

# BLACK AMERICANS IN FRANCE:

## RACE AND THE EXPATRIATE ARTIST

ENGLISH 1102 - COMPOSITION II

**Dr. Lizzy LeRud**

Office: Room 103

Office Hours: Tuesday and Thursdays, 12:30-1:15pm, and by appointment. Office hours are available in-person unless a virtual meeting is requested.

Email: [elerud3@gatech.edu](mailto:elerud3@gatech.edu)

### Course Description

**Georgia Tech English courses are designed to strengthen your ability to communicate effectively while challenging you to think critically about how communication works.** In these courses, we approach communication as a *multimodal* skill. Basically, we use the term "multimodal" to acknowledge that we use English language skills across multiple modes: we write, we speak, and we also communicate visually, electronically, and non-verbally. At Tech, each English course takes on a unique theme designed by instructors like me and my colleagues. While these themes give us something to communicate about, they also help you develop particular communication skills, depending on the attributes of the theme. **Because this section of English 1102 corresponds with the FYFA program at Georgia Tech's European campus in Metz, France, it offers a unique opportunity for exploring communication in a cross-cultural context.**

### Our Theme: Black Americans in France

This English 1102 class is entitled **"Black Americans in France: Race and the Expatriate Artist."** We will explore three successive waves of emigration during which Black Americans left the United States for France, fleeing violence and systemic racism, and building new communities in the French Metropole. For many Black artists, escaping American bigotry facilitated great productivity; still, Black American expatriates sometimes found themselves subject to different modes of discrimination rooted in France's long oppression of North African people of color. Studying the lives and creative works of these travelers will reveal the interwoven histories of American and French racism, which in turn have much to teach us about other key national values: consider the confluence between the French national motto, "*liberté, égalité, fraternité*," and American concepts of freedom and equality, for example. Ultimately, exploring French culture through a Black American expatriate perspective gives us an opportunity to think and communicate about transcultural issues of exile, diaspora, nationhood, and belonging, concepts that prepare us for global citizenship in a changing world.

## Our Goals

**The main goal of this class is to help you practice and improve your ability to communicate.** We'll use the acronym WOVEN to identify the five main modes of communication: Written, Oral, Visual, Electronic, and Nonverbal. As explained above, this section of English 1102 will focus especially on electronic communication this term, a focus that's embedded in our online classroom format. You'll also be invited to identify one of the WOVEN modes as your personal area of focus this term.

### Georgia Tech Education Goals for All English 1102 Courses

In addition to your personal goals and the specific goals of our course section, Georgia Tech has set three overarching goals for all English 1102 courses:

**Primary Learning Goal:** Communication

To demonstrate proficiency in the process of articulating and organizing rhetorical arguments in written, oral, visual, and nonverbal modes, using concrete support and conventional language.

**Secondary Learning Goal:** Critical Thinking

To be able to judge factual claims and theories on the basis of evidence.

**Secondary Learning Goal:** Humanities, Fine Arts, and Ethics

To be able to describe relationships among languages, philosophies, cultures, literature, ethics, or the arts.

## Course Materials

### Required Textbooks

- James Baldwin, *Giovanni's Room*, ISBN 9780345806567
- *WOVENText*, Digital Edition, ISBN 9781319429386
- Additional materials will be available through Canvas in digital formats.

Texts are available through the Georgia Tech bookstore or can be purchased through other venues.

### Hardware

- A laptop or desktop computer with high-speed internet connection for access to course communications, participation, and evaluation
- A microphone and/or webcam for video production, conferencing, and collaboration when necessary

### Software

- An active Georgia Tech Canvas account
- A program that can open PDFs (such as Acrobat or Preview)
- A word-processing tool such as Microsoft Office, Apple's Office suite, or other open-source equivalent (*please do not use Pages as it is not compatible with Canvas*)

## Course Content

Many of the texts we will explore together this term deal with difficult issues and have troubling and disturbing content. Religion, sexuality, and politics will be in our reading and conversation; cruelty and violence are often present in texts about culture and history. We will be thoughtful in taking up issues that can and should disturb us, as they raise special ethical, intellectual, and emotional challenges.

## Assignments and Artifacts

Below are short descriptions of this class's primary assignments. This term, you will complete four "artifacts" and a final portfolio. To complete each artifact, you'll turn in several smaller assignments, such as drafts, peer reviews, and reflections. More details to come later on.

### CLASSROOM COMMUNITY CITIZENSHIP (10%)

How you prepare for, contribute to, and support our community matters. Some assignments within this category may occur during class (quizzes, group activities, writing). Citizenship grades will be reported three times: during week 4, 9, and 16.

### ARTIFACT 0 – INTRODUCTORY VIDEO (5%)

This short video introduces you to the Georgia Tech community and identifies a challenge you anticipate facing this term. *This assignment is completed by all Georgia Tech ENGL 1101 and 1102 students.*

### ARTIFACT 1 – MAPPING BLACK FRANCE (15%)

Select one expat's life and work to research and locate within the Black American expatriate community, mapping your findings onto the English@GTL web page.

### ARTIFACT 2 – GIOVANNI'S ROOM DIGITAL EXHIBIT (25%)

Collaborate with a small team to build a digital exhibit centered on just one page of Baldwin's novel, explicating it and connecting it to its larger cultural contexts.

### ARTIFACT 3 – MULTIMODAL ARGUMENT ESSAY (30%)

Make an argumentative claim about a compelling issue relevant to our discoveries this term. This essay will be designed to for our collaborative English@GTL web site, with multimodal components suited to that platform.

### FINAL PORTFOLIO (15%)

In lieu of a final exam, you will produce a multimodal e-portfolio of the work you have completed this term. The portfolio will demonstrate how you have met specific course outcomes through short interpretive essays, multi-modal illustrations, and a long-form reflective essay. *This assignment is completed by all Georgia Tech ENGL 1101 and 1102 students.*

You are strongly encouraged to prepare for the final portfolio throughout the term, and one of the ways to do this is to **maintain a cumulative file that includes all your assignments, drafts, and final versions**. This file will serve as a basis for you to assess your improvement during the semester and to select samples for your portfolio. Number your drafts as you revise your work (e.g., version 1.0, version 2.0, and so on), and **do not delete your own copies of assignment files** after you submit the assignment.

### Late and Missing Assignments

Assignments turned in after the due date **lose 10% of the assignment's value (one letter grade) per day, including weekends and holidays.** You may ask for an extension if the assignment is due more than 72 hours (3 days) later, and the earlier the better. I may not grant the extension. Missing work is counted as a “zero.”

### Revisions of Assignments

In this class, you will have an opportunity to revise some of your work, often after it has been reviewed by your peers or instructor. When you revise, do not assume that your readers have noted every error on your documents; although they will identify some errors and specific ideas for improvement, it’s ultimately up to you to revise carefully and proofread thoroughly--a good habit to get into.

#### *In case of emergency...*

While the policies above will apply in most situations, I understand that things happen in our lives that are outside of our control. I'm always willing to make special accommodations when situations require. Please do your best to keep in me the loop and communicate in advance so I can support you.

---

## Course Policies and Additional Student Resources

### Attendance Expectations

You may need to be absent from scheduled classes or laboratories for health-related and personal reasons. If you are absent, you are responsible for all material covered in your absences, and you are responsible for the academic consequences of your absences. Please discuss planned absences with me as soon as possible after the beginning of an academic term. It may not always be possible for you to make up work completed during the classes you miss.

Dean of Students Office, CARE Center, Counseling Center, Stamps Health Services, and the Student Center

Both in-person and virtual appointments are available at the [CARE Center](https://care.gatech.edu) (<https://care.gatech.edu>) and the [Counseling Center](https://counseling.gatech.edu) (<https://counseling.gatech.edu>). Student Center services and operations are available on the [Student Center](https://studentcenter.gatech.edu) website: <https://studentcenter.gatech.edu>. For more information on these and other student services, contact the Dean of Students or the [Division of Student Life](https://studentlife.gatech.edu), <https://studentlife.gatech.edu>.

### Information Related to Covid-19

Students are expected to be familiar with and abide by Georgia Tech-Lorraine guidelines, information, and updates related to Covid-19. For Institute-wide operational updates, Frequently Asked Questions, and other details see the [Tech Moving Forward site](https://health.gatech.edu/tech-moving-forward), <https://health.gatech.edu/tech-moving-forward>. For policies specific to Covid-19 at Georgia Tech-Lorraine, visit <https://lorraine.gatech.edu/gtl-covid-19-updates-and-news>. Please note that USG institutions may not require a vaccine to participate in a study abroad program; however, students are strongly encouraged to assess how being unvaccinated will affect their study abroad experience. Students who are unvaccinated will not receive an accommodation if they are unable to complete portions of the course due to being unvaccinated. This may affect their experience and evaluation of their academic participation.

### Recordings of Class Sessions and Required Permissions

Classes may not be recorded by students without the express consent of the instructor unless it is pursuant to an accommodation granted by the Office of Disability services. Class recordings, lectures, presentations, and other materials posted on Canvas are for the sole purpose of educating the students currently enrolled in the course. Students may not record or share the materials or recordings, including screen capturing or automated bots, unless the instructor gives permission.

- For classes where participation is voluntary, students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded.
- For classes requiring class participation, if students are identifiable by their names, facial images, voices, and/ or comments, written consent must be obtained before sharing the recording with persons outside of currently enrolled students in the class.

## Assessment

The work you submit for a grade in this class will be evaluated in a variety of ways. Sometimes, your peers and I will assess your work before you submit it for a grade, which gives you an opportunity to make changes. At other times, items you turn in may be assigned credit based on level of completion or a specific point system. Final versions of your primary artifacts will receive written feedback from me, and I may also use feedback charts to communicate with you about your work.

All English 1101 and 1102 courses use the following chart for assigning letter grades.

Letter grade (NB: +/- are only for grading assignments. Georgia Tech does NOT use +/- for course grades.)	Numeric Equivalent in this Class
A+	98-99
A <b>Superior performance</b> —rhetorically, aesthetically, and technically— demonstrating advanced understanding and use of the media in particular contexts. An inventive spark and exceptional execution.	94-97
A-	90-93
B+	88-89
B <b>Above-average, high-quality performance</b> —rhetorically, aesthetically, and technically.	84-87
B-	80-83
C+	78-79
C <b>Average (not inferior) performance.</b> Competent and acceptable— rhetorically, aesthetically, and technically.	74-77
C-	70-73
D+	68-69
D <b>Below-average performance.</b> Less than competent — rhetorically, aesthetically, and/or technically.	64-67
D-	60-63
F <b>Unacceptable performance.</b> Failure to meet even minimum criteria rhetorically, aesthetically, and/or technically.	1-59
0 (zero) Work not submitted	0

## Common Feedback Chart

Below is an assessment rubric designed for general use in ENGL 1101 and 1102 courses.

Scale	Basic	Beginning	Developing	Competent	Mature	Exemplary
<b>Rhetorical Awareness</b> 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
<b>Stance</b> 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
<b>Development of Ideas</b> 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,
<b>Organization</b> 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
<b>Conventions</b> 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
<b>Design for Medium</b> 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

## Common Policies

In addition to the policies spelled out in this Getting Started module, Georgia Tech's Writing and Communication Program has common, program-wide policies on the topics listed below. Access the full text of these policies at: <https://sites.gatech.edu/wcppolicies/engl-1101-and-1102-common-policies-fall-2021/>

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. Common Feedback Chart
5. Course Completion
6. Attendance (In-person and Remote Synchronous Classes)
7. Engagement and Participation
8. Required Textbooks
9. Dean of Students and Counseling Center
10. Statement Regarding Insecurity
11. Campus Carry
12. Safety
13. Student Support Resources
14. Non-Discrimination and Inclusion
15. Naugle CommLab (Communication Center)
16. Accommodations
17. Academic Misconduct
18. Syllabus Modifications
19. Final Instructional Class Days and Reading Periods
20. Multimodal Reflection Portfolio
21. Multimodal Portfolio Submission Policies
22. Technical Support

# COURSE SCHEDULE

## How to Read this Schedule

The course calendar below is organized by week, and each class meeting day is itemized within each week. Weekly objectives are provided in the gray headings for each week; these objectives offer context for the specific action items identified for each day, listed under the headings “Readings and Materials” and “Deliverables.” Specific action items are to be completed prior to class meeting time unless otherwise noted.

<b>Week 1</b> <i>Tuesday, August 24 – General Orientations</i> <i>Thursday, August 27 – Last course registration day</i>	
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Understand course policies, assignments, schedule, and Canvas functions</li> <li>• Gain familiarity with the concept of WOVEN communication modes and identify a mode to focus on this term</li> <li>• Introduce yourself and start getting to know our class community</li> <li>• Begin A0 Introductory Video</li> <li>• Understand the purpose and opportunities of peer reviews</li> </ul>	
<b>Tuesday, August 24</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• Course syllabus (completed in class)</li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• “About Me” notecard (completed in class)</li> </ul>
<b>Thursday, August 27</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• <i>WOVENText</i>, Part 1: “Becoming a WOVEN Communicator at Georgia Tech,” pp. 1-35 (see especially pp. 30-31, which introduces you to A0)</li> <li>• <i>WOVENText</i>, “Getting Feedback on Your Rough Drafts,” pp. 167-168</li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A0 Script</li> <li>• A0 Peer Review (completed in class)</li> </ul>

<b>Week 2</b>	
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Complete and submit all A0 materials, including reflection</li> <li>• Gain familiarity with the goals of A1</li> <li>• Begin exploring contexts and life stories of Black American expatriates</li> <li>• Begin assessing the ethics and responsibilities of research</li> </ul>	
<b>Tuesday, August 31</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• <i>WOVENText</i>, “Why Are Self-Reflection &amp; Self-Assessment about Communication Processes &amp; Artifacts Important?” pp. 185-187</li> <li>• Wikipedia, “African Americans in France,” <a href="https://en.wikipedia.org/wiki/African_Americans_in_France">https://en.wikipedia.org/wiki/African_Americans_in_France</a></li> <li>• one other internet-based article of your choice</li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A0 Video</li> <li>• A1 Reading Response #1</li> <li>• A0 Reflection (completed in class)</li> </ul>
<b>Thursday, September 2</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• Stovall, selections in <i>Paris Noir</i></li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A1 Reading Response #2</li> </ul>

<b>Week 3</b>	
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Continue exploring contexts and life stories of Black American expatriates</li> <li>• Continue assessing the ethics and responsibilities of research</li> <li>• Begin independent research project</li> <li>• Start considering opportunities for curating researched information</li> </ul>	
<b>Tuesday, September 7</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• Fabre, selections in <i>From Harlem to Paris</i></li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A1 Reading Response #3</li> </ul>
<b>Thursday, September 9</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• Emily Lordi, “The Black Artists Leaving America,” <i>New York Times</i>, <a href="https://www.nytimes.com/2021/08/20/t-magazine/black-artists-expatriates.html">https://www.nytimes.com/2021/08/20/t-magazine/black-artists-expatriates.html</a></li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A1 Proposal</li> </ul>

<b>Week 4</b>	
<b>Objectives</b>	
<ul style="list-style-type: none"> <li>• Continue independent research process and curation</li> <li>• Gain familiarity with digital exhibits, especially Historypin user controls and affordances</li> <li>• Begin Historypin project design</li> </ul>	
<b>Tuesday, September 14</b>	<p><b>Readings and Materials:</b></p> <ul style="list-style-type: none"> <li>• <i>WOVENText</i>, Chapter 8: “Working with Multimodal Assets and Sources,” pp. 119-138</li> <li>• 3-5 sources related to your A1 project</li> </ul> <p><b>Deliverables:</b></p> <ul style="list-style-type: none"> <li>• A1 Annotated Bibliography of Preliminary Sources</li> </ul>
<b>Thursday, September 16</b>	<p><b>Readings and Materials:</b></p> <ul style="list-style-type: none"> <li>• Make a Historypin account and explore the site</li> </ul> <p><b>Deliverables:</b></p> <ul style="list-style-type: none"> <li>• A1 Historypin Mock-up</li> <li>• A1 Peer Review #1 (completed in class)</li> </ul>

<b>Week 5</b>	
<i>Thursday, September 23 – Sunday, September 26 – FYFA Long Weekend in Paris</i>	
<b>Objectives</b>	
<ul style="list-style-type: none"> <li>• Investigate the relationship between researched information and information design</li> <li>• Assess and implement strategies for editing and revising final-copy materials</li> <li>• Finalize all A1 assignments</li> </ul>	
<b>Tuesday, September 21</b>	<p><b>Readings and Materials:</b></p> <ul style="list-style-type: none"> <li>• <i>WOVENText</i>, Chapter 11: “The Author’s/Artist’s Statement: Reflecting on Your Design Process,” pp. 188-198</li> <li>• Additional A1 research, as necessary</li> </ul> <p><b>Deliverables:</b></p> <ul style="list-style-type: none"> <li>• A1 Complete Draft Historypin Posts</li> <li>• A1 Peer Review #2 (completed in class)</li> </ul>
<b>Thursday, September 23</b>	<p><b>Readings and Materials:</b></p> <ul style="list-style-type: none"> <li>• Additional A1 research, as necessary</li> </ul> <p><b>Deliverables:</b></p> <ul style="list-style-type: none"> <li>• A1 Project Portfolio, including: <ul style="list-style-type: none"> <li>⇒ PDF of Historypin posts</li> <li>⇒ Designer’s Statement</li> <li>⇒ Bibliography of Sources Consulted</li> <li>⇒ Documentation of Permissions</li> </ul> </li> <li>• A1 Reflection (completed in class)</li> </ul>

<b>Week 6</b>	
<b>Objectives</b>	
<ul style="list-style-type: none"> <li>• Explore the life, creative projects, and political aims of James Baldwin</li> <li>• Investigate and employ strategies for “close” reading</li> <li>• Continue exploring the communicative opportunities and responsibilities of digital exhibits</li> </ul>	
<b>Tuesday, September 28</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• James Baldwin, “Autobiographical Notes” (pdf on Canvas)</li> <li>• Smithsonian, “Chez Baldwin,” <a href="https://nmaahc.si.edu/explore/exhibitions/chez-baldwin">https://nmaahc.si.edu/explore/exhibitions/chez-baldwin</a></li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A2 Reading Response #1</li> </ul>
<b>Thursday, September 30</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• James Baldwin, “Everybody’s Protest Novel”</li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A2 Reading Response #2</li> </ul>

<b>Week 7</b>	
<b>Objectives</b>	
<ul style="list-style-type: none"> <li>• Continue exploring the life, creative projects, and political aims of James Baldwin</li> <li>• Continue trying out strategies for “close” reading, now applied to a novel</li> <li>• Assess Baldwin’s relationship to the “protest novel” with <i>Giovanni’s Room</i></li> <li>• Read <i>Giovanni’s Room</i>, part 1</li> </ul>	
<b>Tuesday, October 5</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• <i>Giovanni’s Room</i>, pp. 1-43</li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A2 Reading Response #3</li> </ul>
<b>Thursday, October 7</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• <i>Giovanni’s Room</i>, pp. 44-71</li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A2 Reading Response #4</li> </ul>

<b>Week 8</b>	
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Read <i>Giovanni's Room</i>, part 2, finishing the book</li> <li>• Formally begin A2</li> <li>• Identify best practices for collaborative projects</li> <li>• Begin to explore strategies and opportunities specific to the strengths of your A2 group</li> </ul>	
<b>Tuesday, October 12</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• <i>Giovanni's Room</i>, pp. 75-118</li> <li>• <i>WOVENText</i>, Chapter 7: "Working with Collaborators," pp. 100-118</li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A2 Group Contract (completed in class)</li> </ul>
<b>Thursday, October 14</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• <i>Giovanni's Room</i>, pp. 118-169</li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A2 Group Initial Proposal (completed in class)</li> </ul>

<b>Week 9</b>	
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Begin close, contextual analysis of Baldwin's novel</li> <li>• Continue exploring strategies specific to the strengths of your A2 group</li> <li>• Gain experience and identify tools for building StoryMap projects and web pages in WordPress</li> </ul>	
<b>Tuesday, October 19</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• Explore <a href="https://knightlab.northwestern.edu/projects/">https://knightlab.northwestern.edu/projects/</a> -- especially StoryMaps</li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A2 Demo StoryMap (individual assignment)</li> <li>• A2 Draft Annotated Page</li> </ul>
<b>Thursday, October 21</b>	<p style="text-align: center;"><b>** Online WordPress Workshop With Librarian Alison Valk, Time TBA **</b></p> <p><i>Please Note: Our regular class meeting is cancelled today. Everyone is required to attend the virtual, live workshop with Librarian Valk or watch the recording after the event.</i></p>

<b>Week 10</b>	
<b>Objectives</b>	
<ul style="list-style-type: none"> <li>Engage strategies for designing drafts of dynamic texts</li> <li>Assess and implement strategies for editing and revising final-copy materials</li> <li>Critically assess the benefits of digitally reading and exhibiting <i>Giovanni's Room</i></li> <li>Finalize all A2 assignments</li> </ul>	
<b>Tuesday, October 26</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>WOVENText, Chapter 9: "Working with Technologies," pp. 142-172</li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>A2 WordPress Page Mock-Up</li> <li>A2 Peer Review (completed in class)</li> </ul>
<b>Thursday, October 28</b>	<b>Deliverables:</b> <ul style="list-style-type: none"> <li>A2 Project Portfolio, including: <ul style="list-style-type: none"> <li>⇒ PDF of WordPress Page and Live Direct Link</li> <li>⇒ Individual Designer's Statement</li> </ul> </li> <li>A2 Reflection (completed in class)</li> </ul>

<b>Week 11</b>	
<i>Monday, November 1 – Thursday, November 4 – GTL Recess, No Classes</i>	
<b>Tuesday, November 2</b>	<i>**Classes cancelled for GTL Recess**</i>
<b>Thursday, November 4</b>	

<b>Week 12</b> <i>Thursday, November 11 – Bank Holiday, No Classes</i>	
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Begin A3 Multimodal Argument Essay by identifying issues at the intersection of your interests and our course conversations</li> <li>• Explore the affordances of multimodal essays</li> <li>• Implement planning strategies for multimodal argument projects</li> </ul>	
<b>Tuesday, November 9</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• <i>WOVENText</i>, Chapter 6: “How Do You Start a Multimodal Project?,” pp. 91-99</li> <li>• Review course projects and writing, especially Reader’s Response materials</li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A3 Pre-writing #1</li> <li>• A3 Pitch (completed in class)</li> </ul>
<b>Thursday, November 11</b>	<p align="center"><i>**Class cancelled for GTL Recess**</i></p>

<b>Week 13</b>	
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Critically explore your argument and curate according to audience’s needs and your interests</li> <li>• Employ essay planning strategies and designs for multimodal elements</li> <li>• Draft major written components of your A3 project</li> </ul>	
<b>Tuesday, November 16</b>	<b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A3 Outline</li> </ul>
<b>Thursday, November 18</b>	<b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A3 Draft – Text Only</li> </ul>

<b>Week 14</b>	
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Practice productive peer-review editing, as a listener and a learner</li> <li>• Critically assess and re-align your essay responsive to reviewer feedback and your original design intentions</li> <li>• Implement proof-reading and finalization techniques</li> <li>• Prepare final A3 project for completion next week</li> </ul>	
<b>Tuesday, November 23</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• Two A3 Drafts completed by peers</li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A3 Peer Review – Two Letters</li> </ul>
<b>Thursday, November 25</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• <i>WOVENText</i>, Chapter 10: “How Do You Revise with Multiple Audiences,” pp. 173-187</li> </ul> <b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A3 Revision Plan</li> <li>• A3 Initial Page Mock-up</li> </ul>

<b>Week 15</b>	
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Finalize all remaining Artifact assignments (0, 1, 2, and 3)</li> <li>• Begin full-course reflection and self-assessment process</li> <li>• Identify tools and strategies for building Canvas ePortfolios</li> </ul>	
<b>Tuesday, November 30</b>	<b>Deliverables:</b> <ul style="list-style-type: none"> <li>• A3 Multimodal Argument Essay</li> <li>• A3 Reflection (completed in class)</li> </ul>
<b>Thursday, December 2</b>	<b>Readings and Materials:</b> <ul style="list-style-type: none"> <li>• Final Portfolio Resources, available on Canvas</li> </ul>

<p><b>Week 16</b>  <i>Tuesday, December 7 – Final Day of Classes</i></p> <p><b>Objectives</b></p> <ul style="list-style-type: none"> <li>• Prepare and assemble draft materials for Canvas ePortfolio</li> </ul>	
<p><b>Tuesday, December 7</b></p>	<p><b>Readings and Materials:</b></p> <ul style="list-style-type: none"> <li>• Final Portfolio Resources, available on Canvas</li> </ul> <p><b>Deliverables:</b></p> <ul style="list-style-type: none"> <li>• Final Portfolio - Draft Reflective Essay</li> </ul>
<p><b>Thursday, December 9</b></p>	<p><i>**Finals Week - No Class Meeting**</i></p>

<p><b>Week 17</b>  <i>Monday, December 13 – Thursday, December 16 – Finals</i>  <i>Friday, December 17 – Dorm check-out</i></p> <p><b>Objectives</b></p> <ul style="list-style-type: none"> <li>• Finalize all remaining course work</li> </ul>	
<p><i>**Finals Week - No Class Meeting**</i></p> <p><b>Deliverables:</b></p> <ul style="list-style-type: none"> <li>• Final Portfolio, due date TBA</li> </ul>	