

ENGL 1101.SF6 & SF8: Back to the Future
Remote Short Summer Session, June 17-July 21

Writing and Communication Program
School of Literature, Media, and Communication
Georgia Institute of Technology
Summer 2020



Instructor	Dr. McKenna Rose
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Office Hours	M/W 10:00AM-11:00PM, EST and by appointment

Course Description

The cumulative consequences of the Anthropocene—warming, carbon emission, species loss, deforestation, melting, ocean acidification, and the global waste crisis—make the future of life on earth difficult to imagine. Throughout most of human history, we have relied on models such as generational inheritance or market growth to figure what lies ahead, but if the last few years are any indication, the rhetoric we use to project the future is increasingly insufficient. In response to this figural exigency, students in this class will draw on rhetorical forms and figures from the Sciences, Humanities, and sustainable development initiatives in Atlanta to invent new metaphors, stories, and models that describe contemporary environmental degradation, potential responses to it, and the world to come. Students will begin by illustrating concepts of “the future” and “futurity” through contemporary media, and then expand their insights through theoretical and political texts to imagine a world free from the terminal effects of climate change. To expand on their initial research, and also uncover ways in which our present is partially determined by the future we imagined hundreds of years ago, students will also analyze the history of the future as environmental rhetoric popularized in early literature such as Thomas More’s *Utopia* and contemporary Afrofuturist stories such as N.K. Jemisin’s “The Evaluators.” Using a WOVEN approach to communication, which considers the interrelationship between Written, Oral, Visual, Electronic, and Nonverbal modes, this course invites students to articulate their own ideas about the future through a multimodal argument, a creative world building project, a collaborative video, and a final, showcase portfolio. In collaboration with Serve-Learn-Sustain, we will welcome lectures and workshops from community partners; participate in required sustainability track workshops; and exhibit our work in a virtual, student gallery space at the conclusion of the class. Due to the health restrictions caused by the Pandemic, this class is both remote and asynchronous. While you are not required to meet face-to-face, you may be asked to meet remotely with classmates and me at times that work best with your schedules.

Major Course Texts

Cohen, Jeffrey Jerome. “Noah’s Arkive.” *In the Middle: A Medieval Studies Group Blog*. 17 March 2015.
Nixon, Rob. “Epilogue: Scenes from the Seabed.” Harvard UP, 2011. 263-280.
hooks, bell. *Belonging. A Culture of Place*. New York: Taylor and Francis, 2019. 1-24
Jemisin, NK. “The Evaluators: To Trade with Aliens, You Must Adapt.” *Wired: The Fiction Issue*, 2016.
More, Thomas. *Utopia*. Open Utopia. Ed. Stephen Duncombe. 2010-2019.

Course Goals

Rhetoric	Create purposeful, audience directed artifacts that present well-organized, well-supported, well-designed arguments using appropriate conventions of written, oral, visual, and/or nonverbal communication
Process	Use recursive strategies, including planning, drafting, critiquing, revising, publishing/presenting, and reflecting confidently
Multimodality	Develop competence in major communication modalities (WOVEN) and understand that modalities work synergistically.
Collaboration	Be productive in communities of practice—for example, as readers and critics, as team members and leaders—balancing their individual and collaborative responsibilities.
Sustainability	Identify relationships among ecological, social, and economic systems.

Assignments

Assignment Sequence		Description
Process Documents	15%	Series of multimedia documents, composed in response to assigned prompts, and designed to help you invent, plan, draft, revise, and reflect on major class projects.
Discussion Boards	15%	Series of responses & comments composed in the Discussion section of Canvas. For full credit you will respond to the prompt in 3-5 sentences and then comment on at least two peer responses in 2-3 sentences on or before the required time/date.
Digital Poster	15%	In your Posters you will use a contemporary visual media text of your choice to illustrate a key concept you drawn from one or more of our assigned theoretical readings (Cohen, Nixon, and/or hooks). In addition to your poster, you will write an approx.400-800 word “Pitch,” where you argue how the media you selected illustrates the concept you chose. For full credit, upload the Poster and Pitch to Canvas on or before the required time/date.
New Futures Project	20%	For this project, you will invent a future world that solves the problem you think most threatens the continued existence of life on Earth, while also exploring the interconnected social, ecological, and economic ramifications of your solution. The final draft will be 2,000-2,500 words, include some illustrations, and be uploaded to Canvas as .pdf on or before the required time/date.
Pecha Kutcha Video	20%	A 20x20 Slideshare Video in which you explain how visions for the future of Atlanta guide projects such as the Beltline, Mad Housers, the Transportation Alliance, WAWA, and/or the Innovation Law Lab. For full credit videos draw on partner videos to compose slides and create the voice over narration. For dull credit, videos to be uploaded to Canvas on or before the required time/date.
Final Portfolio	15%	Final, multimodal, showcase portfolio required of all 1101/2 students in lieu of a final exam. Composed in Canvas, the portfolio includes a 1200-1800-word reflective essay, three other multimodal artifacts, and attendant process documents. Submit URL to Canvas on or before required time/date.

Evaluation Rubric

Scale	Basic	Beginning	Developing	Competent	Mature	Exemplary
Rhetorical Awareness Response to situation, including purpose, audience, register, and context	Overlooks two or more aspects of the situation or assignment, and thus does not fulfill the task	Overlooks at least one aspect of the situation or assignment and thus compromises effectiveness	Attempts to respond to all aspects of the situation or assignment, but the attempt is incomplete	Addresses the situation or assignment in a complete but perfunctory or predictable way	Addresses the situation completely, with unexpected insight	Addresses the situation in a sophisticated manner that could advance professional discourse on the topic
Stance Argument, significance and implications ("so what" factor)	Involves an unspecified or confusing argument; significance is not evident	Makes an overly general argument; significance is difficult to discern, or not appropriate to the rhetorical situation	Makes a simplistic or implicit argument, or multiple arguments that have no clear connection to one another; gestures towards significance, but does not fully develop it	Makes an explicit and straightforward argument that does not oversimplify the problem or question; explores at least one implication of the argument in depth	Makes a complex, unified argument that clearly articulates a position or stance; explores multiple implications of the argument	Offers an inventive, expert-like argument that clearly articulates a sophisticated position/stance; explores multiple implications of the argument in a compelling manner
Development of Ideas Evidence, analysis, and substance	Claims requiring support are not backed by necessary evidence; lacks analysis of major pieces of evidence; content is not substantive	Evidence and/or analysis is weak or contradictory; does not account for important evidence that could support or disprove the argument	Evidence provides minimal but necessary support to each point; attempted analysis is not sufficient to prove the argument	Evidence and analysis are substantive; they support the argument and related claims, but are mostly predictable	Evidence fully supports and proves the argument and all related claims; evidence is always paired with compelling analysis	Evidence and analysis are precise, nuanced, fully developed, and work together to enhance the argument,
Organization Structure and coherence, including elements such as introductions and conclusions as well as logical connections between points	Lacks unity in constituent parts; fails to create coherence among constituent parts; contains major argumentative holes or fallacies	Uses insufficient unifying statements; uses few effective connections; some logical moves necessary to prove the argument are absent	Uses some effective unifying claims, but a few are unclear; inconsistently makes connections between points and the argument; employs simplistic organization	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 logically and progressively; adapts typical organizational schemes for the context; achieves substantive coherence	Artifact is organized to achieve maximum coherence and momentum; connections are sophisticated and complex when required
Conventions Expectations for grammar, mechanics, style, citation	Involves errors that risk making the overall message distorted or incomprehensible	Involves a major pattern of errors	Involves some distracting errors	Meets expectations, with minor errors	Meets expectations in a virtually flawless manner	Exceeds expectations and manipulates conventions to advance the argument
Design for Medium Features that use affordances of the genre to enhance factors such as usability and comprehensibility	Lacks features necessary or significant for the genre; uses features that conflict with or ignore the argument	Omits some important features; distracting inconsistencies in features; uses features that don't support argument	Uses features that support the 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
Process Awareness Detailed reflection on process in the form of documentation, description of process, and analysis	Missing required process documents; no discussion of process	Only minimal process documents; little discussion of process in individual reflections or reflective essay; no discussion of the significance of process	Sufficient process documents; conclusions about process are broad, not specific; some discussion of the significance of process	Multiple process documents; names specific changes in individual artifacts and discusses differences between drafts; clear discussion of the	Explores process as a major feature; portfolio indicates revision went beyond peer or teacher suggestions; makes connections between process on different	Professional use of process; profound insight into ramification of process on artifacts and self.

Common Policies

You must familiarize yourself with [Georgia Tech's Common Policies](#) about evaluation rubrics (grading), course completion, attendance requirements, participation in class, non-discrimination, the Communication Center, accommodations, academic misconduct, syllabus modifications, and learning outcomes. You will be responsible for these policies, and when you sign the Statement of Understanding, you affirm you are familiar with these policies.

Attendance

Since the Late Summer Session is completely remote and asynchronous, regular WCP attendance policy does not apply. While you will never be required to meet face to face or at specific times, there may be a penalty if you miss a scheduled meeting with group members or me.

Participation

Active participation and engagement in Discussion Boards, process activities, and major projects is required. You may be penalized if you have not done the reading or fail to regularly participate in online discussion boards and activities.

Late or Missing Assignments

Let me know in advance if you need to negotiate a due date for large or small assignments. Late work will be accepted, but a penalty may be assessed if you do not contact me in advance of the due date. If a penalty is assessed, the assignment will drop from its original grade by one-third a grade letter for each day past the due date. An assignment that is one day late, for instance, may drop from an A to an A- or a B+ to a B. Alternatively an assignment that is three days late, may drop from a B to a C or a B- to a C-.

Course Completion

In all sections of ENGL 1101/2, not completing any component of the course, including projects, assignments, or workshops, may result in failure of the course, as determined by the instructor in consultation with the Director and Associate Director of the Writing and Communication Program.

Revision

While revision is built into all major assignments, during the semester you will have the opportunity to revise **one** major assignment that earns a B- or below. If you wish to revise a graded assignment, meet with me during office hours or by appointment to discuss steps and due dates. The revised assignment will receive an entirely new grade (not an average of the old and new grade).

Academic Integrity

Cheating and plagiarism are serious violations of the Georgia Tech Academic Honor Code. Plagiarism is intentionally passing off sentences, paragraphs, or entire papers written by someone else as your own original work or submitting whole or partial projects produced for other classes. When you intentionally use language, ideas, images, or other material or code without fully acknowledging its source/authorship in citation, you will receive an F for engaging in academic dishonesty and be referred to the Office of Student Integrity, as required by Georgia Tech policy.

Accommodations

Please note that this class requires some walking outdoors. Georgia Tech supports students through Access Disabled Assistance Program for Tech Students (ADAPTS). Any student who may require accommodation for a documented disability should inform me during the first week of class or when you become aware of your disability. Students who anticipate difficulties with the content or format of the course due to a documented disability should arrange a meeting with me at the beginning of the semester, so we can create a workable plan for your success in the course. ADAPTS serves any Georgia Tech student who has a documented, qualified disability. Official documentation of the disability is required to determine the eligibility for accommodation or adaptations that may be helpful for this course.

Communications Center

Please consider taking one or more projects, at any stage of the writing process, to the Georgia Tech Communications Center. The Center is an excellent resource for all students working on white papers, oral presentations, storyboards, videos, poster designs, podcasts, or professional materials. Make your appointment online to meet with a tutor in Clough Commons, Suite 447.

Non-Discrimination

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

Calendar

Please note: All assignments listed on the dates they are due and calendar is subject to change.

Week	Date	In-Class Activities	Work Due
1	W, June 17	Introduction: How-To use course site and Canvas, major course themes, assignment sequences	<i>WOVEN</i> text (SKIM!!! 29-50)
	R, June 18	Topic: What happens when we try to save the future? Skills: Introduction to Poster Assignment	Cohen, “Noah’s Arkive” (21 par.) Discussion 1: In Canvas, respond to the prompt and comment on two peer responses by 5:00 PM, EST PD 1: Reflection: Upload to Canvas as a .pdf or .docx file by 11:59PM, EST
2	M, June 22	Topic: Representing the Future Skills: Visual Design tools ‘How-To’	Nixon, “Scenes from the Seabed,” (263-280) Discussion 2: In Canvas, respond to the prompt and comment on two peer responses by 5:00 PM, EST
	T, June 23	Topic: The Future is Home Skills: Argument Writing	hooks, “Kentucky is my Fate,” (1-24) PD2: Theoretical Analysis: Upload to Canvas as a .pdf or .docx file by 11:59PM, EST
	W, June 24	Topic: Elements of Visual Design Skills: Pitch	<i>WOVEN</i> Text (113-119) AND/OR Basic Design Principles Discussion 3: In Canvas, respond to the prompt and comment on two peer responses by 5:00 PM, EST
	R, June 25	Topic: Media Analysis Skills: Design Software How-to	PD3: Media Analysis: Upload to Canvas as a .pdf or .docx file by 11:59PM, EST
3	M, June 29	Topic: World Building Activity Skills: Reflection	Poster (and Pitch) due uploaded to Canvas as .pdf files by 11:59 PM, EST N.K. Jemisin’s master class in world building ‘The Ezra Klein Show Upload Discussion 4: In Canvas, respond to the prompt and comment on two peer responses by 5:00 PM, EST
	T, June 30	Topic: Future in the Present Skills: Speculative Writing	<i>Utopia</i> , Book I PD4: Greatest Threat: Upload to Canvas as a .pdf or .docx file by 11:59PM, EST
	W, July 1	Topic: Interconnectivity	<i>Utopia</i> , Book II

		Skills: Visualization	
	R, July 2	Topic: The Official Story and the Other Gesture Skills: Narrative Options	Jemisin, NK. "The Evaluators" & <i>How Long Until Black Future Month?</i> Discussion 5: In Canvas, respond to the prompt and comment on two peer responses by 5:00 PM, EST
4	M, July 6	Topic: Future home? Skills: Allegory	<i>Black Panther</i> Film (Optional "Why Ta-Nehisi Coates is Hopeful" article and podcast) PD5: World Building Worksheet: Upload to Canvas as a .pdf or .docx file by 11:59PM, EST
	T, July 7	Topic: New Futures Workshop Skills: Revision	<i>WOVENText</i> (689-707 SKIM!!!) Discussion 6: In Canvas, respond to the prompt and comment on two peer responses by 5:00 PM, EST
	W, July 8	Topic: New Futures Reflection Intro Petcha Kutcha Video	New Futures Due uploaded to Canvas as .pdf file by 11:59PM, EST <i>WOVENText</i> (186-266 SKIM!!!) Discussion 7: In Canvas, respond to the prompt and comment on two peer responses by 5:00 PM, EST
	R, July 9	Topic: Environmental Racism & the Future of ATL Skills: Audience & Evidence, i.e. Image Search/Collection	Atlanta Gentrification Environmental Justice/Environmental Racism Baby Gun Club Landfill Atlanta
5	M, July 13	Topic: Visualizing New Futures Skills: Slide Design	Partner Videos: WAWA & Transportation Alliance
	T, July 14	Topic: Social Justice/Equity Skills: Organization	Partner Videos: Mad Houser's & Innovation Law Lab Discussion 8: In Canvas, respond to the prompt and comment on two peer responses by 5:00 PM, EST
	W, July 15	Skills: Performance, Difference, Language, & Culture	PD6: PechaKutcha Script: Upload to Canvas as a .pdf or .docx file by 11:59PM, EST
	R, July 16	Skills: Converting Slideshow to Video	"Convert A Narrated PowerPoint to a Video"
6	M, July 20	Pecha Kutcha Video Reflection Portfolio Workshop 1	Pecha Kutcha Video Due Discussion 9: In Canvas, respond to the prompt and comment on two peer responses by 5:00 PM, EST

T, July 21	Portfolio Workshop 2	PD7: Final Reflection Due: Upload to Canvas as a .pdf or .docx file by 11:59PM, EST
R, July 30		Portfolios due to Canvas by 11:59PM