a documented disability should inform me as soon as possible or as soon as you become aware of your disability. Anyone who anticipates difficulties with the content or format of the course due to a documented disability should arrange a meeting so that we can create a workable plan for your success in this course. The Office of Disability Services serves any Georgia Tech student who has a documented, qualifying disability. Official documentation of the disability is required to determine eligibility for accommodations or adaptations that may be helpful for this course. Please make sure I receive a Faculty Accommodations Letter form verifying your disability and specifying the accommodation you need. The Office of Disability Studies operates under the guidelines of Section 504 of the Rehabilitation Act of 1973 and the 1990 Americans with Disabilities Act (ADA). For more information, see their website <http://disabilityservices.gatech.edu>

Plagiarism and Other Forms of Academic Dishonesty

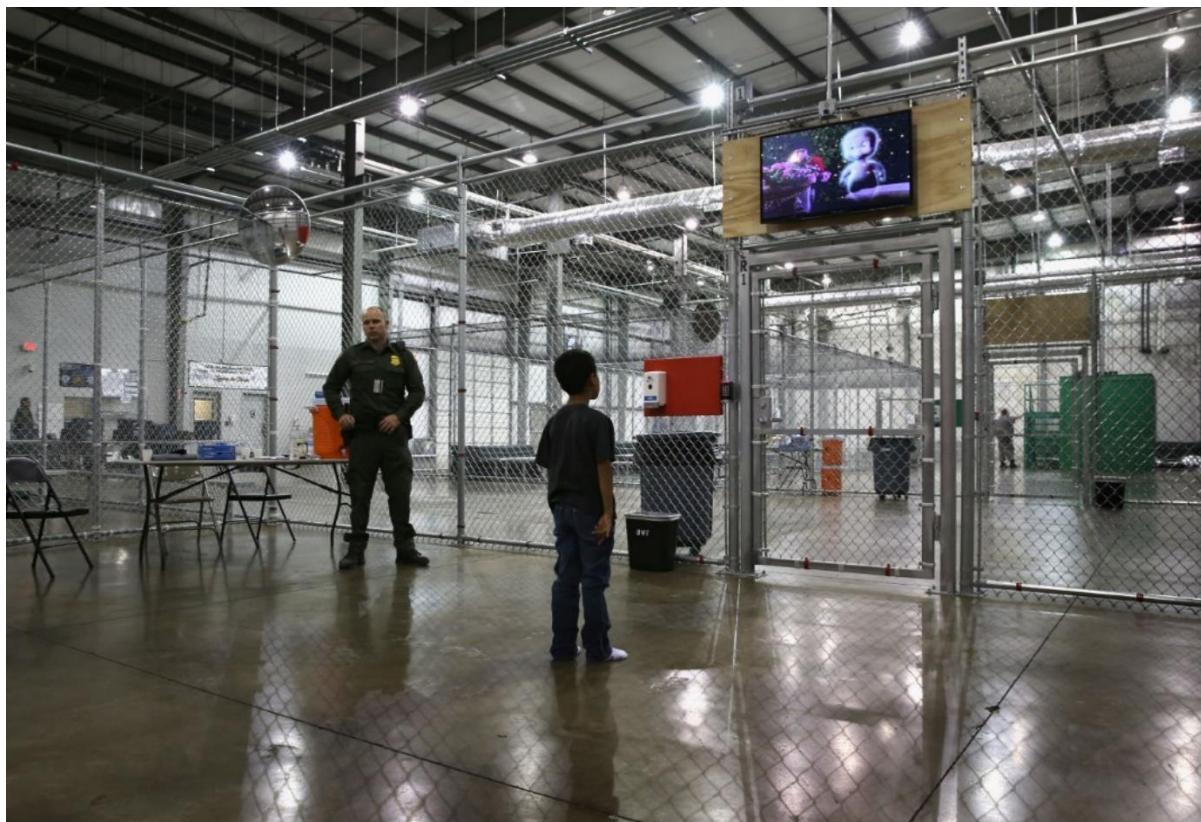
This course follows the definitions of academic dishonesty contained in the [Academic Honor Code](#). Note especially the definition of plagiarism:

Submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations indicating the authorship.

If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment and be referred to the Office of Student Integrity, as required by Georgia Tech policy. I strongly urge you to be familiar with these Georgia Tech sites:

- Honor Challenge: <http://www.honor.gatech.edu>
- Office of Student Integrity: <http://www.osi.gatech.edu/index/php/>
- Process for academic misconduct: <http://www.osi.gatech.edu/plugins/content/index.php?id=15>

In other words: DO NOT PLAGIARIZE. I will catch you, I will be required to report, and it will suck for both of us. If you are considering plagiarizing or otherwise turning in work that is not your own, come speak to me. I will work with you to address whatever is stressing you out, and we will move forward from there. If you are unsure how best to cite your sources, please set up a meeting with me, and I will be happy to help determine a citation strategy.



John Moore. A U.S. Border Patrol facility for children and families in McAllen, Texas, pictured in September 2014.

COURSE CALENDAR

DATE	READING & ASSIGNMENTS DUE	CLASS PLAN
<i>Week 1 – Common First Week</i>		
Monday, Aug. 20		Welcome students Introduce course Review syllabus
Wednesday, Aug. 22	Review syllabus and note any questions or concerns Sign and return syllabus form Read <i>WOVENText</i> ch. 1	Syllabus Q&A Discuss multimodal literacy and composition Discuss diagnostic assignment
Friday, Aug. 24	Brainstorm for Diagnostic Video Read <i>WOVENText</i> pages about portfolio and Mahara (ch. 4, p. 90-103)	Briefly introduce Mahara and the portfolio instructions Workshop activities: <ul style="list-style-type: none">- Brainstorming- responding/discussing- drafting script- workshopping plan- articulating purpose, audience, and argument
<i>Week 2</i>		
Monday, Aug. 27	Diagnostic Video due Read <i>WOVENText</i> ch. 5	Reflection on diagnostic assignment Sign up for discussion instigation spots Introduction to reading spaces and reading texts
Wednesday, Aug. 29	Read Rachel Carson, “The Marginal World”	What is Liminality? Sample Instigation by Dr. Edwards: Beaches & Shores
Friday, Aug. 31	Read “Public Space” Wikipedia entry	How to Be in a Space
<i>Week 3</i>		

DATE	READING & ASSIGNMENTS DUE	CLASS PLAN
Monday, Sept. 3		NO CLASS (Labor Day)
Wednesday, Sept. 5	Read Valeria Luiselli, "Alternative Routes" and "Relingos"	A City's Empty Spaces
Friday, Sept. 7	Listen to <i>Building Memories</i> , "Herren's Restaurant: An Urban Story" and read website copy Look at Frommer's Atlanta Walking Tour	Introduce Walking Tour assignment Instigation 1: City Squares

Week 4

Monday, Sept. 10	Read John Veverka, "Planning interpretive walking tours" Read <i>WOVENText</i> ch. 7 Walking Tour pre-write due	What Does a Map Do?
Wednesday, Sept. 12	Read Rebecca Solnit, <i>Wanderlust</i> , ch. 13	Instigation 2: Streets
Friday, Sept. 14	Look at Keri Smith, <i>The Wander Society</i> (excerpts) Walking Tour draft 1 due	Wandering Workshop: In-Class Peer Review

Week 5

Monday, Sept. 17	Walking Tour draft 2 due	Workshop: In-Class Peer Review
Wednesday, Sept. 19	Read Rebecca Solnit, <i>Wanderlust</i> , ch. 5	Instigation 3: Labyrinths
Friday, Sept. 21	Walking Tour final draft due	Assignment Reflection Intro to Next Unit: Analyzing Spaces

DATE	READING & ASSIGNMENTS DUE	CLASS PLAN
<i>Week 6</i>		
Monday, Sept. 24	Read Gloria Anzaldúa, <i>Borderlands/La Frontera</i> (excerpt)	Borderlands
Wednesday, Sept. 26	Read/examine ICE detention center maps Look at Jill Stoner, "The Myth of the Interior" and "The Myth of the Object" (excerpts)	Instigation 4: Prisons
Friday, Sept. 28	Watch The Carters, "Apes***t" music video Read "Art History Experts Explain the Meaning of the Art in Beyoncé and Jay Z's 'Apesh-t' Video"	Introduce Visual Analysis Essay Workshop: Analyzing Music Video Visuals
<i>Week 7</i>		
Monday, Oct. 1	Read Emily Raboteau, "Educating People About Their Rights, One Mural at a Time" Optional Walking Tour follow-up due	Murals and Messages Workshop: Visual Planning with Trello
Wednesday, Oct. 3	Read Rebecca Solnit, "Concrete in Paradise"	Instigation 5: Parks
Friday, Oct. 5	Use class period to take photos for your visual essay	Study Hall (Dr. Edwards out of town)
<i>Week 8</i>		
Monday, Oct. 8		NO CLASS (Fall Recess)

DATE	READING & ASSIGNMENTS DUE	CLASS PLAN
Wednesday, Oct. 10	Visual Analysis Essay pre-write due Look at digital archive exhibit on the history of the GA Tech Library Read <i>WOVENText</i> ch. 23	Instigation 6: Libraries & Museums
Friday, Oct. 12	Visual Analysis Essay draft 1 due	Workshop: In-Class Peer Review
<i>Week 9</i>		
Monday, Oct. 15	Visual Analysis Essay draft 2 due	Workshop: In-Class Peer Review
Wednesday, Oct. 17	Watch PBS Idea Channel, "Is the Internet a Public Place?"	Instigation 7: The Internet
Friday, Oct. 19	Visual Analysis Essay final draft due	Assignment Reflection Intro to Next Unit: Transforming Spaces Introduce Group Presentation and give group assignments
<i>Week 10</i>		
Monday, Oct. 22	Read Edwidge Danticat, "The Other Side of the Water" Read <i>WOVENText</i> ch. 8	Borderlands II
Wednesday, Oct. 24	Read Eula Biss, "Babylon" Look at <i>WOVENText</i> ch. 10-11	Instigation 8: Borders
Friday, Oct. 26	Read "Reclaim the Streets" Use class period to meet with group members and brainstorm transformative projects	Study Hall (Dr. Edwards out of town) <i>Final withdrawal deadline: October 27</i>
<i>Week 11</i>		

DATE	READING & ASSIGNMENTS DUE	CLASS PLAN
Monday, Oct. 29	Read Jill Stoner, "What is a Minor Architecture?" Read Lisa Roberston, "Soft Architecture: A Manifesto" and "Site Report"	Architecture as Transformative Process
Wednesday, Oct. 31	Listen to <i>Building Memories</i> , "South View Cemetery" Project Draft Proposal Due	Instigation 9: Graveyards & Cemeteries
Friday, Nov. 2	Read Rebecca Solnit, "Detroit Arcadia" Read Jill Stoner, "The Myth of Nature"	Post-America

Week 12

Monday, Nov. 5	Read <i>WOVENText</i> ch. 12 Group Project check-in 1 due	Work on Group Projects
Wednesday, Nov. 7	Read Lisa Robertson, " <i>Rubus Armeniacus</i> : A Common Architectural Motif in the Temperate Mesophytic Region"	Instigation 10: Gardens
Friday, Nov. 9	Group Project check-in 2 due	Work on Group Projects

Week 13

Monday, Nov. 12	Watch <i>Dawn of the Dead</i> (or alternate assignment)	Instigation 11: Malls
Wednesday, Nov. 14		Work on Group Projects
Friday, Nov. 16	Group Project Proposals Due	Group Presentations

Week 14

DATE	READING & ASSIGNMENTS DUE	CLASS PLAN
Monday, Nov. 19		Group Presentations
Wednesday, Nov. 21		NO CLASS (Thanksgiving)
Friday, Nov. 23		NO CLASS (Thanksgiving)
<i>Week 15</i>		
Monday, Nov. 26	Look back at <i>WOVENText</i> materials on portfolios and Mahara	Re-introduction to Portfolios
Wednesday, Nov. 28	See Portfolio assignment sheet for draft deadlines	Portfolios
Friday, Nov. 30	See Portfolio assignment sheet for draft deadlines	Portfolios
<i>Week 16</i>		
Monday, Dec. 3	See Portfolio assignment sheet for draft deadlines	Portfolios
<i>FINALS – Portfolios are due during your final exam period</i>		
MWF 10:10 class	Wednesday, Dec 12	8:00 AM - 10:50 AM
MWF 12:20 class	Wednesday, Dec 12	11:20 AM - 2:10 PM
MWF 1:55 class	Thursday, Dec 13	2:40 PM - 5:30 PM

STATEMENT OF UNDERSTANDING

PLEASE READ, SIGN, AND RETURN THESE STATEMENTS TO DR. EDWARDS.

I affirm that I have read the entire syllabus and Common Policies site for ENGL 1101 and understand the information and the responsibilities specified.

print full name

legible signature

date

DIRECTIONS: Read carefully and check all that apply.

- I give my instructor, Alexandra Edwards, permission to use copies of the work I do for this course, ENGL 1101, as examples in presentations and in print and electronic publications.
- I do not want my work used as examples in any situations.

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

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

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

print full name

legible signature

print permanent home address

print campus address

cell and home phones

school and home email addresses

date