English 1102: Remembering the Sea – Nostalgia and Adventure
Summer 2015, Georgia Institute of Technology – Writing and Communication Program

Syllabus – Course Objectives and Policies

Sections
- LS3, MW 10am-11:45am
- QUP, Online

Professor: J. Stephen Addcox, PhD
Email: james.addcox@lmc.gatech.edu
Course website: T-Square
Office Hours: MW 8am-9:45am, Stephen C. Hall Building 121(9); or online by appointment[*]

COURSE DESCRIPTION AND OBJECTIVES
This course will help students to hone their abilities in multimodal (WOVEN) communication through an examination and discussion of nautical and maritime narratives. Stories set on the open sea have long been a staple of literature and drama. In this class we will focus our attention on nineteenth-century stories in order to consider how these narratives frame particular understandings of the sea (as adventurous, dangerous, mysterious, as well as many others). Readings will include works from Samuel Taylor Coleridge, Robert Louis Stevenson, and Edgar Allan Poe. From these beginnings we will trace how nostalgic representations of the sea have found their way into contemporary interactive narratives of the sea, particularly in video games and films like *Sunless Sea* and *Master and Commander*. Assignments will include a semester long blog project which students will use to present both short reflections and longer essays. Collaboration will play a significant role in the larger projects that students develop for this class. Because this class is part of the Summer Online Undergraduate Program (SOUP), we will also be using Piazza to facilitate discussion between the classroom and online students.

Required Texts and Materials
- WOVEN Textbook (electronic book, access here: http://ebooks.bfwpub.com/gatech.php)
- Edgar Allan Poe, *The Narrative of Arthur Gordon Pym* (1838) (Kindle Ebook, http://amzn.to/1OKmz29)
- Robert Louis Stevenson, *Treasure Island* (1883) (Kindle Ebook, http://amzn.com/B0084AZXKK)
- *Sunless Sea* (video game, available via http://www.failbettergames.com/sunless/)
- Other readings will be provided via T-Square or other online sources

APPROACH TO THE COURSE
This course will be structured primarily like a seminar, in which students are expected to take a proactive role in shaping the class discussion and focus. As a class that is designed to hone your communication skills, class meetings are a key component in the process of further developing your written, oral, visual, electronic and non-verbal communication. Consequently, class meetings may involve discussion, in-class writing and assignments, student-led presentations, workshops and peer review, online writing and publication. Throughout the semester, students should be looking for ways to draw connections between the varied texts and concepts that we will be studying in order to develop their capacity to create detailed, informative, and insightful approaches to the course assignments specifically and communication generally.

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[*] Note that the Stephen C. Hall Building will be locked throughout summer term; students should schedule appointments via the "Sign-Up" tool in T-Square.

EXPECTED STUDENT OUTCOMES
In addition to course outcomes for all English 1102 courses listed in the Common Policies section, this course include the following outcomes; students should be able to:
- Articulate and explain historical and contemporary memory theories
- Create connections between fictional works from various genres and historical contexts
- Multitask with audio/visual and textual communication
- Relate the concepts of memory and testimony to criminal justice and the legal system

SUMMARY OF COURSE UNITS AND PROJECTS
Semester-Long Projects/Assessments
1) Response Blog
   a. Each student will create a WordPress blog via the blogs.iac.gatech.edu site. The blog should reflect a degree of creativity and visual design, including an engaging title (blog titles should include the student's last name in parentheses). Students will write 6 short (500 words) posts over the course of the semester on a variety of readings.
2) Piazza Discussions
   a. In order to facilitate discussion between both the on-site and distance students in the class, we will use Piazza as a way to develop discussions and interaction based on the readings. At the beginning of the semester, each student should make sure that they can access the Piazza page for this class. Each week, students should post at least 3-5 brief thoughts responding either to the readings or class discussion, two of these thoughts should respond directly to another student's comment
3) Reading Quizzes
   a. Regular reading quizzes will be given throughout the semester so that students can demonstrate their familiarity with and knowledge of the course materials.

Unit I: Nostalgia and the Fantastic Sea
Texts: Coleridge, "The Rime of the Ancient Mariner" (1817); Poe, *Arthur Gordon Pym* (1838)
Project 1: Recollective Narrative [Written, Oral, Electronic]
   In the first major project of the semester, students will compose a narrative and analysis relating a story about the ocean or the sea. The story can either be drawn from personal experience (something that happened during a trip to the beach, for example) or it can relate an experience of someone you know. The narrative should evoke particular details that reflect how/why the ocean is important to the story. First, students will make an audio recording of either themselves or their subject relating the story verbally. Next, students will craft an essay that compares their recorded narrative to one of the texts from the class.

Unit II: Pirates and Adventure
Texts: Robert Louis Stevenson, *Treasure Island* (1883); F. Whymper, from *The Sea: Its Stirring Story of Adventure, Peril, and Heroism* (1880, selections)
Project 2: Multimodal Essay [Written, Visual, Electronic]
   The second major project will require students to develop a multimodal essay that draws on research that they have conducted using the library's resources. Drawing from one of the texts we have examined during the semester, students will write an essay that examines that text's conception of the sea in terms of space and time. Visual design will be a crucial component of the assignment, and students are encouraged to consider images, maps, and other forms of data visualization as ways to incorporate design into their essays. This essay will be submitted via students' blogs.

Unit III: Remembering the Sea in Contemporary Media

Texts: *Sunless Sea* (2014, video game); *Master and Commander* (2003, film); Hugo Pratt, *Corto Maltese: The Ballad of the Salt Sea* (1967, comic); *20,000 Leagues Under the Sea* (1954, film)

Project 3: Archival Chronical, Essay, and Presentation [Written, Oral, Visual, Electronic, Non-Verbal]

In the final unit of the semester, we will examine how nautical narratives have been adapted, translated, and appropriated for other forms of media. In the same way, the final project tasks you with creating an imaginative archive based on a nautical text (broadly interpreted). As a result, your project will also require you to consider how to adapt elements from a narrative into a different form. Throughout the semester we have seen how nautical travel and narrative often depend upon a variety of accoutrements, including maps, weapons, journals, clothing, and tools (among many others). In this project, your "archive" will consist of 3-5 items that represent narrative elements from a nautical narrative of your choice. While your narrative need not be something we've read in class, if you choose something that isn't on the syllabus, you should be prepared to offer a clear explanation for your choice on the selection survey.

ASSIGNMENT REQUIREMENTS

Throughout the semester, students should keep in mind that they will be archiving and presenting selections of their work for the final portfolio. As such, be sure to maintain copies of all drafts, notes, and final products throughout the semester. Use track changes or similar functionality to document a projects evolution over time. Your final product for each assignment should represent professional level work that is polished and presentable.

WOVEN COMMUNICATION

In keeping with the WOVEN focus of the Writing and Communication Program at Georgia Tech, students will be expected to develop their communication skills through written, oral, visual, electronic, and non-verbal scenarios. This class will pay particular attention to the following areas:

Written – Argument organization, evidence selection, and clarity

Oral – Decisive delivery, responsive discussion, and striking a professional and formal style of address

Visual – Clean and efficient design, effective spatial organization of information

Electronic – Using brevity to make a point succinctly, considering the uncertainty of audience in web-based communication

Non-verbal – the importance of professional body language in presentation, attentiveness and engagement as an audience member

LATE AND MISSED ASSIGNMENTS

Late work is highly discouraged and will only be permitted under extraordinary circumstances and with advance notice (except in the case of extreme emergencies). If a student feels that they are likely to complete an assignment late, they should contact me in order to establish a timeline for completion. Without prior permission, late work will receive a half-letter grade penalty for each day beyond the due that it remains unfinished. In-class assignments and presentations that are scheduled on the same day as an officially sanctioned university absence may be made up, but students should confer with me in advance of their absence.

APPOINTMENTS

It is often the case that students who take the time to come to office hours find themselves benefitting from the additional feedback and discussion. Writing is a conversational act, and engaging in one-on-one conversation can help in that process. I always encourage my students to meet with me during my regular office hours, or by appointment if necessary.

ATTENDANCE
On-site students should consult the WCP Common Policies below for the class attendance requirement. Online students will satisfy the attendance requirement for the course by both watching the course lecture/discussion videos within 1-2 days of the original class meeting and by contributing to the Piazza discussions in the same week that those discussions are posted. **Posts to Piazza discussions from previous weeks will not count towards online student participation.** The online availability facilitates distance learning, but procrastination on watching course videos and participating in online discussions will not lead to success in this course. On-site students are not permitted to substitute class attendance with the recorded class content.

ASSESSMENT
Assignment Breakdown

Reading Quizzes	100
Blog (6x33 points)	200
Piazza Discussion	100
Project 1	100
Project 2	150
Project 3	200
Portfolio	150
TOTAL:	1000 points

Course Grades - A: 895-1000 points; B: 795-894; C: 695-794; D: 595-694; F: 0-594

COURSE POLICIES
You can access these common Writing and Communication Program policies here:
<http://b.gatech.edu/1KHbjmL>. You are required to acknowledge that you have read, understood, and intend to comply with these policies. Georgia Tech's Writing and Communication Program has common, program-wide policies regarding these areas:
  * General Education Outcomes
  * Learning Outcomes
  * Evaluation Equivalencies
  * Evaluation Rubric
  * Attendance
  * Participation in Class
  * Non-discrimination
  * Communication Center
  * Accommodations
  * Academic Misconduct
  * Syllabus Modifications
  * Week Preceding Final Exams (WPFE)
  * Reflective Portfolio

Daily Schedule – Reading and Writing Assignments
*NOTE: All reading and writing tasks are **due on the day** they appear on the syllabus. This schedule of assignments is subject to change; it is your responsibility to keep informed of any updates, including when you are absent.*

Unit I: Nostalgia and the Fantastic Sea

Week One (May 11 - 15)
M   - Introduction, Syllabus Review
           - Setting up WordPress & Piazza
           - In-Class reading & discussion: Rudyard Kipling, "The Sea and the Hills"

W   - Project 1 Assigned
           - Coleridge, "Rime of the Ancient Mariner" (Quiz 1)
           - Blog Post 1 due Friday @ 11:55pm

Week Two (May 18 - 22)
M   - Poe, *Arthur Gordon Pym*, Chapters 1-9 (Quiz 2)
           - Nicholas Dames, Introduction to *Amnesiac Selves*
           - Assignment workshop, analyzing a verbal narrative

W   - Poe, *Arthur Gordon Pym*, Chapters 10-13 (Quiz 3)
           - Blog Post 2 due Friday @ 11:55pm

Week Three (May 25 - 29)
M   **Memorial Day: No Class Meeting**

W   - Poe, *Arthur Gordon Pym*, Chapters 14-end
           - Project 1 Peer Review (Final Revision due Friday @ 11:55pm on T-Square)

Unit II: Pirates and Adventure
Week Four (June 1 - 5)
M   - Robert Louis Stevenson, *Treasure Island*, Chapters 1-10
           - Project 2 Assigned

W   - Stevenson, *Treasure Island*, Chapters 11-15 (Quiz 4)
           - Daniel Defoe, from *A General History of the Pyrates* (skim Introduction and read Ch. 3)
           - Using the library to conduct research
           - Blog Post 3 due Friday @ 11:55pm

Week Five (June 8 - 12)
M   - Stevenson, *Treasure Island*, Chapters 16-25 (Quiz 5)
           - Starkey, "The Origins and Regulation of Eighteenth-Century British Privateering"
           - Visual Design in Electronic Media

W   **No on-site class meeting**
           - All students view provided lecture and post Piazza response
           - Stevenson, *Treasure Island*, Chapters 26-27
           - Blog Post 4 due Friday @ 11:55pm

Week Six (June 15 - 19)
M   **No on-site class meeting**
           - F. Whymper, from *The Sea: Its Stirring Story of Adventure* (Quiz 6)

W   - Stevenson, *Treasure Island*, Chapters 28-end (Quiz 7)
           - Project 2 Peer Review (Final Revision due Friday @ 11:55pm on T-Square)

Unit III: Remembering the Sea in Contemporary Media
Week Seven (June 22 - 26) [June 28: Withdrawal Deadline, 4pm ET]
M   - *Master and Commander*, in-class film screening

- Distance students view film and contribute to Piazza discussion

W   - Finish *Master and Commander*
             - Project 3 Assigned
             - Play *Sunless Sea* over the weekend
             - **Blog Post 5 Due Friday @ 11:55pm**

Week Eight (June 29 - July 3)
M   - Discussion, *Sunless Sea* (Quiz 8)
             - Narrative Selection Workshop

W   - Hugo Pratt, *Corto Maltese: The Ballad of the Salt Sea* (Quiz 9)
             - Archives and Artifacts
             - **Blog Post 6 Due Friday @ 11:55pm**

Week Nine (July 6 - 10)
M   - *20,000 Leagues Under the Sea* (1954) discussion (view film outside of class) (Quiz 10)
             - John Mack, from *The Sea: A Cultural History* (Concepts of the Sea)

W   - Presentation workshop

Week Ten (July 13 - 17)
M   - Project 3 Workday and Conferences, no on-site class

W   - **Project 3 Presentations**
***Submit Reflective essay, Photos, and Presentation materials to T-Square on Friday by 11:55pm EDT ***

Dead Week - Portfolios
Week Eleven (July 20 - 24) – Portfolio Work Week
M   - Portfolio discussion
             - Selecting contents for the portfolio

W   - Workshopping portfolios
             - Course wrap-up

Week Twelve (July 27 - 31) **Exam Week**
Portfolio Due to T-Square on July 29 (Wednesday) by 11am.