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# ARCHITECTURE & DESIGN IN VICTORIAN LITERATURE

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Instructor	Office Hours
Dr. Leeann Hunter	304 Skiles
<a href="mailto:leeann.hunter@lcc.gatech.edu">leeann.hunter@lcc.gatech.edu</a>	MWF 11-12pm or by appt

Class Meetings	Course Website
MWF 12:05-12:55 (ENGL 1102 G4)	<a href="http://leeannhunter.wordpress.com">leeannhunter.wordpress.com</a>
MWF 2:05-2:55 (ENGL 1102 L2)	

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## COURSE DESCRIPTION

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Victorian authors believed that the soul of a person could be found in the spaces of their home. In this class, we will examine the idea that people are products of architectural spaces and styles, and we will see how these spaces become social, political, and transformative. Students will construct digital replications of architectural styles that appear in Victorian literature and England, diagram the rhetorical uses of setting and character in literature, and design a home that reflects the lessons and values expressed by Victorian authors. By the end of the semester, students will be able to articulate major design issues of the nineteenth century, interpret the purpose of domestic settings in Victorian literature, and produce multimodal projects on the relationships between architectural design and human identity.

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## REQUIRED MATERIALS

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- Purchase access to WOVENText: <http://ebooks.bfwpub.com/gatech.php>
- Charles Dickens, *Hard Times*, Penguin, 978-0141439679
- ME Braddon, *Lady Audley's Secret*, Penguin Classics 978-0140435849
- John Ruskin, *Seven Lamps of Architecture*, Dover, 978-0809015474
- Gaston Bachelard, *Poetics of Space*, Beacon, 978-0807064733
- Charles Eastlake, *Hints on Household Taste*, Dover, 978-0486250465
- Laptop: You must bring a laptop to every class meeting. Almost all reading materials are available online, and I expect you to actively engage in highlighting and annotating digital texts. See my article on “[How to Annotate Digital Texts](#)” on [TECHStyle](#). In order to interact with digital texts, you will need to create free accounts with the following two programs:
  - [A.nnotate.com](http://A.nnotate.com)
  - [Diigo.com](http://Diigo.com)
- Incidental expenses associated with creating multimodal projects, such as professional printing and video cartridges.

## Outcomes for First-Year Composition in the Georgia Tech Writing and Communication Program (GTWCP)

Category	Outcomes by the USG Board of Regents <sup>1</sup>	Outcomes by the Council of Writing Program Admins <sup>2</sup>	Additional Expectations of the GTWCP
<p><b>Critical Thinking</b> Critical thinking involves understanding social and cultural texts and contexts in ways that support productive communication and interaction.</p>	<ul style="list-style-type: none"> <li>Analyze arguments</li> <li>Accommodate opposing points of view</li> <li>Interpret inferences and develop subtleties of symbolic and indirect discourse</li> </ul>	<ul style="list-style-type: none"> <li>Use writing and reading for inquiry, learning, thinking, and communicating</li> <li>Integrate ideas with those of others</li> <li>Understand relationships among language, knowledge, and power</li> </ul>	<ul style="list-style-type: none"> <li>Recognize the constructedness of language and social forms</li> <li>Analyze and critique constructs such as race, gender, and sexuality as they appear in cultural texts</li> </ul>
<p><b>Rhetoric</b> 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.</p>	<ul style="list-style-type: none"> <li>Adapt communication to circumstances and audience</li> <li>Produce communication that is stylistically appropriate and mature</li> <li>Communicate in standard English for academic and professional contexts</li> <li>Sustain a consistent purpose and point of view</li> </ul>	<ul style="list-style-type: none"> <li>Use a variety of technologies to address a range of audiences</li> <li>Learn common formats for different kinds of texts</li> <li>Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics</li> <li>Control such surface features as syntax, grammar, punctuation, and spelling</li> </ul>	<ul style="list-style-type: none"> <li>Create artifacts that demonstrate the synergy of rhetorical elements</li> <li>Demonstrate adaptation of register, language, and conventions for specific contexts and audiences</li> <li>Apply strategies for communication in and across both academic disciplines and cultural contexts in the community and the workplace</li> </ul>
<p><b>Process</b> 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.</p>		<ul style="list-style-type: none"> <li>Find, evaluate, analyze, and synthesize appropriate primary and secondary sources</li> <li>Develop flexible strategies for generating, revising, editing, and proofreading</li> <li>Understand collaborative and social aspects of writing processes</li> <li>Critique their own and others' works</li> <li>Balance the advantages of relying on others with [personal] responsibility</li> </ul>	<ul style="list-style-type: none"> <li>Construct, select, and deploy information based on interpretation and critique of the accuracy, bias, credibility, authority, and appropriateness of sources</li> <li>Compose reflections that demonstrate understanding of the elements of iterative processes both specific to and transferable across rhetorical situations</li> </ul>
<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>	<ul style="list-style-type: none"> <li>Interpret content of written materials on related topics from various disciplines</li> <li>Compose effective written materials for various academic and professional contexts</li> <li>Assimilate, analyze, and present a body of information in oral and written forms</li> <li>Communicate in various modes and media, using appropriate technology</li> </ul>	<ul style="list-style-type: none"> <li>Use electronic environments for drafting, reviewing, revising, editing, and sharing texts</li> <li>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</li> <li>Exploit differences in rhetorical strategies and affordances available for both print and electronic composing processes and texts</li> </ul>	<ul style="list-style-type: none"> <li>Create WOVEN (written, oral, visual, electronic, and nonverbal) artifacts that demonstrate interpretation, analysis, synthesis, evaluation, and judgment</li> <li>Demonstrate strategies for effective translation, transformation, and transference of communication</li> </ul>

<sup>1</sup> [http://www.usg.edu/academic\\_programs/information/common\\_student\\_learning\\_outcomes\\_for\\_the\\_core\\_curriculum/](http://www.usg.edu/academic_programs/information/common_student_learning_outcomes_for_the_core_curriculum/), points edited and sorted into categories defined by GTWCP

<sup>2</sup> <http://www.wpacouncil.org/positions/outcomes.html>, points selected, edited, and resorted into categories defined by GTWCP

## ASSESSMENT

Due Date	Project	Weight
Jan 31	Descriptive Essay	15%
Mar 14	Digital Poster	20%
Apr 22	Creative Project	20%
Varies	Teaching Presentation	20%
Ongoing	In-Class Writing	10%
May 5	WOVEN Portfolio	5%
Ongoing & Unannounced	Participation & Quizzes	10%

All assignments listed above will be assigned a single letter grade: A, B, C, D, or F. Final grades will be calculated and averaged according to the number equivalencies provided below. Please note that final grades are only rounded to the nearest tenth. An 89.9 is a B, and will not be rounded up to an A.

Letter	Points	Range
A	95	90-100
B	85	80-89.9
C	75	70-79.9
D	65	60-69.9
F	0	0-59.9

All projects for this class will be accompanied by a detailed assignment sheet and a grading rubric. Unless otherwise indicated, each grade will be assigned according to holistic principles; in other words, the project will receive a single grade based on its overall quality. For example, in order to earn an A on an assignment, your work will need to exhibit an ability to engage in complex questions and issues, in addition to demonstrating proficiency in language, development, and organization. In contrast, you might receive a C on an assignment if, for example, you fail to exhibit competency with the basic conventions of English. If you have a question about a grade, please schedule an appointment to meet with me during office hours.

The following list is an overview of areas in which you will be assessed. Detailed directions and rubrics will be provided throughout the semester.

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### DESCRIPTIVE ESSAY

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Before you venture into Victorian literature, you will write a personal narrative that uses architecture as an organizing tool. The genre will be creative non-fiction, allowing you to embellish many of the details from your personal history. For your essay, draw upon a memory from one of your childhood homes that ideally captures the essence of your identity. Detail the structure of the space, as well as the design. What does it feel like to inhabit that space? How does your memory taste or smell? Consider how one aspect of your identity emerges from that space. Perhaps it is an alcove looking out into a dense forest, where you nurtured your love of nature and sense of introspection. The purpose of this project is for you to reflect firsthand on relationships between space and identity, so that you can identify these qualities in the literature and art we examine.

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### DIGITAL POSTER

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The early and mid-nineteenth century were characterized by industrialism and social upheaval. The literature of this period reflects popular culture, while also offering shrewd social critiques. For your final project in this unit, you will create a digital poster using Prezi that symbolically reconstructs the architecture of one of the homes from Charles Dickens's *Hard Times*. Within this structure, you will diagram the social identities and relationships of the characters who inhabit or visit that space. And finally, you will embed an essay deeper into the diagram that communicates your interpretation of the associations between space and identity in *Hard Times*.

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### CREATIVE PROJECT

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The mid to late nineteenth century was characterized by the rise of the individual and the secrets he/she harbored. We will study these secrets and consider how space, and changes in space, impact social and psychological identity. In your final project, you will dissect the architecture of a secret and design a new community of space where secrets are released.

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### TEACHING PRESENTATION

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I have arranged thematic clusters of readings that explore the social and architectural history of the Victorian period. You and two classmates will lead one of those class sessions by performing additional research on the texts and issues I have prepared for you. You will deliver a brief lecture that incorporates your research, and you will prepare discussion questions for the class. This assignment incorporates research, practice, and multimodality into its objects.

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### IN-CLASS WRITING

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On T-Square, you will use the blog function to fulfill in-class writing assignments. Periodically, I will ask you to respond to a written prompt related to the reading due that day. You will have approximately fifteen minutes to compose a response that shows you have read the material, can think critically about it, and can adequately articulate yourself in standard English.

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### PARTICIPATION

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One of the ways we learn to write and become critical thinkers is through dialogue with other individuals whose experiences and perspectives vary widely from our own. Our class size is generously limited in order to facilitate this interaction and therefore you are expected to maintain an active presence in every class period. As such, your participation will be evaluated on the following key components: attendance, preparedness, and overall engagement with the course. In addition to oral participation in class, unannounced quizzes and in-class writings will be used to measure your preparedness and overall engagement with the course.

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### WOVEN PORTFOLIO

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The end-of-semester portfolio is designed as a culminating, representative, and reflective, sample of your work. In order to demonstrate that you have met the stated course goals, you will select evidence from the text you have produced in this course (called artifacts); then you will describe how each artifact demonstrates your ability to apply the concepts and skills taught in this course. Your portfolio will contain:

Mode	Artifact (submitted as separate files)	Reflection (complete the form)
<b>Oral</b>	No electronic copy of the Oral presentation is required	<ul style="list-style-type: none"> <li>the ways your presentation addresses a specific listening audience</li> <li>the strategic use of the voice, body, space, and technology</li> </ul>
<b>Written</b>	first draft if pertinent, additional drafts final draft	<ul style="list-style-type: none"> <li>the differences between the first and final drafts</li> <li>the ways the artifact uses more than alphabetic text to convey its message</li> <li>successful composition strategies that might work well in other rhetorical situations</li> </ul>
<b>Visual</b>	first draft if pertinent, additional drafts final draft	<ul style="list-style-type: none"> <li>the differences between the first and final drafts</li> <li>the ways the artifact uses more than alphabetic text to convey its message</li> <li>successful composition strategies that might work well in other rhetorical situations</li> </ul>
<b>Electronic</b>	first draft if pertinent, additional drafts final draft	<ul style="list-style-type: none"> <li>the differences between the first and final drafts</li> <li>the ways the artifact uses more than alphabetic text to convey its message</li> <li>successful composition strategies that might work well in other rhetorical situations</li> </ul>

NOTE: Retain copies of all drafts of your work in this course.

As described in the “English1101or1102.CompetencyPortfolio.Summer2009.docx” file, the entire portfolio—artifacts and reflection—will be used for program assessment. However, since I have already graded your artifacts, I will only evaluate your reflection. This assignment counts as 10% of your course grade.

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## COURSE SCHEDULE

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Readings and other assignments are due on the day they are listed on the schedule. Additional reading and resources are provided to help you complete your projects. These readings are optional.

### Unit I: A Personal History of the Home

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In this unit, we will write creative nonfiction essays on memories of home. You will draw upon a memory from one of your childhood homes that captures the essence of your identity. Detail the structure of the space, as well as the design, feel, and smell. How does one aspect of your identity emerge from that space? The purpose of this project is for you to reflect firsthand on relationships between space and identity, so that you can identify these qualities in the literature and art we examine.

## INTRODUCTION (JAN 14)

<b>F</b>	<p>Introduction</p> <p>William Holman Hunt, <i>The Awakening Conscience</i> (1853)</p> <p>Augustus Leopold Egg, <i>Past and Present, No. 1</i> (1858)</p>
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## INTRODUCTION (JAN 17-21)

<b>M</b>	Holiday – No class meeting
<b>W</b>	Identify your home for the next fifteen weeks. Notice how you have made your imprint on that space. Take a photo and post it on T-Square Forums. Prepare a mini one-minute presentation on your space as a reflection of your identity.
<b>F</b>	<p><b>Introduce Unit 1 project</b></p> <p>In-class writing</p>
<i>Additional Reading</i>	<ul style="list-style-type: none"> <li>▪ Mezei, Kathy, and Chiara Briganti. "Reading the House: A Literary Perspective. <i>Signs</i> 27.3 (Spring 2002): 837-46.</li> </ul>
<i>Resources</i>	<ul style="list-style-type: none"> <li>▪ WOVENText 21: Exploring, Planning, and Drafting</li> </ul>

## MEMORIES OF HOME (JAN 24-28)

<b>M</b>	Read: Gaston Bachelard, Ch. 1: "The House. From Cellar to Garret. The Significance of the Hut," <i>The Poetics of Space</i> , 1958.
<b>W</b>	<p><b>Due on T-Square Forum 6am:</b> Submit first draft of your essay.</p> <p>Discuss strategies for performing effective peer reviews.</p>
<b>F</b>	<p><b>Due on T-Square Forum 6am:</b> Complete peer reviews.</p> <p>Discuss strategies for revision.</p>
<i>Additional Reading</i>	<ul style="list-style-type: none"> <li>▪ Walter Pater, "The Child in the House" (1878)</li> </ul>
<i>Resources</i>	<ul style="list-style-type: none"> <li>▪ WOVENText 25: Reviewing, Revising, and Editing</li> </ul>

## CHARLES DICKENS (JAN 31-FEB 4)

<b>M</b>	Read: Bachelard, <i>The Poetics of Space</i> , Ch. 4: "Nests," 90-104.
<b>W</b>	<b>Due on T-Square Blog 6am:</b> Submit revised essay for a grade.
<b>F</b>	<p><b>Reading Dickens</b></p> <p>Read: Book 1, Ch 1-5, Charles Dickens, <i>Hard Times</i> (1851)</p>

## Unit II: A Social History of Domestic Architecture

In this unit, groups of experts will conduct research on one aspect of social history pertaining to Dickens's *Hard Times*. These historical contexts are designed to guide readers in their understanding of the social issues that mediate relationships in the novel. The final project for this unit will be an electronic poster, in which you will use Prezi to symbolically map out a home presented in *Hard Times*. From there, you will embed an essay that details the identities and social relationships of the characters who inhabit or visit that space.

### DESIGN REFORM (FEB 7-11)

<b>DESIGN REFORM (FEB 7-11)</b>	
<b>M</b>	<p><b>Morality &amp; Ethics: Design Reform</b>            Read: <a href="#">Henry Morley, "A House Full of Horrors" (1852)</a>            Read: Charles Eastlake, Ch. 4: "The Floor and the Wall," <i>Hints on Household Taste</i> (1868)</p>
<b>W</b>	<p><b>Introduce Unit 2 project</b></p>
<b>F</b>	<p>Read: Book 1, Ch. 6-9, <i>Hard Times</i></p>
<i>Additional Reading</i>	<ul style="list-style-type: none"> <li>▪ Yasuko, Suga. "Designing the Morality of Consumption: 'Chamber of Horrors' at the Museum of Ornamental Art, 1852-53." <i>Design Issues</i> 20.4 (Autumn 2004): 43-56.</li> <li>▪ <a href="#">"Design Reform," Victoria and Albert Museum</a></li> <li>▪ John Ruskin, "The Lamp of Truth," <i>The Seven Lamps of Architecture</i> (1849)</li> </ul>
<i>Resources</i>	<ul style="list-style-type: none"> <li>▪ <a href="#">Prezi Tutorials</a></li> </ul>

### DISCIPLINARY SPACE (FEB 14-18)

<b>DISCIPLINARY SPACE (FEB 14-18)</b>	
<b>M</b>	<p><b>Education &amp; Knowledge: The Schoolhouse</b>            Read: Ch. 12: "Paul's Education," from Charles Dickens, <i>Dombey and Son</i> (1848)            Skim: Ch. 3: "Drawers, Chests, and Wardrobes" (74-89) from <i>Poetics of Space</i></p>
<b>W</b>	<p>Discuss ideas for Project 2 and experiment with Prezi</p>
<b>F</b>	<p>Read: Book 1, Ch. 10-16, <i>Hard Times</i>  <b>Georgia Tech Progress Report Deadline: Midterm Grades Submitted</b></p>
<i>Additional Reading</i>	<ul style="list-style-type: none"> <li>▪ Foucault, Michel. "Panopticism." <i>Discipline and Punish</i>.</li> <li>▪ Sonstroem, David. "Fettered Fancy in <i>Hard Times</i>." <i>PMLA</i> 84.3 (May 1969): 520-29.</li> </ul>

### FACTORIES AND THE WORKING CLASS (FEB 21-25)

<b>FACTORIES AND THE WORKING CLASS (FEB 21-25)</b>	
<b>M</b>	<p><b>Science &amp; Technology: The Factory</b>            Read: Ch. 8 from Frances Trollope, <i>Michael Armstrong</i> (1840)            Read: <a href="#">Ruskin, John. "The Nature of the Gothic." <i>The Stones of Venice</i> (1851). 1-14 (online)</a></p>

<b>W</b>	<b>Due on T-Square Blog 6am:</b> Select an architectural space in <i>Hard Times</i> and list the characters you have thus far witnessed in this space and what social issues are emerging.
<b>F</b>	Read: Book 2, Ch 1-6, <i>Hard Times</i>
<i>Additional Reading</i>	<ul style="list-style-type: none"> <li>▪ Fielding, K. J., and Anne Smith. "Hard Times and the Factory Controversy: Dickens vs. Harriet Martineau." <i>Nineteenth-Century Fiction</i> 24.4 (March 1970): 404-27.</li> <li>▪ Gaskell, Peter. "Domestic Manufactures." <i>Artisans and Machinery</i>. 1836.</li> </ul>

#### POOR LAWS AND THE WORKHOUSE (FEB 28-MAR 4)

<b>M</b>	<b>Labor &amp; Society: The Workhouse</b> Read: Charles Dickens, "A Walk in the Workhouse" (1850) Read: Ch. 2 from Dickens, <i>Oliver Twist</i> (1838)
<b>W</b>	Read: Book 2, Ch 7-12, <i>Hard Times</i>
<b>F</b>	<b>Due on T-Square Forum 6am:</b> Submit first draft of electronic poster. Away at conference - No Class Meeting Last day to drop with a "W"
<i>Additional Reading</i>	<ul style="list-style-type: none"> <li>▪ Higginbotham, Peter. <i>The Workhouse</i></li> <li>▪ Stokes, Peter. "Bentham, Dickens, and the Uses of the Workhouse." <i>Studies in English Literature, 1500-1900</i> 41.4 (Autumn 2001): 711-27.</li> </ul>

#### POSTER REVISIONS (MAR 7-11)

<b>M</b>	<b>Due on T-Square Forum 6am:</b> Complete peer reviews of posters.
<b>W</b>	Read: Book 3, Ch 1-9, <i>Hard Times</i> (End)
<b>F</b>	Optional Conferences - No Class Meeting

#### POSTER PRESENTATIONS (MAR 14-18)

<b>M</b>	<b>Due on T-Square Assignments 6am:</b> Submit poster for a grade <b>Electronic Poster Presentations</b>
<b>W</b>	<b>Electronic Poster Presentations</b>
<b>F</b>	Begin reading Mary Elizabeth Braddon's <i>Lady Audley's Secret</i> (1862) No Class Meeting



## SPRING BREAK (MAR 21-25)

<b>MWF</b>	Spring Break – Continue reading <i>Lady Audley's Secret</i>
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## UNIT 3: SECRETS OF THE HOME

Throughout the century, Victorians became increasingly invested in privacy. Servants were separated from the rest of the family, wives from husbands, children from mothers. Within these small, segmented rooms of the Victorian home, the individual was born. And this individual had secrets, secret identities, secret histories, secret vices. The Victorian sensation novel builds and unlocks the secrets of its characters, tucking them away in desks, boudoirs, and attics. In this unit we will observe how and why secrets are contained and released in nineteenth-century literature. For your final project, you will dissect the architecture of a secret and design a new community of space where secrets are released.

## COUNTRY ESTATES (MAR 28-APR 1)

<b>M</b>	<p><b>Land &amp; Property: The Country Estate</b>            Read: William Gilpin, "On Picturesque Beauty" (1794)            Read: Elizabeth Barrett Browning, Book 1, <i>Aurora Leigh</i> (1859)</p>
<b>W</b>	<b>Introduce Project 3</b>
<b>F</b>	<p>Read: <i>Lady Audley's Secret</i>, Vol 1</p> <ul style="list-style-type: none"> <li>▪ Langland, Elizabeth. "Enclosure Acts: Framing Women's Bodies in Braddon's <i>Lady Audley's Secret</i>." <i>Beyond Sensation: Mary Elizabeth Braddon in Context</i>. Ed. Marlene Tromp, et al. Suny P, 2000.</li> </ul>

## THE HAUNTED HOUSE (APR 4-8)

<b>M</b>	<p><b>Beliefs &amp; Superstitions: The Haunted House</b>            Read: Sheridan Le Fanu, "Strange Disturbances on Aungier Street"            Read: Freud, "The Uncanny"</p>
<b>W</b>	<b>Due on T-Square Forum 6am:</b> Submit first draft.
<b>F</b>	<i>Lady Audley's Secret</i> , Vol 2
<i>Additional Reading</i>	<ul style="list-style-type: none"> <li>▪ Smajic, Srdjan. "The Trouble with Ghost-Seeing: Vision, Ideology, and Genre in the Victorian Ghost Story." <i>ELH</i> 70. 4 (Winter 2003): 1107-35.</li> </ul>

## GENDERED SPACES (APR 11-15)

<b>M</b>	<p><b>Gender &amp; Madness: Community Spaces</b>            Read: Mary Gillies, "Associated Homes for the Middle Classes." <i>Howitt's</i>. 1847.            Read: TBA</p>
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<b>W</b>	<b>Due on T-Square Forum 6am:</b> Submit peer review.
<b>F</b>	<i>Lady Audley's Secret</i> , Vol 3
<i>Additional Reading</i>	<ul style="list-style-type: none"> <li>▪ Vicinus, Martha. "Helpless and Unfriended': Nineteenth-Century Domestic Melodrama." <i>New Literary History</i> 13.1 (Autumn 1981): 127-43.</li> <li>▪ Easley, Alexis. "Rooms of the Past: Victorian Women Writers, History, and the Reconstruction of Domestic Space." <i>Clio's Daughters: British Women Making History, 1790-1899</i>. 235-57. (Preview on GoogleBooks)</li> </ul>

#### FAMILY SECRETS (APR 18-22)

<b>M</b>	<b>Families &amp; Servants: The Manor</b> Read: Elizabeth Gaskell, "The Old Nurse's Story," <i>Victorian Ghost Stories</i> Read: TBA
<b>W</b>	Optional conferences – no class meeting
<b>F</b>	<b>Due on T-Square Assignments 6am:</b> Submit final draft. <ul style="list-style-type: none"> <li>▪ McCuskey, Brian W. "The Kitchen Police: Servant Surveillance and Middle-Class Transgression." <i>Victorian Literature and Culture</i> 28. 2 (2000): 359-75.</li> <li>▪ Davidoff, Leonore. "Class and Gender in Victorian England: The Diaries of Arthur J. Munby and Hannah Cullwick." <i>Feminist Studies</i> 5.1 (Spring 1979): 86-141.</li> </ul>

#### REVIEW WEEK (APR 25-29)

<b>M</b>	Complete teaching evaluations in class
<b>W</b>	Workshop Portfolios
<b>F</b>	Optional Conferences – No Class Meeting

#### FINAL REFLECTION (MAY 4)

<b>W</b>	<b>Due on T-Square Assignments 6am:</b> WOVEN Portfolio
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## POLICIES

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### ATTENDANCE

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Regular attendance is required, and you should plan to be here for every session. You may miss up to two full class periods without penalty. After two absences, your participation grade will be impacted. For each additional day missed, your participation grade will be reduced by one full letter grade. Six absences will result in a participation grade of an “F” and a referral to the Dean of Students. Sleeping or working on unrelated materials during the class period will be counted as absences. Two tardies count as one absence. Contact me during the first two weeks of class if you have any special circumstances regarding your attendance.

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### TECHNOLOGY

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Important announcements, course information, and project directions will be delivered via e-mail and/or T-Square. You are responsible for checking your e-mail and T-Square account on a daily basis so that you stay up-to-date on all information relevant to this course. Follow up any important verbal communications to me with an e-mail. All e-mail correspondence between instructor and student must be conducted with professionalism.

You must bring your laptop to every class meeting, because almost all of the readings and your notes will be online. I do expect that students will use their laptops during the class period to take notes, refer to readings, and consult relevant online materials. Repeated use of laptops for unrelated purposes will result in the grade penalties described under “Attendance.”

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### PARTICIPATION

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This is a class in communication, so your participation is essential. Get involved. Volunteer. Question. Probe. Expect also to engage regularly in a variety of in-class activities and exercises—oral, visual, electronic, and written; individual and collaborative. Share relevant ideas and observations. Offer your own experiences. Make connections between what we’re discussing in this class and what you hear elsewhere—for example, what’s going on in other classes, what you hear at conferences, what you hear in our colloquia, what guest speakers say, and so on. Your participation grade will be determined according to the following categories: attendance, group work, and oral participation.

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### AMERICANS WITH DISABILITIES ACT (ADA)

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Georgia Tech complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. Any student who may require an accommodation under such provisions should contact me as soon as possible and no later than the end of the first week of classes or as soon as you become aware. No retroactive accommodations will be provided in this class. If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon, preferably in the first week of the semester. Please request that an ADAPTS staff verify your disability and specify the accommodation you will need.

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### DISCRIMINATION AND HARRASSMENT

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No form of harassment or discrimination is allowed in this class. In keeping with the professional nature of this course, only professional behavior is acceptable between the instructor and the students and between students. No harassment of any kind is allowed in class including but not limited to gender, age, ability, religion, sexual orientation, and ethnicity.

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### SUBMISSION OF WORK

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Create remote backups of all your work for this class on a regular basis. Assignment sheets will provide specific details about deadlines and submission of work. In general, work must be submitted according to specifications and before the deadline, otherwise it is considered late. Any work submitted after the deadline will receive a grade penalty of one-half letter grade. After 12 hours, the penalty will be one full letter grade. After 24 hours, the work will no longer be accepted and you will receive a zero for the assignment.

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### ACADEMIC INTEGRITY AND PLAGIARISM

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You are responsible for knowing and abiding by GT's policy for academic integrity. Consult the Honor Code online at <http://www.honor.gatech.edu>. The following text appears on the website:

“Academic 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;
- Submission of material that is wholly or substantially identical to that created or published by another person or person, 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.”

Work that violates the Honor Code will receive zero credit and may result in failure of the entire course. I will also report any serious misconduct to the Dean of Students.

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### FINAL NOTE

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This syllabus is subject to change during the semester to better accommodate the needs of the instructor and students.

Signed Student/Instructor Agreement

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

**I affirm that I have read the entire syllabus and policy sheet for Dr. Hunter and understand the information and the responsibilities specified.**

\_\_\_\_\_

print name

\_\_\_\_\_

signature

\_\_\_\_\_

Date

**DIRECTIONS:** Read carefully and check all that apply.

I give my instructor, Leeann Hunter, permission to use copies of the work I do for this course, ENGL 1101/1102 as examples in this and other courses, as examples in presentations, and in print and electronic publications.

I do *NOT* give my instructor, Leeann Hunter, permission to use copies of the work I do for this course, ENGL 1101/1102 as examples in this and other courses, as examples in presentations, and in print and electronic publications.

Please indicate whether you want to be acknowledged if your work is used:

Please use my name in association with my work.

Please use my work, but do *NOT* acknowledge me.

If your instructor decides to use your work, he/she may wish to contact you. Please provide your contact information below:

\_\_\_\_\_

print name

\_\_\_\_\_

signature

\_\_\_\_\_

email address

\_\_\_\_\_

phone number

\_\_\_\_\_

print permanent address

\_\_\_\_\_

print campus address

\_\_\_\_\_

date