ENGL 1102: MULTIMODAL MARS
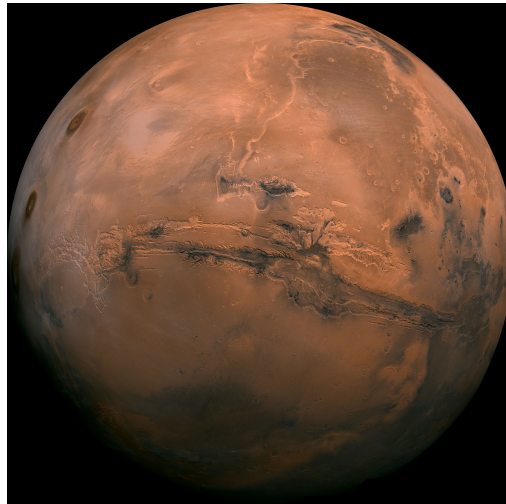

Image source: http://mars.nasa.gov/allaboutmars/extreme/http://mars.nasa.gov/allaboutmars/extreme/

P3: MWF, 1:05-1:55, Clough 127
L3: MWF, 2:05-2:55, Clough 127
M: MWF, 4:05-4:55, Skiles 314

Website: http://blogs.iac.gatech.edu/mars1102
My Twitter ID: @KrafftPhD
Course Hashtag: #Mars1102

Instructor: Dr. Andrea Krafft
Office: Skiles 309
Spring 2016 Office Hours: MWF 3:05-3:55 PM and by appointment (preferably on MWF)
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Office Phone: 404-894-1021

Course Description

Every ENGL 1102 course at Georgia Tech addresses rhetorical principles and emphasizes how communication is multimodal or WOVEN (written, oral, visual, electronic, and nonverbal). This course continues the goals of ENGL 1101 while emphasizing research and literary analysis. While all ENGL 1102 courses share the same basic outcomes, every instructor approaches the course through a distinct theme based on his or her own research interests.

Our sections of ENGL 1102 will trace the orbits of science fictional texts around the red planet. We will think about how writers such as Ray Bradbury and Kim Stanley Robinson have depicted Mars as a landscape shaped by a combination of their own imaginations and scientific knowledge. Even as we learn more about this planet from missions such as Mariner 4's flyby in 1965 and the Curiosity Rover's landing in 2012, Mars remains a relatively unknown space and often reminds us of the alien other. Yet, with its theoretical potential to harbor human life in the future, Mars can also be a strangely familiar place where we might explore issues of colonization, ecology, and domesticity.

We will discover Mars not only through science fiction texts but also through multimodal or WOVEN (written, oral, visual, electronic, and nonverbal) projects. Mars will be the backdrop for projects involving library archives, adaptations, and research presentations, all of which will enhance your communication skills while fostering critical thinking.

Approach to the Course

The way we spend class time will vary. The majority of our meetings will involve active discussions of course readings and assignments. Class time may include the following activities:

- **Discussions** about readings and assignments
- **In class assignments and quizzes**, both individually and in groups
- **Workshops**, including peer review, editing, and in-class planning / writing
- **Student Presentations**, both formal and informal
- **Lectures**, by the instructor
- **Video Screenings**

Participation and Preparedness

Because so many class periods will be discussion-based, you should be prepared to participate by asking questions, thoughtfully responding to the contributions of your classmates, taking notes, and so on. Please do not be afraid to speak up if you need clarification about assignments or course readings, as this can often fuel a productive discussion. I view the classroom as a collaborative space in which your active participation strengthens the class as a whole. Accordingly, your participation will be central to your success in the course and I will take note of the frequency with which you ask questions or make comments during class time, how you behave during group work, and how you interact with the online extensions of the classroom (i.e. the website and Twitter).

I recommend preparing for class discussions by writing down potential comments or questions ahead of time. Please bring the assigned readings to class so that you can refer to them during discussions or activities. Also, always bring materials for taking notes (ideally, a combination of a laptop with pens and paper). Finally, I suggest scheduling your time carefully so that you have sufficient time to complete readings and assignments.

WOVEN Communication

The primary goal of this class is to improve your communication competence. As you produce texts in all modalities, consider rhetorical factors such as purpose, audience, design, and genre conventions. Additionally, strive to develop a personal style that characterizes your written and non-written artifacts so that you not only inform and persuade your readers, but also entertain them. In this course, expect to work largely on these things, remembering that these modes work together, not separately:

- **Written communication:** You need to write well, so this semester, you'll work on:
  - Language conventions
  - Coherent and logical argumentation
  - Citation practices
- **Oral communication:** You need to speak well, so this semester, you'll work on:
  - Developing oral fluency
  - Participating appropriately in one-on-one and group discussions
  - Preparing informal and formal spoken presentations
- **Visual communication:** You need to design well, so this semester, you'll work on:
  - Learning how images can convey meaning
  - Effective layout practices involving text and visual aids
  - Producing videos and illustrations that achieve a rhetorical purpose

- **Electronic communication:** You need to use software well, so this semester, you'll work on:
    - Learning how to use potentially unfamiliar applications
    - Learning new practices for familiar applications
    - Considering the rhetorical functions of various forms of electronic media
- **Nonverbal communication:** You need to use nonverbal communication well, so this semester you'll work on:
    - Engaging with audience through eye contact
    - Conveying confidence and enthusiasm through posture
    - Timing visual aids carefully to avoid the need for unnecessary pauses

Expected Student Outcomes

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

- Analyzing all kinds of texts through a rhetorical lens (that is, understanding the relationship between writer / designer, audience, context, and argument)
- Producing arguments that demonstrate awareness of the rhetorical situation, organization, conventions in grammar and mechanics, and the thoughtful integration and attribution of outside sources
- Improving multimodal communication skills and understanding the different affordances of writing, visual design, electronic media, and oral / nonverbal forms
- Understanding that communication is a process that involves drafting, revision, editing, and reflection
- Honing critical thinking skills by exploring the social and cultural contexts behind various interpretations and illustrations of Mars

Image source: http://scifi.stackexchange.com/questions/26385/mars-moons-sizes-in-total-recall-1990

Required Materials
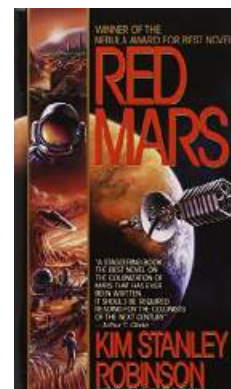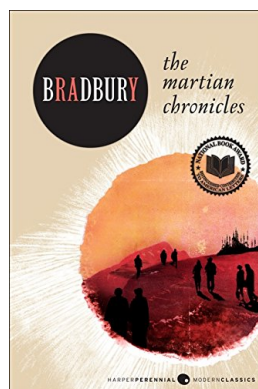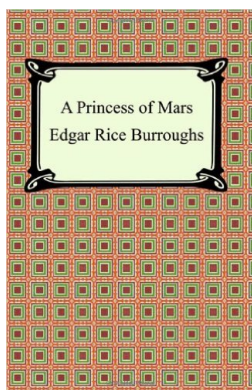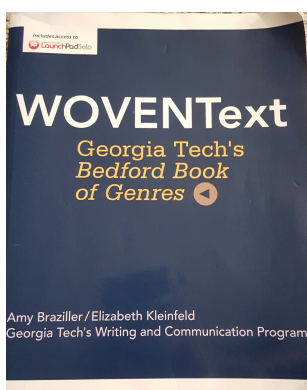
- *WOVENText* (Georgia Tech's textbook for first-year composition)
- Edgar Rice Burroughs. *A Princess of Mars* (2005 edition). Digireads. ISBN: 9781420925630. Paperback.
- Ray Bradbury. *The Martian Chronicles* (2011, updated / revised edition). Harper Perennial. ISBN: 9780062079930. Paperback
- Kim Stanley Robinson. *Red Mars* (1993). Bantam. ISBN: 9780553560732. Paperback.
- Other readings will be available on T-Square and the class blog

You can find our course textbooks at the GA Tech Bookstore, which is located at 48 5th Street, NW (at the corners of Spring Street and 5th Street).

Required Equipment and Software

- Laptop (or Tablet)
  - You must bring this to class every day
  - Please use your laptop or tablet for course purposes only. Checking Facebook, web surfing, and doing work for other classes are examples of behavior that may result in a deduction from your participation grade.
- Google Drive, OneDrive, or Dropbox (or a cloud service that's accessible from any computer)
  - Back up all course work!
- Reliable internet connection
  - The majority of our course will involve digital readings and assignments
  - This is necessary to access Twitter, the course blog, T-Square, GA Tech email, and other key course websites
- Office Suite capable of producing files in .doc / .docx, .ppt / .pptx, and .pdf formats
  - I will not accept files that are not in the correct format
- Pens and paper
  - For in-class drafting activities, quizzes, etc.
- The ability to print in both black and white and color

Cell Phone Policy

Out of courtesy to myself and your fellow classmates, silence your cell phones during class time (the vibrate setting is not silent). Keep your phone in your bag or pocket, unless I ask you to use it for a class activity (e.g. posting a picture to Twitter). Please do not use cell phones as a replacement for a laptop or tablet.

Summary of Major Assignments

- **Reading Quizzes and In-Class Work:** I will occasionally begin class with quizzes about the content of the day's reading. Some in-class writing assignments be graded. Such assignments will factor into your participation grade in the course.
- **Blog Posts:** You will write blog posts about a variety of topics over the course of the semester. Your blog posts must be analytical in nature and demonstrate critical thinking. Each blog post will have a set topic.
  - I will provide guidelines for each post, as well as explain grading rules per post.
  - Not all posts will be in a written form – some will be videos or involve images.
  - Blog posts should be posted **by 9 AM** the day of class (to provide others time to comment)
- **Blog Comments:** Every time a blog post is due, you must post a comment about a classmate's work. You can raise questions about your classmate's post, or build on a point that he or she made. You should not evaluate whether a classmates' post is "good" or "bad" – the purpose of these comments is to explore issues raised in one another's work.
  - Blog comments will be due **by the beginning of class** on the days that blog posts are due.
- **Twitter Questions:** You will post questions about the readings and assignments throughout the semester to Twitter using the hashtag #Mars1102. We will use these questions to guide class discussion, so these questions should ideally be open-ended or deal with issues that you think require further clarification. You must tweet **by 9 AM** the day of class (to give me time to review them).
  - **Twitter Groups:** Each student will be assigned to one of four groups, which determine when your Twitter questions are due. You may choose to post additional questions on Twitter at any time.
- **Archival Project:** After we read early examples of Martian science fiction, you will visit the GA Tech library archives in order to locate, scan, and analyze a short story from a vintage science fiction magazine. You should locate a story that is NOT in the syllabus and that is from the 1940s-1960s and then scan the story (using a smartphone app). You will then read the story and write a brief paper making an argument for how the story fits into the science fiction genre and how the story envisions Mars and / or other worlds. At the end of this project, we will have our own online archive of some early Martian (or interplanetary) science fiction stories.
- **Adaptation (Group Project):** We often experience Mars through popular adaptations of fictional texts (particularly in films and TV shows). Accordingly, in small groups, you will produce your own adaptation of a short story from *The Martian Chronicles*. You can choose from a variety of adaptation styles, but you must accompany your adaptation with an artist's statement explaining why you chose the form that you did. Additionally, you must design your adaptation with a specific audience in mind (e.g. elementary school children, the viewers of the SyFy channel, etc.). At the end of this project, we will have a multimodal retelling of Ray Bradbury's *The Martian Chronicles*.
- **Mission to Mars (Research Presentation + Creative Science Fictional Vision):** We will discuss the history of Mars missions throughout the semester. But, missions to Mars are still underway by organizations such as NASA's Jet Propulsion Laboratory (JPL), Mars One, SpaceX, and others. Accordingly, you will research a contemporary or future Mars mission (resulting in an annotated bibliography) and present your findings to the class in a Pecha Kucha style presentation. In addition, you will produce a creative project envisioning the future of Mars based on your research (i.e. it should be a Martian future that could potentially occur, given current developments in science and technology).
- **Final Portfolio:** In lieu of a final exam, this final portfolio will collect examples of your work throughout the semester in draft and final form and will also include a self-review essay about your communication skills over the course of the semester. This portfolio is required for all students in ENGL 1101 and 1102 courses.

Grade Distribution

- Participation (including quizzes and in-class work): 10%
- Blog Posts: 20% total (see assignment sheets for more detail about each of the following)
    - Garbology Response Video: 3%
    - Context + In Class Presentation (dates TBA): 7%
    - Defining Science Fiction through Burroughs: 5%
    - Defining Adaptation or Parody: 5%
- Blog Comments: 7.5% total (.833% each)
- Twitter Questions: 2.5% total (.833% each)
- Archival Project: 10%
- Adaptation: 15%
- Mission to Mars: 20%
- Final Reflective Portfolio: 15%

General Assignment Policies

- Due dates and times for assignments are in the course calendar, and I will provide more detailed assignment descriptions throughout the semester. It is your responsibility to be aware of these requirements, which will always be available to you via our course websites.
- Should you have any questions, concerns, or issues about an assignment, speak to me **before** the assignment is due so I can help you.
- Maintain copies of all assignments that you submit, **even after you have received a grade**. Do **not** save over draft copies, as these will be important in your final portfolio and for revision. Keep all files until at least you have received your final course grade.
- Always back up your assignments in the cloud and preferably also with a second method such as a flash drive. I also recommend saving into a Word file anything that you plan on posting on the class website.
- Any file submitted electronically must have a file name that follows the "Last Name", "Assignment Name" format, e.g., Krafft, Accurate Ad.
- Ensure that all of your assignments, from Twitter questions to manifestos, are free of grammatical, syntactic, and mechanical errors.
- If you quote or paraphrase someone else's material, please use MLA parenthetical citations as well as a works cited list. Not citing outside sources counts as plagiarism. If you need help with MLA style, please refer to the OWL Purdue website, (http://owl.english.purdue.edu/owl/resource/747/01/).

Late Assignments

Individual assignments will be penalized for lateness in distinct ways, as per the assignment descriptions. As a general rule, avoid submitting late work, as many assignments relate to particular readings or units in the course.

However, late work with a penalty or incomplete work is better than submitting no work at all, which will always result in a grade of zero. Many assignments involve multiple component parts and missing one component will negatively impact your progress with the assignment as a whole.

Technology failure is not an excuse for a late assignment. If WordPress or T-Square are not functioning properly when you attempt to submit a paper, you can always send me an email attachment of the assignment and a screenshot or email confirming the system error. If this occurs, you must go back and post your assignment to the proper website once it is working again.

Extensions

You can receive **1 assignment extension** if you follow these steps:
1) Contact me *at least* **24 hours before** the assignment is due through an email in which you explain the reason for the delay (OR have a documented excuse from the institute).
2) Propose in this email a reasonable extension (72 hours at most past the due date), which you MUST then keep. Past this new date, your assignment will receive the normal lateness penalty.

Final portfolios are excluded from receiving extensions, as are scheduled in-class presentations (unless you can swap your presentation with a willing classmate) and group work (unless everyone in the group agrees to use the project as their one extension).

Missing In-Class Assignments

Except for 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 in-class work is counted as a "zero".

Revisions of Assignments

In this class, you will have an opportunity to revise some of your work. When you revise, focus on the substance of the project, not on superficial errors in grammar and mechanics. Please also note that I will not mark every single errors or weak point in a project, so use your best judgment about what to revise and be careful and thorough.

You may choose to revise **1 blog post or the archival project.** In order to be allowed any revision, you *must* send me an email or meet with me no later than one week after I return the grade for the assignment. In the email or meeting, you must tell me what the most central issues with the initial assignment were (beyond the grade), what your plan for revision is, and a deadline for when you will submit the revised assignment (which can be no later than 14 days after the email or meeting). You cannot receive an extension for a revision.

The revised assignment will receive an entirely new grade (not an average of the old and new grade). I do not guarantee a higher grade for revised work, but a revision cannot bring your grade down (unless you plagiarize the revised assignment).

Absences, Lateness, and Leaving Early

Because of the participatory nature of this course, attendance is crucial. As per the Writing and Communication Program common policies, you may miss **4 classes** over the course of the semester without penalty to your grade (aside from missed in-class work).

Absences that are officially exempted by the Institute will not count against your total, but exemptions are difficult to get. Only the Dean of Students (for illness and emergencies) and the Office of the Registrar (for sports, field trips for other classes, and other relevant events) can excuse absences.

Each absence past 4 results in the deduction of 1/3 of a letter grade from your final grade. <u>Students who miss **8 classes** will automatically fail the course.</u> You cannot make up for absences by attending another section meeting of this course.

I begin class on time (always 5 minutes after the hour). I will permit you to be late (or to leave class early for an appropriate reason) up to **4 times** without penalty, though lateness risks missing a quiz. Every time you are late past the first 4 times, your participation grade will be docked 5%.

If you are late to class, please come up to me after class to ensure that I marked you on my roll sheet.

How I Communicate With the Class

I will always make the syllabus, assignment descriptions, relevant course readings, and other information available to you via T-Square and our class website (http://blogs.iac.gatech.edu/mars1102). If you have trouble accessing any documents via these sites, you can always email me.

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Image source:
http://www.democraticunderground.com/
1018478525

I will frequently (typically at the end of each class day) post announcements about readings and assignments on T-Square and will also send these announcements to your GA Tech email through that site.

I will return graded work on T-Square and will not discuss specific details of grades via email, though I am happy to do so during office hours.

If you are missing an assignment or I have other concerns, I will email your GA Tech email address through the T-Square system (so please check your inbox regularly).

Occasionally, I will post informal announcements or information on Twitter using our course hashtag (#mars1102). I have posted widgets for both our course hashtag and my own Twitter feed onto the course website. You should follow me on Twitter (@KrafftPhd) and also follow the accounts of your fellow classmates.

Contacting Me and Your Classmates

Since this is a writing and communication course, please make sure that all your emails to me and your fellow classmates reflect proper spelling and etiquette. Make sure that you mention ENGL 1102 in your subject line, and please include proper salutations and a signature with your name. Please also address myself and your classmates in a respectful and considerate fashion.

I check my email frequently, but be mindful that it can take me up to 24 hours to reply, potentially longer during weekends or holidays. Please note that I may not respond to emails sent after midnight.

If you have a question about an assignment or reading that is not personal to you alone, you may want to turn to Twitter and use the course hashtag – your classmates might respond or be interested in my response.

I encourage you to email me if you have questions that cannot be answered by the syllabus or an assignment description. Given enough time, I can often look at a portion or an assignment (such as an introductory paragraph) to offer my assistance. However, if you want to discuss paper drafts or assignment feedback, office hours will probably work better than email communications.

Office Hours and Appointments

I hold my office hours in Skiles 309 on Mondays, Wednesdays, and Fridays from 3:05-3:55 PM, and at other times by appointment. Please note that my office hours are first come, first serve. If I have to cancel office hours for any reason, I will notify the class electronically and will post a sign to my office if possible.

If you need to schedule an appointment outside of my regular office hours, please provide me with **at least 24 hours** of notice. For those of you who need to schedule appointments, Mondays, Wednesdays, and Fridays are always best for me (and Skype meetings are also a possibility).

Plagiarism Policy

Many assignments in this course will involve research and you will learn proper citation and attribution techniques throughout the semester. Accordingly, whenever you use another person's language, ideas, images, or other material (through summary, paraphrasing, or direct quotation), you must acknowledge the source through quotation marks, a citation, or other appropriate methods. If you do not acknowledge the source, you are guilty of plagiarism and will receive a zero for the assignment. In addition, I am required to report any incidents of plagiarism to the Office of Student Integrity.

To clarify, any of the following instances are plagiarism:
- Using someone else's ideas in your own words, without documenting the source
- Submitting a project created by someone else and claiming to be the author
- Reusing an assignment created in another course without the permission of both instructors (as every assignment in this course requires original / new work)
- Modifying an image, sound clip, video, or other multimedia source without citing the source
- Cutting and pasting materials without citation

Image source:
http://villains.wikia.com/wiki/Marvin_the_Martian

If you ever have any questions about proper citation techniques or feel tempted to plagiarize because of a lack of time, talk to me. The tutors in the Communication Center (Clough 447) are also a helpful resource if you need assistance with projects in this course.

Common Policies

Georgia Tech's Writing and Communication Program has common, program-wide policies regarding these areas:

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

You can access these common Writing and Communication Program policies at http://blogs.iac.gatech.edu/wcppolicies/engl-1101-and-engl-1102-common-policies-spring-2016/. You are required to acknowledge that you have read, understood, and intend to comply with these policies.

Course Calendar

- Reading and writing assignments are listed on the date they are due
    - Feel free to read ahead, but we will focus discussions on the assigned pages
- Readings / viewings that are not in the textbooks are available on T-Square or the blog
- Blog posts and tweets are due **by 9 AM**
- Remember that you are only responsible for 1 context post and presentation

Color Coding Key

Blog post and comment due
Draft or portion of major assignment due
Final version of major assignment due
No class

Introduction and Common First Week

Week	Day	Date	Reading	Activity or Discussion Topic	Assignment Due
1	M	1/11	Welcome to the class Recommended reading: *WOVEN*, Ch. 1 (2-26)	Course introduction, syllabus review	
	W	1/13	*Garbology*, Ch. 5 (107-126) *WOVEN*, Ch. 20 (776-796) Recommended reading: *WOVEN*, Ch. 14 section i and selections from Ch. 19 (441-443; 714-731; 758-763)	Syllabus Q&A; Discuss *Garbology*; About response video assignment and some thoughts on using sources responsibly	Signed syllabus form; Log in to the class website; Sign up for Twitter and follow @KrafftPhd
	F	1/15	*WOVEN*, Ch. 2 (33-42), Ch. 3 section c (50-64)	Thinking about the rhetorical situation and multimodal communication; Drafting video script; Sign up for context presentations	
2	M	1/18	**NO CLASS: MLK Jr. Holiday**		
	W	1/20	*WOVEN*, Ch. 3 section g (77-80) Recommended reading: *WOVEN*, Ch. 13 section g (321-322)	Reflect on video assignment; about Twitter and context assignments; from garbage to Mars and science fiction	*Garbology* response video (on blog), with personal introduction AND Blog comment

Early Visions of Mars: Pulp Science Fiction and Magazines

	F	1/22	*A Princess of Mars*, Foreword-Ch. VI. A Fight That Won Friends (5-25) *WOVEN*, Ch. 4 (82-94, don't read case study)	Burroughs and features of the early science fiction genre; About SF definition blog	Context post / presentation #1 AND Blog comment
3	M	1/25	*A Princess of Mars*, Ch. VII. Child-Raising on Mars-Ch. XIV. A Duel to the Death (25-53)		Twitter, Group 1
	W	1/27	*A Princess of Mars*, Ch. XV. Sola Tells Me Her Story-Ch. XX. In the Atmosphere Factory (53-77)		Twitter, Group 2
	F	1/29	*A Princess of Mars*, Ch. XXI. An Air Scout for Zodanga-end (78-106) Recommended reading: *WOVEN* Ch. 7 part b (145-151)	Concluding Burroughs; revisit SF definition; reflect; about final portfolio	Define SF through Burroughs AND Blog comment
4	M	2/1	"Shambleau"	Moore and the female monster	Context post / presentation #2 AND Blog comment
	W	2/3	"A Martian Odyssey" (1-15; do not read entire PDF)	Weinbaum and the friendly Martian	Twitter, Group 3
	F	2/5	"The Tweener" Review *WOVEN* Ch. 19 and 20 (714-731; 758-763; 776-796)	About the archival project and suggestions for paper writing	Twitter, Group 4
5	M	2/8		Archive visit #1 (meeting in library archives) – What is an archive? Browse SF magazines	
	W	2/10		Archive visit #2 (meeting in library archives) – About copyright; pick your SF story and scan it with smartphone	
	F	2/12		Peer review and workshop of archive system	Draft of archival project

6	M	2/15		Reflection and informal presentations of archived stories	Final archival project

Bradbury's Mars and Multimodal Adaptations

	W	2/17	*The Martian Chronicles*, "Rocket Summer" – "The Taxpayer" (1-43)	Bradbury and the golden age of SF	Context post / presentation #3 AND Blog comment
	F	2/19	*The Martian Chronicles*, "The Third Expedition" – "–And the Moon Be Still As Bright" (43-99)		Twitter, Group 1
7	M	2/22	*The Martian Chronicles*, "The Settlers" – "The Wilderness" (99-159)		Twitter, Group 2
	W	2/24	*The Martian Chronicles*, "The Naming of Names" – "The Off Season" (159-217)		Twitter, Group 3
	F	2/26	*The Martian Chronicles*, "The Watchers" – "The Million-Year Picnic" (217-end)	Concluding Bradbury; About adaptation project and related blog posts; choose groups	Twitter, Group 4
8	M	2/29	"We Can Remember It For You Wholesale"	Philip K. Dick and new wave SF	Context post / presentation #4 AND Blog comment
	W	3/2	*Total Recall* (1990 movie) *WOVEN*, Ch. 13 section f (308-311)	Film vs. short fiction – what adaptation changes	Option 1: Define adaptation through *Total Recall* AND Blog comment
	F	3/4	*Mars Attacks!* (1996 movie)	Parody and its relation to genre	Option 2: Define parody through *Mars Attacks* AND Blog comment
9	M	3/7	*WOVEN*, Ch. 8, Ch. 9, and Ch. 15 section d (159-169; 178-197; 503-508, 516)	About artist's statement genre; best practices for group work	Adaptation proposal
	W	3/9	**NO CLASS – Group meetings**	Group day – meet in your adaptation groups (ideally during class time)	Evidence of group meeting (via email)

	F	3/11		Peer review and group workshops	Draft of adaptation project
10	M	3/14		Group presentations of adaptations	Final adaptation project

Hard Science Fiction: From Speculation to Reality

	W	3/16	*Red Mars*, Part 1. Festival Night – Part 2. The Voyage Out (1-91)	Robinson and hard SF About Mission to Mars project	Context post / presentation #5 AND Blog comment
	F	3/18	*Red Mars*, 1st half of Part 3. The Crucible (93-158) Recommended reading: *WOVEN*, Ch. 17, section c and Ch. 18 section b (644-650; 663-665)	Sign up for Mission to Mars topic	Twitter, Group 1 Start finding research sources today
11	M	3/21	**NO CLASS: Spring Break** Find sources and read ahead in *Red Mars* over the break		
	W	3/23	**NO CLASS: Spring Break**		
	F	3/25	**NO CLASS: Spring Break**		
12	M	3/28	*Red Mars*, 2nd half of Part 3. The Crucible – Part 4. Homesick (158-230)		Twitter, Group 2
	W	3/30	*Red Mars*, 1st half of Part 5. Falling into History (231-294)		Twitter, Group 3
	F	4/1	*Red Mars*, 2nd half of Part 5. Falling into History (295-382)	Brief peer review of annotated bibliographies	Annotated bibliography
13	M	4/4	*Red Mars*, Part 6. Guns Under the Table (383-470)		Twitter, Group 4
	W	4/6	*Red Mars*, Part 7. Senzeni Na – Part 8. Shikata Ga Nai (471-end) Recommended reading: *WOVEN*, Ch. 10, 11, 12 (pg. 198-240) and Chapter 15, section i. (pg. 549-568)	Concluding Robinson and discussing Pecha Kucha format	
	F	4/8		Peer review and presentation workshop	Draft of presentation / brainstorm of creative project
14	M	4/11		Presentation day	Final versions of presentation recordings due for EVERYONE AND Presentations, Group 1

	W	4/13		Presentation day	Presentations, Group 2
	F	4/15		Presentation day	Presentations, Group 3
15	M	4/18		Presentation day	Presentations, Group 4 AND
					Final version of creative projects due for EVERYONE

Final Portfolio Workshops

	W	4/20		Final portfolio workshop	Bring files of all class work and laptop
	F	4/22		Final portfolio workshop	Bring files of all class work and laptop
16	M	4/25		Final portfolio workshop and final class meeting Concluding thoughts	Bring files of all class work and laptop
	W	4/27	**NO CLASS: Reading Day**		

Final Portfolios Due (Date and Time Depends on Your Section)

	F	4/29			Section M: Portfolios Due Between 2:50 and 5:40 PM
17	M	5/2			Section P3: Portfolios Due Between 2:50 and 5:40 PM
	W	5/4			Section L3: Portfolios Due Between 11:30 AM and 2:20 PM

Statement of Understanding

Please read, sign, and return this statement to Dr. Krafft by Wednesday, 1/13 (or the next class period after your first day in the course, if you add later).

I affirm that I have read the entire syllabus and Common Policies for English 1102 and understand the information and the responsibilities specified.

_____
Print full name

_____
Legible signature

_____
Date

DIRECTIONS: Read carefully and check all that apply.
- o   I give my instructor, Andrea Krafft, permission to use copies of the work I do for this course, ENGL 1102, as examples in presentations and in print and electronic publications.
- o   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:
- o   Please acknowledge me by my full name
- o   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