

## Writing and Communication Program

### Preface to the Sample Syllabus for English 1101

**Programmatic goals:** Students in English 1101 develop competence and confidence in all communication modalities (Written, Oral, Visual, Electronic, and Nonverbal—what we call WOVEN) and understand the ways in which effective communication balances modalities thoughtfully and synergistically.

**Outcomes:** All sections of English 1101 actively work toward helping students accomplish the required outcomes.

- Demonstrate proficiency in the GenEd outcomes related to communication (Goal A1) and to critical thinking (Goal III).
- Demonstrate proficiency in the programmatic learning outcomes related to critical thinking, rhetoric, process, and modes and media. These programmatic outcomes include (a) those required by the University System of Georgia Board of Regents, (b) those recommended by the Council of Writing Program Administrators (our discipline's national organization), and (c) those specified by our Writing and Communication Program.

**Course distinctions:** English 1101 introduces rhetorical principles and multimodal composition. Supplementary texts can include all varieties of print and digital nonfiction—creative nonfiction (e.g., essays, memoirs, biographies, autobiographies), journalism (e.g., op-ed pieces, interviews, travelogues, feature articles, news articles), documentary films, websites, blogs, nonfiction video games, and other types of nonfiction artifacts.

**Course topics:** While all sections of English 1101 have common outcomes and policies, the individual sections focus on topics for students' writing, speaking, and designing that reflect the disciplinary expertise of the postdoctoral fellows who are the instructors for most of the courses. Regardless of the topical focus, English 1101 is a course in rhetoric, process, and multimodality; the topic for a particular section is simply a vehicle for helping students become more competent and confident writers, speakers, designers, and collaborators.

**Common material:** The Writing and Communication Program requires all sections of English 1101 to use a common, program-designed ebook, *WOVENText*, which provides explanations and examples about multimodality, rhetoric, and conventions of communication. Instructors can select section-specific materials beyond the ebook.

**Rubric:** All sections of English 1101 use a common evaluation rubric, which is used (a) by instructors to assess individual student projects, (b) by instructors to assess the analytical reflections that are part of the end-of-semester portfolios submitted by each student, and (c) by a program committee assigned to assess student artifacts in their portfolios.

**Policies:** The Writing and Communication Program has common policies ([goo.gl/niuy0c](http://goo.gl/niuy0c)) used by all instructors regarding these areas:

- General Education Outcomes
- Learning Outcomes
- Evaluation Equivalencies
- Evaluation Rubric
- Attendance
- Participation in Class
- Non-discrimination
- Communication Center
- Accommodations
- Academic Misconduct
- Syllabus Modifications
- Week Preceding Final Exams (WPFE)
- Reflective Portfolio

**Examples:** Because the topics for English 1101 are distinctive, every syllabus is quite different — even though the goals, outcomes, rubrics, and policies are the same. The following list provides a sense of the enormous breadth of topics addressed in these courses:

- ENGL 1101: "Charting the Catastrophe: the AIDS Epidemic, Hurricane Katrina, Cyber Warfare" (Dr. Gabriel Lovatt)
- ENGL 1101: "The Holocaust in American Culture" (Dr. Rachel Dean-Ruzicka)
- ENGL 1101: "Sustainable Technology between Waste Management and Solutionism" (Dr. Iuliu Ratiu)
- ENGL 1101: "Visual Persuasion/Representation" (Dr. Julia Munro)
- ENGL 1101: "Writing the Brain: Composition and Neuroscience" (Dr. Jason Ellis)

Beyond the common ebook, the other readings are specific to individual sections; the assignments (while emphasizing rhetoric, process, and multimodality) are also specific to individual sections.

The following example is typical of an English 1101 syllabus, both in its adherence to programmatic requirements and in elements that distinguish this specific section of the course.

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Left: Thomas Cook Conducted Tours Advertisement. Image from [the National Archives](#). Middle: Mary Jane Seacole (née Grant). By Albert Charles Challen. 1869. Image from [the National Portrait Gallery](#). Right: Mark Twain, *Following the Equator*, 1897. Image from [the New York Public Library](#).

English 1101, Fall 2013

Section C, MWF 8:05–8:55, Stephen C. Hall 103

Section A1, MWF 9:05–9:55, Skiles 311

Section B2, MWF 11:05–11:55, Clough 325

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### COURSE OVERVIEW

Why do people write travelogues? do people think about the world (or their places in the world) differently when travelling? In this English 1101 course, we'll study travelogues as texts that demonstrate how elusive words may be. People document their travels in many different contexts and for many different reasons, and yet at some point, almost all wanderlustful writers confess a sense of wordlessness. While many people begin travelogues to record their *in situ* impressions of artworks, landmarks, monuments, or other historical sites, many also find the process of transcribing impressions into paragraphs, sentences, dashed-off phrases to be almost impossible. Indeed, travelogues reveal writers' immediate diversions, tangents, failed articulations as often as they trace what are supposed to be lasting recollections.

We'll take such rhetorical pauses seriously by studying the ways narrative expectations, conventions, and modes affect representations of travel. As we read excerpts from travelogues new and old, famous and almost anonymous, we'll linger over the surprising ways the trivial inspires the existential (or the other way around)—especially when we're away from home. We'll address the generic complexities of non-fiction travelogues, which often seem to be part tell-all, part tell-nothing, part autobiography, part documentary, part scrapbook, part introspective meandering, and part cultural critique. In the spirit of Georgia Tech's WOVEN curriculum, we'll think about how media affects meaning. Our projects will cross guide books with smart phone maps; telegrams with

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instagrams; letters and postcards with tweets and updates; personal essays with much more public inscriptions. Ultimately, we'll consider how our own digital ephemera revive tropes from a century and a half ago when travelogues first came into widely circulated vogue.

### COURSE OBJECTIVES

English 1101 teaches students communication and critical thinking skills that will prepare them to succeed academically at Georgia Tech and professionally in the work place. English 1101 introduces students to the complexities and challenges of communicating with audiences in contexts where the written word interacts closely with visual and oral elements, and it imagines *w*ritten communication as part of a larger *W*OVEN framework that also includes *o*ral, *v*isual, *e*lectronic, and *n*onverbal communication. Working with teachers trained in digital pedagogy, students complete assignments in a wide variety of media, developing, for example, blogs, podcasts, videos, and web sites, as well as more traditional written forms such as essays and reports. Using the learning outcomes established by the University System Board of Regents, and the Council of Writing Program Administrators, Georgia Tech's Writing and Communication Program has set the following desired learning outcomes and learning expectations for English 1101:

CATEGORY	OUTCOMES BY THE USG BOARD OF REGENTS	OUTCOMES BY THE COUNCIL OF WRITING PROGRAM ADMINISTRATORS	ADDITIONAL EXPECTATIONS OF THE GTWCP
CRITICAL THINKING Critical thinking involves understanding social and cultural texts and contexts in ways that support productive communication and interaction.	Analyze arguments Accommodate opposing points of view Interpret inferences and develop subtleties of symbolic and indirect discourse	Use writing and reading for inquiry, learning, thinking, and communicating Integrate ideas with those of others Understand relationships among language, knowledge, and power	Recognize the constructedness of language and social forms Analyze and critique constructs such as race, gender, and sexuality as they appear in cultural texts
RHETORIC Rhetoric focuses on available means of persuasion, considering the synergy of factors such as context, audience, purpose, role, argument, organization, design, visuals, and conventions of language.	Adapt communication to circumstances and audience Produce communication that is stylistically appropriate and mature Communicate in standard English for academic and professional contexts Sustain a consistent purpose and point of view	Use a variety of technologies to address a range of audiences Learn common formats for different kinds of texts Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics Control such surface features as syntax, grammar, punctuation, and spelling	Create artifacts that demonstrate the synergy of rhetorical elements Demonstrate adaptation of register, language, and conventions for specific contexts and audiences Apply strategies for communication in and across both academic disciplines and cultural contexts in the community and the workplace
PROCESS Processes for communication—for example, creating, planning, drafting, designing, rehearsing, revising, presenting, publishing—are recursive, not linear. Learning productive processes is as important as creating products.		Find, evaluate, analyze, and synthesize appropriate primary and secondary sources Develop flexible strategies for generating, revising, editing, and proof-reading Understand collaborative and social aspects of writing processes Critique their own and others' works Balance the advantages of relying on others with [personal] responsibility	Construct, select, and deploy information based on interpretation and critique of the accuracy, bias, credibility, authority, and appropriateness of sources Compose reflections that demonstrate understanding of the elements of iterative processes both specific to and transferable across rhetorical situations

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<p><b>MODES AND MEDIA</b> Activities and assignments should use a variety of modes and media—written, oral, visual, electronic, and nonverbal (WOVEN)—singly and in combination. The context and culture of multimodality and multimedia are critical.</p>	<p>Interpret content of written materials on related topics from various disciplines Compose effective written materials for various academic and professional contexts Assimilate, analyze, and present a body of information in oral and written forms Communicate in various modes and media, using appropriate technology</p>	<p>Use electronic environments for drafting, reviewing, revising, editing, and sharing texts Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official (e.g., federal) databases; and informal electronic networks and internet sources Exploit differences in rhetorical strategies and affordances available for both print and electronic composing processes and texts</p>	<p>Create WOVEN (written, oral, visual, electronic, and nonverbal) artifacts that demonstrate interpretation, analysis, synthesis, evaluation, and judgment Demonstrate strategies for effective translation, transformation, and transference of communication across modes and media</p>
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The learning outcomes, course rubric, course evaluation equivalencies, and course policies (regarding attendance, participation, non-discrimination, academic misconduct, the week preceding final exams, and the final portfolio) apply to all English 1101 and 1102 sections. These program policies are printed below, but you may also read them here: [goo.gl/niuy0c](http://goo.gl/niuy0c).

### TEXTS & ACCOUNTS

- We'll use *WOVENText*, the ebook assigned to all students enrolled in English 1101 and English 1102. You can purchase access to *WOVENText* at the campus bookstore or online from <http://ebooks.bfwpub.com/gatech.php>. Once you have access to the ebook, please bookmark it for future reference.
- We'll also study *Travel Writing*, a reader that will help us define terms and contextualize and theorize the travelogues we study; this book is available at the campus bookstore or online. Here's the information you'll need to find it: Thompson, Carl. *Travel Writing (The New Critical Idiom)*. London: Routledge, 2011. (ISBN-10: 0415444659; ISBN-13: 978-0415444651)
- We'll also read excerpts from a number of longer texts. I'll make these available on T-Square under "Resources." Beyond the expenses for the required books, anticipate modest printing, photocopying, or fabrication expenses related to projects, presentations, and readings.
- In addition to email, we'll use at least two digital classroom spaces throughout the course of the semester: T-Square (<https://t-square.gatech.edu>) and Google Drive. Please think of T-Square as your primary information hub. I expect you to check our T-Square page and your Georgia Tech email accounts regularly, and to communicate with one another over Google Drive for drafts and peer reviews of your projects.
- Please bring your laptop with you to class every day so that you can access *WOVENText* and relevant materials on T-Square. I expect you to be professional: do not use your laptop to update your Facebook and Twitter, to check your email, or to play games, all of which are inconsiderate to me and to the other members of this class.

### ASSIGNMENTS

During the course of the semester, you'll create a range of multimodal projects to hone your written, oral, visual, electronic, and nonverbal communication skills. I'll give you detailed prompts with guidelines, deadlines (for drafts, for peer reviews, and with final submission policies), and expectations for each of these assignments well in advance. Here are the assignments, with deadlines, points possible, percentages, and short descriptions:

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ASSIGNMENTS	DEADLINES	POINTS POSSIBLE	PERCENTAGES
Blog Posts	ongoing	150	15%
Souvenir Podcast	13 September, 5 PM	150	15%
Travel Campaign	11 October, 5 PM	125	12.5%
Critical/Multimodal Essay	1 November, 5 PM	150	15%
Digital Baedeker	20 November, 5 PM	175	17.5%
Portfolio	in lieu of final exam	150	15%
Participation	daily	100	10%
Overall	—	1000	100%

- **BLOG POSTS**

You'll write blog posts (350 words) about your readings regularly over the course of the semester (see course schedule below for due dates). You'll also write comments for your classmates (usually for your peer reviewers) on their blog posts. Your comments should be as thoughtfully and as carefully written as your own blog posts; they can be short (100 words accompanied, perhaps, with links to relevant articles or to relevant images), but they should be substantive contributions. In addition to allowing you to discuss the themes of our course in a less formal, though still well developed manner, these blog posts and comments will also function as pre- and post-writes for more formal assignments.

I'll randomly select one of these blog posts to grade, and you'll select another that you want me to grade. Your blog posts will be graded as follows: 0 (missing or unacceptable); 25 (undeveloped or underdeveloped); 35 (satisfactory); 42.5 (above average); or 50 (outstanding in every way). I won't comment extensively on the other posts, but I'll check to see that you are completing them and completing them thoughtfully. At the end of the semester, I'll assess your blog posts as a cumulative body of work, looking for carefully, insightfully, and thoroughly written work. Your final fifty points (graded on the same outlined above) will be assigned based on the consistency with which you meet these goals.

- **PROJECT 1: SOUVENIR PODCAST**

Inspired by the *New York Times* interactive gallery "What I Brought Home," the souvenir podcast project asks you to reflect on a travel experience by discussing something you brought home. You'll submit a photo of a souvenir and a script of the podcast, which will dilate both on the thing and on the experience: how does the thing help you think about the place, the process of traveling, your home, or even yourself in unexpected ways? We'll discuss (in class discussions and in peer review groups) how to draft, re-draft, and refine your script; how to read and record your script; and how to edit your podcast to incorporate other audio elements.

- **PROJECT 2: TRAVEL CAMPAIGN**

With your peer review group, you'll make a travel campaign document (a poster, a website, a short commercial) that uses twenty-first century modes of communication, yet persuades people to go to a nineteenth-century destination we've read about: nineteenth-century Patagonia, nineteenth-century Giza, nineteenth-century Rome, nineteenth-century Ohio. In this way, your travel campaign will be an electronic and visual interpretation of a text we've read. You'll also compose a rationale that shows how the travel campaign document works as an analysis of the text—one that transforms what may have been cerebral (in-your-head) impressions into electronic or visual arguments. One focus of this assignment will be to consider how we must re-think representations of places and groups of people as global (and, hopefully, much more humane) citizens looking back at a period of imperialism. Before



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drafting and editing this essay, you'll compose a proposal that explains what excerpts you'll cover, how you'll divvy up your work, and why you've selected the poster, the website, or the short commercial form. You'll also compose a rationale, which you'll submit with the travel campaign document, detailing the rhetorical choices (purpose, audience, context) you've made. Think of the proposal as a first draft and the rationale as a reflection on your analytical process.

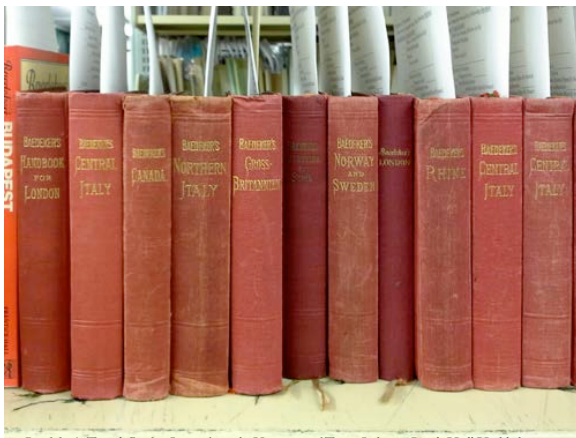
- **PROJECT 3: CRITICAL/MULTIMODAL ESSAY**

You'll write an analysis (1000–1200 words) of one of the texts that you read during the first three units of class. Your essay will address issues we'll study over the course of the semester: nationalism; patriotism; expatriatism; disorientation; immediacy; nostalgia; personhood; identity politics (race, class, gender); global politics and ethics (imperialism, colonialism, post-colonialism); individualism (travelling on/off the beaten path); mass culture, mass communication; narrative conventions, expectations, modes (letters, handbooks, guidebooks, conduct manuals, diaries, borderlines between fiction and nonfiction); authority; travelling-speaking circuits; innovations in transportation (railroads, steamships) and/or communication (newspapers, photographs, postcards, telegrams). While working on this primarily written assignment, you'll practice the close reading techniques that are at the heart of this course; you'll also practice designing, drafting, re-drafting, editing, proofreading, and peer reviewing an argument on your own. Ultimately, then, the essay is a culminating point in the semester, both in terms of the ideas you'll develop and the skills you'll hone in intensively multimodal work.

- **PROJECT 4: DIGITAL BAEDEKER**

The guidebook “empires” emerged between the 1830s and the 1850s as middle-class globetrotters began traveling more and more widely. Baedekers, Murrys, and Cook's Tours

became mainstays in emerging travel institutions known now as the beaten path. And all of these companies are still around: Baedekers and Cook's Tours are still in the business of helping people get from here to there. In their heyday, though, guidebooks capitalized on the novelty of mass-media and mass-travel. Middle-class people who could now afford to travel kept the books in their pockets and relied on them for tips, maps, and instructions on how “to read” various landmarks. Interestingly, Baedeker began publishing guidebooks *as books* again in 2007.



Baedeker's Travel Guides. Image from the University of Texas Library, Battle Hall Highlights: <https://blogs.lib.utexas.edu/archives/highlights/2013/06/21/baedekers-travel-guides/>.

But are books the most editable, portable, sensible, encompassing, forward-thinking guides for most people in our ever-updating world? With your peer review group, you'll design a digital “guidebook” that takes Georgia Tech or Atlanta as its subject. You'll need to create both the form and an excerpt of the content (we'll discuss this in greater detail after reading old guidebooks). Like the first group project, the second group project also requires a rationale, which you'll submit with your guidebook-premier presentation, detailing the rhetorical choices (purpose, audience, context) you've made and the historical details informing these decisions. In this project, you'll need to address audience in different ways: as critics; and as designers, authors, and publishers; and, perhaps most importantly, as

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citizens and travelers. Your various perspectives should challenge you to present multi-layered interpretations of place in conversation with one another. You'll present your cover and your review in a twenty-minute presentation during the week preceding the week preceding final exams.

- PORTFOLIO

All English 1101 and 1102 courses require students to submit portfolios in lieu of final examinations. You'll prepare a portfolio that demonstrates your drafting, re-drafting, editing, proofreading, and peer-reviewing process for your projects and that reflects on the multimodal dimensions of your projects. Please remember to save all drafts of all assignments in separate files so you'll have them for your portfolio. If you're in the 8:05 class, then your portfolio is due on Wednesday, 11 December by 10:50 AM. If you're in the 9:05 class, then it's due on Monday, 9 December by 10:50 AM. If you're in the 11:05 class, then it's due on Friday, 13 December by 10:50 AM.

- PARTICIPATION

The Writing and Communication Program has a Program-wide participation policy. Active participation and engagement in class are required. Students who have not done the reading and/or who do not actively participate during the class period may be penalized for lack of participation. In this class, participation counts as 10% of your grade. I'll determine your participation grade by considering two things: engagement (first) with your peer review group and (second) with your process work for in- and out-of-class assignments.

*On participation generally:* English 1101 is a reading- and communication-intensive course. Next to developing communication skills, our most important work will be reading—and reading intensively—before each class. I suggest that you read texts (books, excerpts, and postings) with a pen or a pencil in hand or with a digital sticky in the corner of your screen. Highlight interesting words, interesting phrases, crucial passages, first impressions, ideas that do and don't speak to you, things that don't make sense, epiphanies, connections to other texts, and/or questions to percolate after reading and re-reading. Delight in marginalia. Look things up: Google things; Google image things; scroll through maps, museums, and digital archives. I'll post some links to maps, museums, and digital archives to our T-Square page; but you'll surely find many materials on your own.

You must complete reading assignments before our class discussions. Most days, you'll have assigned reading to complete outside of class, and you'll need to schedule time to do it mindfully, often taking notes of your observations, your reflections, and, perhaps most importantly, your questions. Don't fall behind. Our discussions and workshops will be extensions of the assigned reading assignments; if you haven't done them, or you haven't done them mindfully, then your peer review group, your process work, and our class discussions will suffer. I prefer not to give quizzes, and as long as I feel comfortable with the level of class discussions, I won't test you on information from day to day; but if I get the sense that many people aren't reading (or aren't reading closely), then I'll turn to quizzes to hold everybody accountable. You'll be held responsible for your readings/viewings through daily in-class assignments that will be evaluated either as satisfactory or as unsatisfactory.

*On your peer review group:* Over the course of the semester, you'll work closely with a four-person peer review group. Each peer review group will work together on all drafts and all peer reviews for our projects. Each peer review group will also be responsible for reading and responding to one another's postings on T-Square. While I expect the class to work together as a whole, peer review will help you to establish and to sustain a meaningful rapport with at least three classmates over the course of the semester.



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*On your process work:* While the blogs, the projects, and the portfolio constitute a major portion of your grade, I stress the importance of the writing process through in- and out-of-class assignments. We'll work on prewriting, drafting, redrafting, and peer reviewing through process work. The process work will help you to develop high-quality, public-facing responses to readings. You won't earn full credit for process work merely by turning in drafts and peer reviews. A-, B-, and even C-level process work requires regular and meaningful contributions to class discussions; regular and meaningful responses to your classmates' work; thorough peer reviews (written and oral components); earnest drafts of projects; earnest preparation for conferences and for presentations; and substantive reflections and revisions for portfolios. Please remember to save all drafts of all assignments in separate files so you'll have them for your portfolio.

In order to enjoy our semester together, we'll need to think about assignments in terms of sustained college-level work and sustained college-level work ethics—not just in terms of periodic due dates. Ultimately, the participation component of your grade will be determined by your ongoing commitments both to your work and to your classmates' work. Since English 1101 will help you to become confident readers, confident writers, and well-versed communicators, you'll need to be mindful of the fact that you're not working in isolation (you're working with one another) and you're not working on discrete deadlines and timelines (you're working on skills that have ups and downs and require persistence).

### GRADES

I'll use the following point-based grading scale in our class: A: 900–1000 points; B: 800–899 points; C: 700–799 points; D: 600–699 points; F: 599 points and below. Here are some guidelines about what these letter and number grades mean:

- A: Superior work—rhetorically, aesthetically, and technically—demonstrating advanced understanding and use of the media in particular contexts; an inventive spark and exceptional execution.
- B: Above-average, high-quality work—rhetorically, aesthetically, and technically.
- C: Average work—rhetorically, aesthetically, and technically; competent and acceptable.
- D: Below-average work—rhetorically, aesthetically, and/or technically; less than competent and/or acceptable.
- F: Failure to meet even minimum criteria rhetorically, aesthetically, and/or technically.

Please note that because there is a one-hundred point window within which to earn each grade, I do not round up for final grades. Please note, too, that there are no pluses and minuses on final grades per Georgia Tech policy. In order to earn a satisfactory grade on an assignment (C or higher), you must complete all parts of it. In order to pass this class, you must complete all assignments.

Your grades for individual projects and artifacts will be based on the following rubric, which may be modified slightly to reflect project-specific criteria.

SCALE	BASIC	BEGINNING	DEVELOPING	COMPETENT	MATURE	EXEMPLARY
RHETORICAL AWARENESS Response to the situation/assignment, considering elements such as purpose, audience, register, and context	Ignores two or more aspects of the situation and thus does not fulfill the task	Ignores at least one aspect of the situation and thus compromises effectiveness	Attempts to respond to all aspects of the situation, but the attempt is insufficient or inappropriate	Addresses the situation in a complete but perfunctory or predictable way	Addresses the situation completely, with unexpected insight	Addresses the situation in a complete, sophisticated manner that could advance professional discourse on the topic

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STANCE AND SUPPORT Argument, evidence, and analysis	Involves an unspecified or confusing argument; lacks appropriate evidence	Makes an overly general argument; has weak or contradictory evidence	Lacks a unified argument; lacks significance (“so what?”); lacks sufficient analysis	Offers a unified, significant, and common position with predictable evidence and analysis	Offers a unified, distinct position with compelling evidence and analysis	Offers an inventive, expert-like position with precise and convincing evidence and analysis
ORGANIZATION Structure and coherence, including elements such as introductions and conclusions as well as logical connections within and among paragraphs (or other meaningful chunks)	Lacks unity in constituent parts (such as paragraphs); fails to create coherence among constituent parts	Uses insufficient unifying statements (e.g., thesis statements, topic sentences, headings, or forecasting statements); uses few effective connections (e.g., transitions, match cuts, and hyperlinks)	Uses some effective unifying claims, but a few are unclear; makes connections weakly or inconsistently, as when claims appear as random lists or when paragraphs’ topics lack explicit ties to the thesis	States unifying claims with supporting points that relate clearly to the overall argument and employs an effective but mechanical scheme	Asserts and sustains a claim that develops progressively and adapts typical organizational schemes for the context, achieving substantive coherence	Asserts a sophisticated claim by incorporating diverse perspectives that are organized to achieve maximum coherence and momentum
CONVENTIONS Expectations for grammar, mechanics, style, citation, and genre	Involves errors that distort the overall message or make it incomprehensible	Involves a major pattern of errors	Involves some distracting errors	Meets expectations, with minor errors	Exceeds expectations in a virtually flawless manner	Manipulates expectations in ways that advance the argument
DESIGN FOR MEDIUM Features that use affordances to enhance factors such as comprehensibility and usability	Lacks the features necessary for the genre; neglects significant affordances, such as linking on the web; uses features that conflict with or ignore the argument	Omits some important features; involves distracting inconsistencies in features (e.g., type and headings); uses features that don’t support argument	Uses features that support with 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

### SUBMITTING ASSIGNMENTS

You’ll always turn in assignments electronically on T-Square. You’ll also turn in hard copies of your assignments as necessary. Your assignments are due at the beginning of the class period indicated by the course schedule (see below) unless otherwise noted. Please note that T-Square will record both the dates and the times of your submissions. Don’t wait to post assignments until you come to class. Don’t come to class late because you’re hurrying to post your assignments. Even if you’re absent on a day when an assignment is due, it remains your responsibility to submit it and to submit it on time. Anything turned in after the deadline will be considered late. Your grade will drop by one-third (three points) for every day that an assignment is late, including weekends.

### ATTENDANCE

Since this is a communication-intensive course, attendance and active participation are required. I’ll take attendance daily, so come to class and come to class on time. The Writing and Communication Program has a Program-wide attendance policy, which allows a specified number of absences without penalty, regardless of reason. After that, penalties accrue. Exceptions are allowed for Institute-approved absences (for example, those documented by the Registrar) and situations such as hospitalization or family emergencies (documented by the Office of the Dean of Students).

- *Attendance requirement*

Attendance is required in this class. Students may miss a total of four classes over the course of the semester without penalty.

- *Reasons for absences*

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 GATech athletics, to religious observance, to personal or family crisis and excused by

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documentation from the Dean of Students) will not be counted among your allotted absences. These exemptions are difficult to get.

- *Responsibility for missed work*  
Students are responsible for finding out what they may have missed while absent from class.
- *Make-up work*  
Students may make up work they miss in class. You are responsible for scheduling a meeting with me as soon as you are able to return to class in order to establish a plan for completing all make-up work.
- *Absence penalties*  
Each additional absence after the allotted number deducts one-third of a letter grade from a student's final grade. Missing eight classes for a MWF course results in automatic failure of the class.

Students are expected to keep up with their own attendance record; see me if you have a question about how many classes you have missed. Per Writing and Communication Program Policy, the instructor's record is the official record of your attendance in the class.

### WEEK PRECEDING FINAL EXAMS (WPFE)

The Writing and Communication Program uses a consistent policy regarding the WPFE.

- This course includes no quizzes or tests during the WPFE. All quizzes and tests will be graded and returned or available for review on or before the last day of class preceding final exam week.
- No new assignments will be given during the WPFE. The only work during the WPFE is work related to the portfolio, which is on the syllabus from the beginning and worked on during the semester before the WPFE.
- All course work (including projects, assignments and participation) other than the portfolio will be graded and returned or available for review on or before the last day of classes.
- This course has no final exam. In lieu of a final exam, this course has a required portfolio, which counts for 15% of your grade. Students will work on portfolios throughout the semester and complete them during the WPFE, both in class and out of class. The portfolio will include examples of your WOVEN artifacts and reflections on the processes you used to create and revise them. The portfolio will be due on T-Square during this course's scheduled final exam period.

### ACADEMIC INTEGRITY

You are responsible for knowing and abiding by Georgia Tech's policy for academic integrity.

Information about the Honor Code, which you have sworn to follow, is at Georgia Tech's Honor Advisory Council (HAC) website (<http://www.honor.gatech.edu>) and Office of Student Integrity (OSI) website (<http://www.osi.gatech.edu>). According to Section XIX, Student Code of Conduct, of the Rules and Regulations section of Georgia Tech's Catalog, "[a]cademic misconduct is any act that does or could improperly distort Student grades or other Student academic records. Such acts include but need not be limited to the following:

- Possessing, using, or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included in an academic course;
- Substitution for, or unauthorized collaboration with, a Student in the commission of academic requirements;

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- Submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations indicating authorship (plagiarism);
- False claims of performance or work that has been submitted by the claimant;
- Alteration or insertion of any academic grade or rating so as to obtain unearned academic credit;
- Deliberate falsification of a written or verbal statement of fact to a member of the Faculty so as to obtain unearned academic credit;
- Forgery, alteration, or misuse of any Institute document relating to the academic status of the Student.”

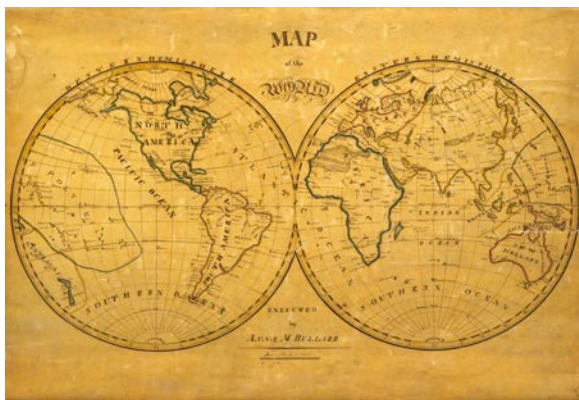
While these acts constitute assured instances of academic misconduct, other acts of academic misconduct may be defined by the professor.”

One serious kind of academic misconduct is plagiarism, which occurs when a writer, speaker, or designer uses someone else’s language, ideas, images, or other original material or code without fully acknowledging its source by quotation marks as appropriate, in footnotes and endnotes, in works cited, and in other ways as appropriate. If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment in which you have engaged in academic misconduct and be referred to the Office of Student Integrity, as required by Georgia Tech policy. I strongly urge you to be familiar with the [Honor Challenge](#), the [Office of Student Integrity](#), and the [process for academic misconduct](#).

## RESOURCES

I encourage you to meet with tutors from the Communication Center (Clough 447) about your work at least once over the course of the semester. When you meet with tutors—and I encourage you to meet with two or three tutors if you don’t click with your first—you’ll learn what it means for your work to be public facing. Writing tutors are the best kind of intellectual company: they’ll offer comments, suggestions, constructive criticism, and they’ll help you think about your work afresh. Writing tutors have been among my most important teachers. From them, I figured out how I learn best and how I can teach myself what I want to learn most. To make an appointment, visit <http://www.communicationcenter.gatech.edu/>.

For online software training, please visit the Multimedia Studio in the Library East Commons (<http://librarycommons.gatech.edu/lwc/multimedia.php>) and <http://www.Lynda.com>. You’re responsible for learning new technologies as necessary; these two resources are invaluable.



*Map of the World. By Anna M. Bullard. Boston. March 15, 1836. Western Hemisphere. Eastern Hemisphere. Image from the David Rumsey Map Collection: <http://www.davidrumsey.com/>.*

I’m always happy to talk with you about your work for this class. My office hours are 10:00–11:00 AM Mondays, Wednesdays, and Fridays. If you’d like to come talk with me during office hours, please send me an email, and we’ll make an appointment so you don’t have to wait for someone else to finish talking with me. Please let me know if my office hours conflict with your schedule, and we’ll figure out a mutually convenient time to meet in person or to videoconference over Google or Skype. I’ve listed my office number, my office telephone number, and my email address on the

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first page of this syllabus. Though I'll be in my office Mondays, Wednesdays, and Fridays, I'm easiest to reach over email. I make it a priority to return emails within 24 hours; however, if you email me after 10:00 PM, I won't respond until the next morning (remember that I teach from 8:00 AM to 12:00 PM).

### ACCOMMODATION

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

### DISCRIMINATION & HARASSMENT

Georgia Tech does not discriminate on the basis of race, color, age, religion, national origin, sex, sexual orientation, marital status, disability, or status as a U.S. veteran. No form of discrimination, harassment, or bullying will be allowed in this class. Alternative viewpoints are welcome in this class; however, statements that are deemed racist, sexist, classist, or otherwise discriminatory toward others will not be tolerated. In keeping with the professional nature of this course, only professional behavior is acceptable between the instructor and students and between students.

### ETIQUETTE

As a general rule, everyone in this class should treat everyone else in this class with respect, and all students should follow the student code of conduct. Please be courteous in class, especially with the use of electronics, and in emails to your classmates and to me.

### RESERVATION

This syllabus is a general plan for the course. This syllabus, especially the schedule of readings and assignments, may be changed as the semester progresses to meet course outcomes and to address your needs. In the event that changes are necessary, I'll make them in consultation with the rest of the class and announce them in class and on our T-Square page.

### SCHEDULE OF READINGS & ASSIGNMENTS

All due dates for readings and assignments are listed on the course schedule below. For each date, I've listed readings and assignments that you'll need to complete *before* that class period. I'll post specific reading assignments from *WOVENText* on the prompts for your major projects. When you're working on your major projects, be sure to keep up with the day-to-day schedules listed on the prompts, since they'll be tailored specifically to our needs at those times. Abbreviations: T-Square Resources (TS), Google Books (GB).



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Monday, 19 August: introduction

Wednesday, 21 August: introduce *WOVENText*

Reading: *Travel Writing*, chapters 1–2

Friday, 23 August: signed statements due; last day to register and/or make schedule changes (4 PM)

Reading: *WOVENText*, chapter 48; *New York Times* Interactive Gallery: [“What I Brought Home”](#) (TS link); Dominique Browning’s [“They’re Souvenirs, Not Stuff”](#) (TS link)

Monday, 26 August: assign project 1; discuss academic integrity and multimodal close reading

Reading: *WOVENText*, chapter 39; *Travel Writing*, chapter 3

Wednesday, 28 August: project 1 work

Reading: Laurence Sterne’s *A Sentimental Journey through France and Italy* (TS excerpt)

Friday, 30 August: blog 1 due (project 1 pre-write)

Reading: Mary Wollstonecraft’s *Letters Written in Sweden, Norway, and Denmark*, letters 13–18, 25 (GB available on TS)

Monday, 2 September: Labor Day (no class)

Wednesday, 4 September: project 1 work

Reading: *Travel Writing*, chapter 4

Friday, 6 September: blog 2 due (project 1 draft); meet in library for podcast workshop

Reading: —

Monday, 9 September: project 1 work

Reading: Washington Irving’s *The Sketchbook of Geoffrey Crayon* (TS excerpt)

Wednesday, 11 September: project 1 work

Reading: Anna Jameson’s *Diary of an Ennuyée*, pages 1–32, 127–147 376–380 (GB available on TS)

Friday, 13 September: blog 3 (project 1 post-write; *you’ll write blog 3 during class*); project 1 due (5 PM)

Reading: —

Monday, 16 September: assign project 2

Reading: *Travel Writing*, chapter 5

Wednesday, 18 September: project 2 work

Reading: Charles Darwin, *The Voyage of the Beagle* (TS excerpt)

Friday, 20 September: blog 4 due (project 2 pre-write)

Reading: Richard Burton’s *Personal Narrative of a Pilgrimage to El-Medinah and Meccah* and *The Lake Regions of Central Africa*; Isabel Burton’s *The Romance of Isabel Lady Burton: The Story of Her Life* (TS excerpts)

Monday, 23 September: project 2 work

Reading: Mark Twain’s [The Innocents Abroad](#), preface and chapters 1–6 (TS link)

Wednesday, 25 September: project 2 work

Reading: Mark Twain’s [The Innocents Abroad](#), chapters 30–33 (TS link)

Friday, 27 September: blog 5 due (on reading) project 2 work; progress report deadline (12 PM)

Reading: Mark Twain’s [The Innocents Abroad](#), chapters 53–55, 57–58 (TS link)

Monday, 30 September: project 2 work

Reading: Fanny Trollope’s *Domestic Manners of the Americans* (TS excerpt); Alexis de



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- Tocqueville's *Democracy in America* (TS link TBD)
- Wednesday, 2 October: project 2 work  
Reading: Harriet Martineau's *Retrospect of Western Travel* (TS excerpt); Charles Dickens's *American Notes*, chapters 2–3 (GB available on TS)
- Friday, 4 October: blog 6 due (on reading) project 2 work; drop course with a “W” deadline (4 PM)  
Reading: Isabella Bird's *The Hawaiian Archipelago & A Lady's Life in the Rocky Mountains* (TS excerpts); Margaret Fuller's *Summer on the Lakes*, chapters 1–2 (GB available on TS)
- Monday, 7 October: project 2 work; assign project 3  
Reading: William Wells Brown's *The American Fugitive in Europe: Sketches of Places and People Abroad*; Nancy Prince's *A Narrative of the Life and Travels of Mrs. Nancy Prince* (TS excerpts)
- Wednesday, 9 October: project 2 work  
Reading: Mary Seacole's *The Wonderful Adventures of Mrs. Seacole in Many Lands* (TS excerpt)
- Friday, 11 October: blog 7 (project 2 post-write; *you'll write blog 7 during class*); project 2 due (5 PM); last day to drop individual courses with a “W” (4 PM)  
Reading: —
- Monday, 14 October: Fall Break (no class)
- Wednesday, 16 October: project 3 work;  
Reading: *Travel Writing*, chapter 6
- Friday, 18 October: blog 8 (project 3 pre-write); project 3 work  
Reading: Thomas Babington Macaulay's *Minute on Indian Education*; James Anthony Froude's *England and Her Colonies*; Joseph Chamberlain's *The True Conception of Empire*; T.N. Mukharji's *A Visit to Europe*; J.A. Hobson's *Imperialism: A Study* (TS excerpts)
- Monday, 21 October: project 3 work  
Reading: *Travel Writing*, chapter 7; Elizabeth Rigby, Lady Eastlake's *Lady Travellers* (TS excerpt)
- Wednesday, 23 October: project 3 work  
Reading: Mary Kingsley's *Travels in West Africa* (TS excerpts)
- Friday, 25 October: blog 9 due (project 3 draft); project 3 work  
Reading: —
- Monday, 28 October: assign project 4; project 3 work  
Reading/Perusing: Edward Mendelson's “Baedeker's Universe” (TS link); Nigel Tisdall's “Baedeker is Back” (TS link); “Thomas Cook History” (TS link); Baedekers, Murrays, Cooks Tours, and other guidebooks (GB)
- Wednesday, 30 October: project 3 work  
Perusing: Dan Saltzstein's “Travel Blogging Today: It's Complicated” (TS link); Baedekers, Murrays, Cooks Tours, and other guidebooks (GB)
- Friday, 1 November: blog 10 (project 3 post-write; *you'll write blog 10 during class*); project 3 due (5 PM)  
Reading: —
- Monday, 4 November: project 4 work
- Wednesday, 6 November: project 4 work
- Friday, 8 November: blog 11 due (on reading/project 4 pre-write) project 4 work

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Monday, 11 November: project 4 work

Wednesday, 13 November: project 4 work

Friday, 15 November: project 4 work

Monday, 18 November: assign portfolio; presentation work

Wednesday, 20 November: presentation work; blog 12 due (project 4 post-write; *you'll write blog 12 during class*); project 4 due (5 PM)

Friday, 22 November: project 4 presentations

Monday, 25 November: project 4 presentations

Wednesday, 27 November: blog 13 due (reflection on the blog as a whole); project 4 presentations

Friday, 29 November: Thanksgiving Break (no class)

Monday, 2 December: portfolio work

Wednesday, 4 December: portfolio work

Friday, 6 December: last day of class; portfolio work

Monday, 9 December–Friday, 13 December: final examination week.

*Your portfolio is due in lieu of a final examination.* If you're in the 8:05 class, then it's due on Wednesday, 11 December by 10:50 AM. If you're in the 9:05 class, then it's due on Monday, 9 December by 10:50 AM. If you're in the 11:05 class, then it's due on Friday, 13 December by 10:50 AM.

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### SIGNED STATEMENTS

Please read, sign, and return the following statement by Friday, 23 August:

I affirm that I have read the entire syllabus (including the course overview, the course schedule, and the course policies) for my instructor, Mollie Barnes, and I understand the information and the responsibilities specified.

---

print full name

---

legible signature

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date

Please read, check all that apply, sign, and return the following statement by Friday, 23 August:

☐ I give my instructor, Mollie Barnes, permission to use copies of the work I do for this course, English 1101, as examples in this and other courses, as examples in presentations, and in print and electronic publications.

☐ I *not* give my instructor, Mollie Barnes, permission to use copies of the work I do for English 1101 as examples in this and other courses, as examples in presentations, and in print and electronic publications.

If you checked the first box, please check one of the following two choices:

☐ Please acknowledge me by 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

---

date

---

print permanent address

---

print campus address

---

print phone number

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print email address