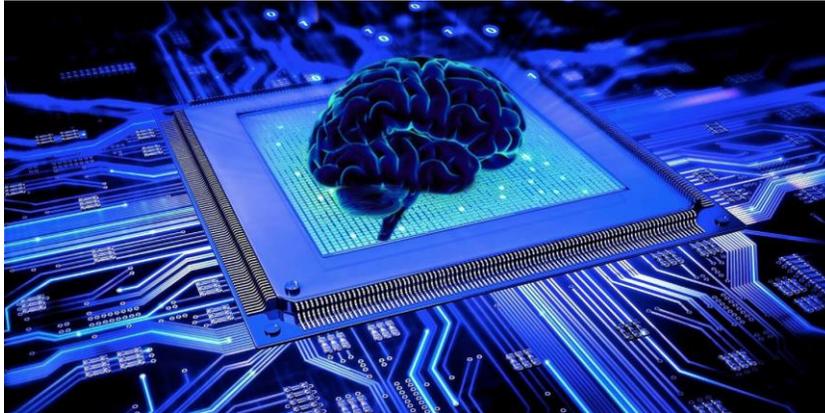


**ENGL 1102: THE SINGULARITY**  
**HP5: MWF, 11:15 AM-12:05 PM, SKILES 371**



“What, then, is the Singularity? It’s a future period during which the pace of technological change will be so rapid, its impact so deep, that human life will be irreversibly transformed.” – Ray Kurzweil, 2006

**Professor:** Dr. Andrea Krafft

**Email:** [akrafft3@gatech.edu](mailto:akrafft3@gatech.edu)

**Office:** Stephen C. Hall Building, Room 113

**Fall 2017 Office Hours:** MWF, 12:30-1:30 PM, and by appointment

**Course website:** <http://blogs.iac.gatech.edu/singularity1102>

### **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 analysis. While all ENGL 1102 courses share the same basic outcomes, instructors approach the course through distinct themes based on their own research interests.

In our section of ENGL 1102, we will consider the implications of the technological singularity, a hypothetical future when accelerating changes in artificial intelligence, nanotechnology, and biotechnology will alter the very fabric of our world. According to writers such as Ray Kurzweil, Vernor Vinge, and Greg Bear, such an event offers two potential routes for humankind: succumbing to higher forms of intelligence or evolving into cyborg or posthuman forms. We will explore the dystopian and utopian possibilities of the singularity through futurist scholarship, science fiction, and multimodal (or WOVEN) projects.

This section of ENGL 1102 is part of the Embedded Scientist program. Dr. Kennda Lynch, who specializes in astrobiology, will visit our class and consult with us about course readings and projects so that we can strengthen our connections between the humanities and STEM disciplines.

### **SYLLABUS SHORTCUTS**

[Course Approach and Policies](#) (2-3)

[Required Materials](#) (4)

[Major Assignments](#) (5-7)

[Communication Guidelines](#) (8)

[UDL and Plagiarism](#) (9)

[Common Policies](#) (9)

[Course Calendar](#) (10-14)

[Statement of Understanding](#) (15)

## APPROACH TO THE COURSE

The way we will spend time in class will vary. Most 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**
- **Lectures**, by the instructor

## PARTICIPATION, PREPAREDNESS, AND ETHICAL BEHAVIOR

Because our class will be discussion-based, you should participate by:

- **Asking** thoughtful questions that extend classroom discussion
- **Listening** carefully to other participants
- **Responding** to the contributions of your classmates
- **Contributing** to small group activities

I recommend preparing for class discussions by:

- **Writing** potential comments and questions ahead of time
- **Bringing** assigned readings to class (so you can refer to them during discussion or activities)
- **Scheduling** your time carefully so that you can complete readings and assignments

Please do not hesitate to speak up, as the classroom functions best as a collaborative space. Remember not to dominate the conversation, but to include as many voices as possible to ensure a meaningful discussion. While I encourage open discussions, I expect all students to act in a respectful and civil manner. Always be mindful of how your comments may relate to another person's beliefs and identity.



## ABSENCES, LATENESS, AND LEAVING EARLY

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. Students who miss **8 classes** will automatically fail the course.

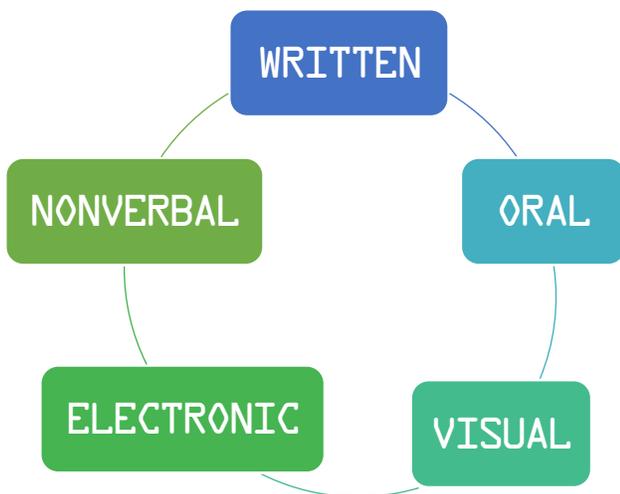
I begin class on time and I consider you to be late if you come in when class has started. I will permit you to be late (or to leave class early for an appropriate reason) up to **3 times** without penalty (with the exception of missing a quiz). Every time you are late **past the first 3 times, I will dock your participation grade an increasing percentage value** (1% for 4<sup>th</sup> lateness, 2% for 5<sup>th</sup> lateness, and so on). If you are late, please check in with me after class to ensure that I marked you on my roll sheet. Being **more than 10 minutes late** counts as an absence.

## EXPECTED STUDENT OUTCOMES

In addition to the course outcomes for all English 1102 courses listed in the Common Policies, 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
- **Collaborating** in a way that balances individual skills and knowledge with collective responsibilities and expectations
- **Honing** critical thinking skills by exploring the ethical and technological impact of the emergent technological singularity

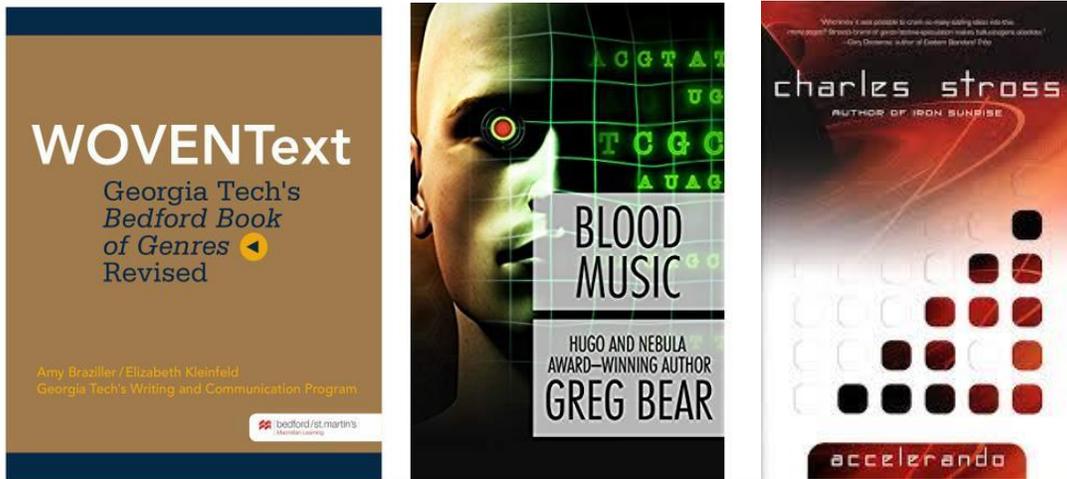
### WOVEN COMMUNICATION



The primary goal of this class is to improve your communication. 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 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, and citation practices.
- **Oral communication:** You need to speak well, so this semester you'll work on participating during class and group discussions and preparing formal presentations.
- **Visual communication:** You need to design well, so this semester you'll work on effective layout practices involving text and visual aids and 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 not only new practices for familiar applications but also how to use potentially unfamiliar digital tools.
- **Nonverbal communication:** You need to use nonverbal communication well, so this semester you'll work on engaging with your audience through eye contact, gestures, posture, vocal modulation, and sound.

## REQUIRED MATERIALS

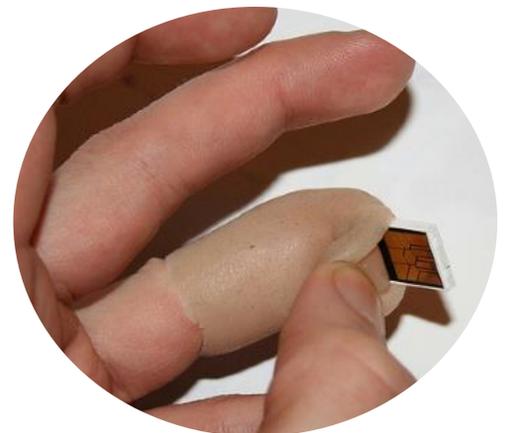


- *WOVENText* (Georgia Tech's textbook for first-year composition, accessible via Red Shelf)
- Greg Bear. *Blood Music* (1985). Publisher. ISBN: 9781497637023. Paperback.
- Charles Stross. *Accelerando* (2005). Publisher. ISBN: 9780441014156. Paperback.
- Other readings will be available on T-Square

You can find our course textbooks at the [GA Tech Bookstore](#), which is located at 48 5<sup>th</sup> Street, NW (at the corners of Spring Street and 5<sup>th</sup> Street).

## REQUIRED EQUIPMENT AND SOFTWARE

- Laptop (or Tablet)
  - You must bring this to class every day and use it for course purposes only.
  - Remember that the library checks out laptops and a variety of devices. See <http://libguides.gatech.edu/gadgets/macbooks> for more information.
- Smartphone (if you have one)
  - Not a replacement for a laptop or tablet, but useful for certain class activities.
  - Please silence this during class time.
- Google Drive, OneDrive, or Dropbox (or a cloud service that's accessible from any computer)
  - Back up all course work!
- Reliable internet connection
  - Much of our course will involve digital readings and assignments.
  - This is necessary to access *WOVENText*, the course blog, T-Square, Piazza, GA Tech email, and other resources.
- 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

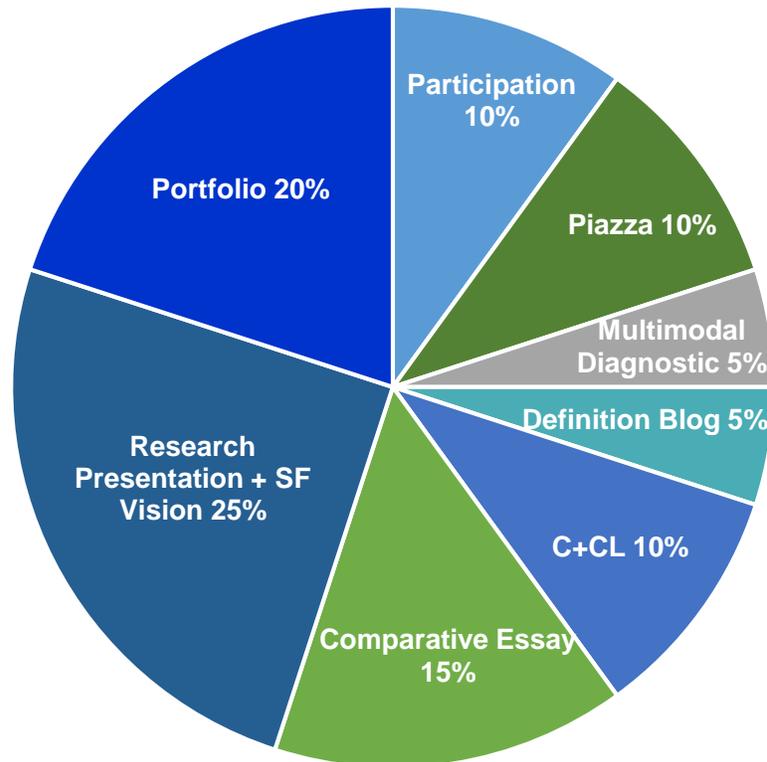


Jerry Jalava's USB finger allows him to keep his work "on hand"

## SUMMARY OF MAJOR ASSIGNMENTS

- **Reading Quizzes and In-Class Work:** I will occasionally begin class with quizzes or small writing activities about the content of the day's reading. Some of these assignments will factor into your participation grade in the course.
- **Participation:** Throughout the semester, I will ask you to reflect on the quality of your participation in this class. You will keep a log of your participation, which you will turn in periodically throughout the semester.
- **Piazza Forum:** In order to guide class discussion, you will post brief thoughts or open-ended questions on Piazza responding to readings or relevant topics. You should post at least 3 times a week (ideally more), and 1 of these 3 posts should directly respond to another student's post.
- **Multimodal Diagnostic:** Your first assignment in this course will be a short video. This project has three purposes: You will provide a personal introduction, anticipate challenges you might face this semester, and demonstrate your current comfort level with multimodal design.
- **Definition Blog Post:** During the third week of class, you will submit a short blog post in which you explore Vernor Vinge and Ray Kurzweil's definitions of the singularity, briefly synthesizing them with a technological or popular example of your choosing.
- **Context + Class Lead:** On an assigned date, you will be responsible for not only the required reading but also for researching an assigned concept or figure that relates to the day's text. You will design a brief blog entry about the concept / figure, drawing on outside sources. In addition, you will be responsible for kicking off the day's class with a brief presentation in which you explain your concept / figure and how it illuminates the day's assigned reading.
- **Multimodal Comparative Essay (Partner Project):** After we read *Blood Music*, you will design an argument that assesses a specific ethical issue relating to the singularity. This issue should relate not only to the novel but also to a popular film (which you and your partner will select from a predetermined list) and a real-world transhumanist or futurist scholar. Just as the noocytes in the novel challenge the way that we think about communication, you will convey meaning in your essay by combining writing with modes such as the visual (via self-created and found images), the electronic (by exploring HTML / online platforms), and the oral and nonverbal (through audio and video recordings). As such, you will produce not a purely written document but rather a multimodal (or WOVEN) essay.
- **Research Presentation + Science-Fictional Vision (Group Project):** As we read *Accelerando*, you will research contemporary and emerging developments that might push us toward the technological singularity. In groups, you will use scholarly sources to learn about topics such as genetics, nanotechnology, robotics, neurology, etc. Each group will produce an annotated bibliography and present their findings to the class in a Pecha Kucha style presentation. In addition, you will produce a creative project envisioning the future direction of the singularity based on your research (i.e., it should be a 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 multimodal self-review 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



## GENERAL ASSIGNMENT POLICIES

- Due dates 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.
- 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 blog.
- Ensure that all of your assignments 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](#).

## CONTENT WARNING

The singularity often evokes graphic depictions of physical violence or grotesque embodiment. I hope that we can explore this content reflectively and analytically. If you have any questions or concerns about the course content, I encourage you to speak to me individually.

## LATE ASSIGNMENTS

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

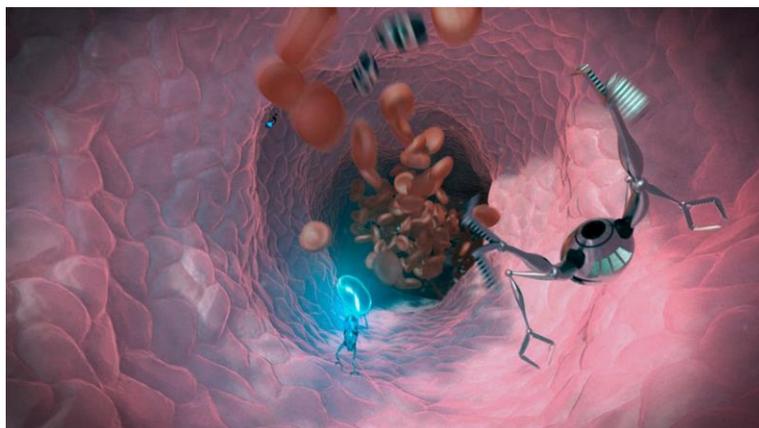
However, penalized late work or incomplete work is better than submitting no work at all, which will always result in a grade of zero. Many assignments involve multiple components and missing one component will negatively impact your progress with the assignment as a whole.

If WordPress or T-Square are not functioning properly when you attempt to submit something, you can always send me an email attachment of the assignment and a screenshot or email confirming the system error.

## 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”.

## REVISING ASSIGNMENTS



Like medical repairs performed by nanobots (imagined above), writing is a process

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

You may choose to revise the multimodal diagnostic video, definition blog post, or context blog portion of the context + class lead. In order to be allowed any revision, your original submission must meet minimum project requirements (such as word count and being on time). Then, you must send me an email or meet with me no later than 72 hours 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 1 week after the meeting and must occur prior to the last class meeting).

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).

## HOW I COMMUNICATE WITH THE CLASS



Like this 3D-printed biological and electronic ear, I'm always ready to listen

I will always make the syllabus, assignment descriptions, relevant course readings, and other information available to you via T-Square. If you have trouble accessing any documents, you can always email me.

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).

## 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. Mention ENGL 1102 in your subject line and 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 it can take me up to 24 hours to reply, potentially longer during weekends or holidays. Please note that I may not immediately respond to emails sent after 10 PM.

If you have a question about an assignment or reading that is not personal to you alone, you may want to use Piazza – 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 Hall 113 on Mondays, Wednesdays, and Fridays from 12:30-1:30 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 via email. For those of you who need to schedule appointments, Mondays, Tuesdays, Wednesdays, and Fridays are always best for me (and Skype meetings / Google Hangouts are also possible).

## UNIVERSAL DESIGN FOR LEARNING

Following the principles of [Universal Design for Learning \(UDL\)](#), my goal is that our class will accommodate the needs of all learners. This class does not discriminate on the basis of race, color, age, religion, national origin, sexual orientation, gender, marital status, disability, or status as a veteran. I hope that all students will join me in creating an inclusive environment where we can all engage and learn. Alternative viewpoints are welcome; however, they must be stated in a way that respects the personhood and value of all other human beings.

Georgia Tech's [Office of Disability Services](#) supports any student who has a documented, qualifying disability. Any student who may require an accommodation should provide me with a Faculty Accommodation Letter as soon as possible and arrange a meeting so that we can create a workable plan for your success in this course.

## PLAGIARISM POLICY

Many assignments in this course will involve research and you will learn proper citation and attribution techniques throughout the semester. 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)
- Cutting, pasting, or modifying an image, sound clip, video, or other source without citing it.



If you ever have any questions about proper citation techniques or feel tempted to plagiarize because of a lack of time, talk to me or the tutors in the [Naugle CommLab](#) (Clough 447).

## COMMON POLICIES

Georgia Tech's Writing and Communication Program has common, program-wide policies, listed below and viewable at [goo.gl/xWpg2u](http://goo.gl/xWpg2u). You are responsible for reading, understanding, and intending to comply with these policies.

General Education and Learning Outcomes for English 1101 / 1102	Evaluation Equivalencies	Evaluation Rubric
Course Completion	Attendance	Required Textbook
Dean of Students and Counseling Center	Safety	Participation in Class
Non-Discrimination	Naugle CommLab	Accommodations
Academic Misconduct	Syllabus Modifications	Final Instructional Class Days and Reading Periods
Multimodal Reflection Portfolio and Mahara		

## COURSE CALENDAR

- Reading and writing assignments are listed on the date they are due (by the start of class unless otherwise specified)
  - Piazza isn't on the schedule – please refer to its assignment description for deadlines
  - Remember that you should update your participation log throughout the semester, but I will officially collect it at 3 times
  - C+CL = Context + Class Lead. You only have to do one of these.
    - Some deadlines for this assignment are not in the calendar. See the C+CL assignment description.
- Readings / viewings that are not in the textbooks are available on T-Square
- *WT = WOVENText*
- Blank activity / discussion areas mean that we're continuing a topic from the previous day
- Minor parts of this syllabus may change to accommodate course needs throughout the semester

### INTRODUCTION AND COMMON FIRST WEEK

Week	Day	Date	Reading	Activity or Topic	Assignment Due
1	M	8/21	Recommended: <i>WT</i> , Ch. 1 (2-28)	Course introduction and syllabus review	
	W	8/23	<i>WT</i> , Ch. 2 (35-44) and Ch. 7 (147, 150-151)  Recommended: <i>WT</i> , Ch. 3 (45-83) and Ch. 14 selection (439-441)	Syllabus Q&A; about multimodal composition and multimodal diagnostic assignment	Signed syllabus form; Log in to the class blog and Piazza
	F	8/25	<i>WT</i> , Ch. 7 (146-149, 151-158)	About the rubric and portfolio; Peer review; Thoughts on design and script	Brainstorming for multimodal diagnostic
2	M	8/28	<i>WT</i> , Ch. 3 (79-82) Reread <i>WT</i> Ch. 7 (151-152)  Alvin Toffler, "The Future as a Way of Life"	Reflect on multimodal diagnostic; Thinking about a rapidly changing future; About definition blog	Multimodal diagnostic  Reflection due by 11:59 PM

### DEFINING THE SINGULARITY: AI, IA, AND POSTHUMANISM

	W	8/30	Vernor Vinge, "The Coming Technological Singularity: How to Survive in the Post-Human Era"  <i>WT</i> , Ch. 4 (87-96)	Defining the singularity; Understanding the rhetorical situation	
	F	9/1	Ray Kurzweil, "Chapter One: The Six Epochs" from <i>The Singularity is Near: When Humans Transcend Biology</i>	About context + class lead and sign-up	
3	M	9/4	<b>NO CLASS – Labor Day</b>		

Week	Day	Date	Reading	Activity or Topic	Assignment Due
	W	9/6	Bill Joy, "Why the Future Doesn't Need Us" and Nick Bostrom, "Ethical Issues in Advanced Artificial Intelligence"	The morality and ethics of superintelligent beings	Definition blog Reflection due by 11:59 PM Complete CATME survey
	F	9/8	Harlan Ellison, "I Have No Mouth And I Must Scream" and Naomi Kritzer, "Cat Pictures Please"	Considering the motivations of AI	C+CL #1
4	M	9/11	WT, Ch. 8 selections (165-169) and Ch. 9 (176-195)	About multimodal comparative essay; Trailer screenings and sign-ups; Thinking about team projects	
	W	9/13	Natasha Vita-More video Transhumanist Declaration Explore Humanity+ Website WT, Ch. 5 (125-130) and Ch. 16 (579-588)	The promises of transhumanism and posthumanism; Considering web design and accessibility	C+CL #2
	F	9/15	William Gibson, "Johnny Mnemonic"	Cyberpunks and cyborgs	C+CL #3 First participation log due by 11:59 PM

**BLOOD MUSIC, NANOTECH, BIOTECH, AND SCIENTIFIC ETHICS**

5	M	9/18	<i>Blood Music</i> , Interphase – Prophase Ch. 6 (3-42)	Discuss <i>Blood Music</i>	C+CL #4
	W	9/20	<i>Blood Music</i> , Prophase Ch. 7 – Metaphase Ch. 11 (43-86)  WT, Ch. 20 (776-796)	Using sources ethically	C+CL #5
	F	9/22	<i>Blood Music</i> , Metaphase Ch. 12 – Ch. 19 (87-123)		C+CL #6 First proposal
6	M	9/25	<i>Blood Music</i> , Anaphase Ch. 20 – Ch. 29 (125-173)		C+CL #7

Week	Day	Date	Reading	Activity or Topic	Assignment Due
	W	9/27	<i>Blood Music</i> , Anaphase Ch. 30 – Ch. 38 (174-222)		C+CL #8
	F	9/29	<i>Blood Music</i> , Anaphase Ch. 39 – end (223-277)	Conclude <i>Blood Music</i>	C+CL #9  Second proposal
7	M	10/2	<i>WT</i> , Ch. 18 selections (659-660, 662, 702-710) and Ch. 21 (797-807)	Peer review	Mockup and draft of multimodal comparative essay
	W	10/4	<b>NO CLASS – Group Meetings</b>		Evidence of partner meetings and updated draft due by 11:59 PM
	F	10/6		Reflection; About research presentation and science fictional vision; topic sign up	Final multimodal comparative essay  Reflection due by 11:59 PM
8	M	10/9	<b>NO CLASS – Fall Break</b>		

***ACCELERANDO*: CONSIDERING THE SCIENCE IN SCIENCE FICTION**

	W	10/11	Complete StrengthsFinder online assessment and read results (bring PDF to class)		Annotated StrengthsFinder PDF  Rough team contract due by 11:59 PM
	F	10/13	<i>Accelerando</i> , 1: Lobsters (3-34)	Discuss <i>Accelerando</i>	C+CL #10
9	M	10/16	<i>Accelerando</i> , 2: Troubadour (35-73)  <i>WT</i> , selections from Ch. 17 (644-646, 651-657), Ch. 18 (663-665), and Ch. 19 (714-731)	Locating and organizing sources	C+CL #11
	W	10/18	<i>Accelerando</i> , 3: Tourist (74-111)		C+CL #12
	F	10/20	<i>Accelerando</i> , 4: Halo (115-156)		C+CL #13 Second participation log due by 11:59 PM
10	M	10/23	Recommended: Review Owl Purdue MLA website	Peer review and group meetings	Annotated bibliography
	W	10/25	<i>Accelerando</i> , 5: Router (157-216)		C+CL #14
	F	10/27	<i>Accelerando</i> , 6: Nightfall (217-257)		C+CL #15

Week	Day	Date	Reading	Activity or Topic	Assignment Due
11	M	10/30	<i>Accelerando</i> , 7: Curator (261-323)		C+CL #16
	W	11/1	<i>Accelerando</i> , 8: Elector (324-376)		C+CL #17
	F	11/3	<b>NO CLASS – Group Meetings</b>		Team checkpoint activity
12	M	11/6	<i>Accelerando</i> , 9: Survivor (377-415)	Conclude <i>Accelerando</i>	C+CL #18
	W	11/8	<i>WT</i> , Ch. 15 selections (547-551, 563, 565-566)  Recommended: <i>WT</i> , Ch. 10, 11, and 12 (196-238)  Locate and watch a Pecha Kucha and Ted Talk of your choice	Best practices for presentations; peer review	Presentation outline and creative project proposal
	F	11/10	<b>NO CLASS – Progress Meeting With Dr. Krafft</b>		Rough rehearsal due by 11:59 PM
13	M	11/13		Presentation and feedback day	Pecha Kucha presentations  Recordings due by 11:59 PM
	W	11/15	<i>WT</i> , Ch. 15 selection (501-506, 514) and Ch. 18 selection (698-699)	Artist's statements and audiences; Group workshop	
	F	11/17		Peer review	Mockup of science-fictional vision
14	M	11/20		Presentations of creative project elements	Science-fictional vision  Reflection and team evaluation by 11:59 PM
	W	11/22	<b>NO CLASS – Thanksgiving Break</b>		
	F	11/24	<b>NO CLASS – Thanksgiving Break</b>		

### FINAL PORTFOLIO WORKSHOPS

15	M	11/27	Reread: <i>WT</i> , Ch. 7 selection (151-158)	Portfolio workshop	Bring files of all class work and laptop
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Week	Day	Date	Reading	Activity or Topic	Assignment Due
	W	11/29		Portfolio workshop	Portfolio progress document
	F	12/1		Portfolio workshop	Bring files of all class work and laptop  Final participation log due by 11:59 PM
16	M	12/4		Portfolio workshop and final class meeting  Concluding thoughts	Self-review draft

**FINAL PORTFOLIOS DUE (DATE AND TIME IS BASED ON FINAL EXAM SCHEDULE)**

	F	12/8			Final portfolio due by 10:50 AM
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## STATEMENT OF UNDERSTANDING

Please read, sign, and return this statement to Dr. Krafft by Wednesday, 8/23 (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.

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Print full name

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Legible signature

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Date

DIRECTIONS: Read carefully and check all that apply.

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