

English Composition 1102: Digital Woolf

Fall 2013

Dr. Amanda Golden



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

Class Times, Locations:

B1 MWF 11:05-11:55 Skiles 370

P MWF 1:05-1:55 Skiles 370

L2 MWF 2:05-2:55 Skiles 370

Office: Skiles 313

Office Hours: MWF 10-11 a.m.

Amanda.golden@lmc.gatech.edu

Email is the best way to reach the instructor.

Course Overview

Virginia Woolf is one of the most challenging, intriguing, and creative twentieth century writers. In this course we will address written, oral, visual, electronic, and nonverbal communication in her fiction, essays, journal entries, and correspondence. We will also examine the literature and art of Woolf's contemporaries in the Bloomsbury Group, including E. M. Forster's novel *Howards End* (1910). The course will consider such topics as the form of the novel, modernism, the city, fashion, language, changes in technology, transportation, the visual arts, the British Empire, and the First World War. We will also investigate Woolf's twenty-first century digital presence and adaptations of her novels, including the film of Michael Cunningham's *The Hours* (2002). Students will write essays, contribute to a class blog, give presentations, and create digital projects.

Course Texts

E. M. Forster, *Howards End* (1910). Kindle edition or a print edition of your choice. There is also full text version available [here](#).

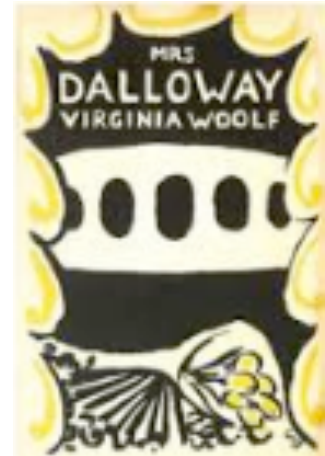
Please use these editions of Virginia Woolf's novels and prose:

Jacob's Room (1922) Annotated and with an Introduction by Vara Neverow ISBN: 0156034794

Mrs. Dalloway (1924) Annotated and with an Introduction by Bonnie Kime Scott (2005) ISBN: 0156030357

To the Lighthouse (1927) Annotated and with an Introduction by Mark Hussey (2005). ISBN: 0156030470

A Room of One's Own (1929). Annotated and with an Introduction by Susan Gubar (2005). ISBN: 0156030411



We will be using *WOVENText*, the e-book for all English 1101 and English 1102 courses <http://ebooks.bfwpub.com/gatech.php>. Additional readings will be available on T-Square.

Virginia Woolf's home, [Monk's House](#)



Assignments

Project 1: Essay: Place in *Howards End*. The title of E. M. Forster's novel *Howards End* (1910) refers to a place, a house that is of immense value to the characters. It is also a novel of contrasts and of characters seeking belonging. For your first project, you will write a 750-word essay analyzing the role of place in *Howards End*. You will investigate the places you are writing about and analyze quotations from the novel to support your arguments. Find out what the landscape of England looked like in 1910 and how it has changed. What did it sound or smell like (see the [British Library Sound Archive](#))? How did the characters dress? What did the houses in this part of England look like? In your essay, you will address how this information sheds light on the characters' behavior. You must also include and analyze photographs, maps, or other forms of media in your essay. 15% of course grade.

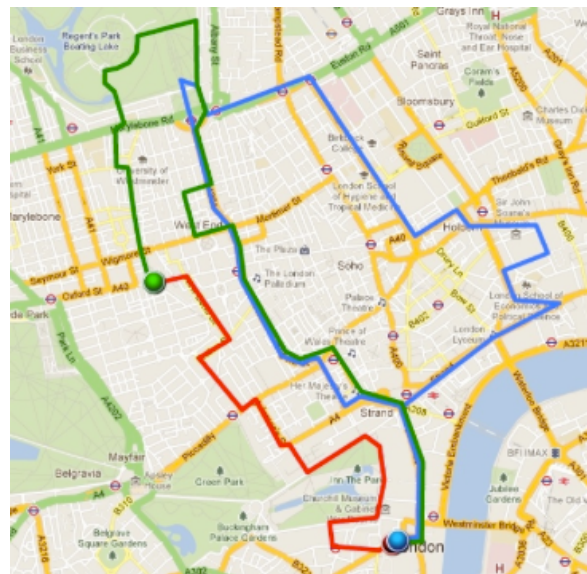
Project 2: Mapping *Jacob's Room*. In groups, students will each have a segment of Woolf's novel (indicated on the syllabus below). Using [Google Maps](#), each group will create an annotated, interactive map of for guiding readers through their segment of the novel. Students will plot the characters' movements through their section. In addition, students will use Google Maps's features to annotate their maps with information, images, and media that sheds light on the places at the time of the novel and today.

Students can also include quotations from the novel in their annotations. Students' maps might include street views of the locations, images of buildings, historical information about places in the chapter, links to video footage, or any information students would find useful to interpreting their section of the novel. Students can include more than one map (if there is more than one place in their section) or a large map with different areas or locations addressed in greater detail using separate images. Students must save their maps using Google Maps and cut and paste images into a Microsoft Word document using [Jing](#) and include links to the version on Google Maps. If necessary, one group member can send an invitation from Google Maps to the instructor's email to view the map. The design of students' maps should make an argument about their segment of the novel. Each group will also compose a **250-word caption** to accompany their map that addresses their design choices, the argument(s) their map makes, and the significance of their map's contents to our understanding of *Jacob's Room*. For an example of a project mapping another Woolf novel, see the [Mapping Mrs. Dalloway Project](#). One member of the group will submit a Microsoft Word document T-Square with an image or images of the map, a link to it in Google Maps, and the map's caption. Make sure to also provide a list of the names of all of the group members in this document. The project will receive a group grade. 15% of course grade.

Project 3: Mapping *Jacob's Room* Group Research Presentation

In the same groups as project 2, students will give 20-minute presentations addressing the design of their maps and presenting research regarding the locations and the historical and cultural contexts informing their segment of *Jacob's Room*. The presentations must also analyze quotations from Woolf's novel and address the significance that the group's research brings to them. Each group will show the class how their map works.

Presenters can organize their presentation materials using a tool such as Power Point or [Prezi](#). In their research, students might investigate the past and present appearance of the locations on their maps, buildings, monuments, forms of transportation, allusions in the text, Woolf's composition of the novel, the British Empire, and World War One. Students can also address the relationship of their research to our larger understanding of Woolf's fiction. Student presentations must engage the class and incorporate an activity that teaches the class about an aspect of their research. One member of the group must upload a list of works



cited for the group's research presentation to T-Square. Students are not required to, but can also include any Prezi links in their list of works cited and can upload Power Point slides to T-Square. The presentation will receive a group grade. 20% of course grade.

Project 4: Woolf Apps: Students will each design an application (app) for an iphone, ipad, tablet, or computer that will enable readers to better understand Woolf's novels. The app could complement the novel, envision a scene, provide historical context, address a character, provide an interpretation, create a dinner menu, reinact a scene, guide a walking tour, annotate a passage, engage Woolf's language, Bloomsbury Art, fashion, the sound of Woolf's prose, the spaces Woolf's characters inhabit, the arguments Woolf makes, or shed light on an allusion or historical event to which the text refers. Apps should use the iphone or ipad's features, such as internet capability, user contributions, access to forms of social media (such as Twitter), use of a camera, sound, images, or gps. Students will include a cover image for their app and at least two images demonstrating their app's features. Students will submit a **250-word rationale** addressing why they designed their app as they did, how it sheds light on the experience of reading Woolf, how it would work, who would use it, and how it demonstrates multimodal synergy. Students are welcome to submit multimedia with their apps and include such recordings that they make using such applications as [Jing](#) or [Audacity](#) or videos. Students may construct their apps using such programs as Power Point, Prezi, Photoshop, Microsoft Word, Wix, or Weebly. If you use a website, make sure that it is not available to the public. Students can also sketch images by hand and photograph or scan them to submit them with their rationales. Students must submit a Word document on T-Square that will include their 250-word rationale and images of what their app would look like. Students should include screen shots if this is online content and also include a link to it. 20% of course grade.



Beyond the expenses for required books, you can anticipate modest printing, photocopying, or fabrication expenses related to a number of class projects.

Participation. Some of your required work, both individual and collaborative, will be completed in-class and for homework, all part of your participation grade, which will account for 15% of your course grade. Attendance is a separate course requirement and does not count as part of your participation grade.

These activities count for your participation grade:

Participation in class discussions
 Participation in group activities
 Discussions
 Peer review
 Short Assignments
 Quizzes



You must be present, prepared, on time, and engaged in seminar discussions. All course readings must be completed before class, and you will be attentive while in class if you want to earn an A or B. Substantive contribution to discussions, active listening, and thought-provoking questions are all considered participation. Being present but playing games on your laptop is not participation, and will result in a C or lower. Here is a rough breakdown of what you can expect for each grade:

A: Lively engagement in discussions. Applies and/or challenges readings. Engages with and/or motivates peers

B: Actively listens in class and occasionally comments. Good collaboration with classmates

C: Tends to look disengaged. Might use phone or laptop for purposes not related to class. Occasionally tardy and absent

D: Sleeps in class. Rarely pays attention and/or is disruptive. Frequently tardy or absent. Unprepared for peer review or group meetings

F: Doesn't attend class often. Sleeps through class when present, or disengaged. Disruptive.

You are expected to bring your laptop and a copy of the required readings or writing assignment to each class. This is a basic requirement for a C in class participation.

Portfolio. You will work on your portfolio throughout the semester and complete it during the WPFE. The portfolio will include rough and final drafts of your four projects and your reflections about the processes to create and revise them. 15% of course grade.

We will use the following tools:

[T-Square](#) [Google Maps](#) [TodaysMeet](#) [WordPress](#) [Wix](#) [Weebly](#) [Tumblr](#)
[Twitter](#) [Prezi](#) [Jing](#) [Voyant](#)

If you do not already have free user accounts for each of these services, you will need to create them. You may create pseudonymous user accounts solely for use in this class, or you can use existing accounts associated with your actual name. We will go over the basics of sharing content via these tools in class as it becomes relevant. Ultimately, however, learning how to use these tools is **your** responsibility. If you have questions, then you will need to meet with me or a peer outside of class to discuss them. You can also consult any of the other IT resources available on campus.

The tools described above are those that you will definitely be required to use. In addition to these tools, you will almost certainly need to make use of others, as appropriate, to complete assigned work. For example, for your final project, you will build a collaborative online portfolio of your work for this class using whatever web design tools are at your disposal. In the event I don't specify a particular tool for a particular project, deciding which tool or tools to use, and acquiring proficiency with it/them will be your responsibility.

If you ever have questions about what tools you should use for a particular project or how to use them, you can make an appointment to discuss them with me, and you can also get help from a number of IT resources on campus.

Technology Policy

Technology use in-class should be related to what we are doing in class. Set your mobile phone to vibrate. Do not answer your mobile phone unless it appears to be an emergency, e.g. the call is from a child or elder care provider or a parent who would not call during class except in case of emergency. Do not engage with social media or email unless I specifically request that you do so as part of our in-class work.

Assessment

Project 1: 15% Essay

Project 2: 15% Map

Project 3: 20% Group Research Presentation

Project 4: 20% Woolf App

Final Portfolio: 15%

Class Participation: 15%

Assignments are due on T-Square at least thirty minutes before our class begins.

Papers must be typed in 12-point Times New Roman font, and double-spaced with 1-inch margins on all sides. Students must use MLA format.

Grading

All grading is holistic.

To achieve a satisfactory grade on a project, you must complete the project. Incomplete projects will receive an unsatisfactory grade.

This means students must complete every stage of a project in order to receive a satisfactory (C or better) grade on that project.

Failure to complete any stage (draft, peer review, post-write reflection, etc.) of a project will result in an incomplete project and an unsatisfactory grade (D or F) on that assignment.

Similarly, since the projects are intended to build upon one another as students work toward the final portfolio, failure to complete any of the individual projects may result in an unsatisfactory grade for the course.

Late and Missed Assignments

For each day your assignment is late, the grade will decrease by three points. *Emergencies will be dealt with on an individual basis.*

Late is still better than never when it comes to project stages and the like, however, because failure to complete the work associated with a particular stage or draft altogether would result in an unsatisfactory grade on the overall project.

Similarly, since each project builds from previous projects and failure to complete any one project may lead to an unsatisfactory grade for the course, turning a final draft in late is better than not turning it in at all.

Any assignment that is not submitted will be recorded as a 0 (“zero”) and averaged with the rest of your grades. This can damage your course average severely: For example, if you have completed five assignments with a 92 average but don’t submit a sixth assignment (which is counted as a “zero”), your overall average will be a 77.

Common Policies

Georgia Tech’s Writing and Communication Program has common, program-wide policies regarding these areas:

- 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

You can access these common Writing and Communication Program policies on T-Square [here](#). You are required to acknowledge that you have read, understood, and intend to comply with these policies.

Course Policies

As a general rule, everyone in this class should treat everyone else with respect, and all students should follow [the student code of conduct](#).

As your instructor, I undertake to abide by my own policies as set out below, to treat all students fairly and with respect, to create a classroom environment conducive to learning and open discussion, and to be available during reasonable hours outside of class to clarify student questions related to course projects and material.

As students in this class, you are expected to take the class seriously, to comply with the policies set out below, to complete assigned readings and work in a timely and professional manner, to create a classroom environment conducive to learning and open discussion, and to take responsibility for your own learning.

Academic Honesty

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing -- as long as you cite them.

If you are ever in doubt about whether you are citing something correctly, please contact the professor.

You must list all sources you consult in your works cited list. You must cite web pages.

In moments of crisis students sometimes make decisions that they would not otherwise make. If you find yourself in a situation that affects your work in this class, please see the instructor or the Department of Literature, Communication and Culture.

If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment in which you have engaged in academic misconduct and may be referred to the Office of Student Integrity, as specified by Georgia Tech policy. I strongly urge you to be familiar with Georgia Tech's Honor Challenge — <http://www.honor.gatech.edu/> — as well as the Office of Student Integrity —

<http://www.deanofstudents.gatech.edu/integrity/>

You should be familiar with the process for academic misconduct —

http://www.deanofstudents.gatech.edu/integrity/academic_misconduct.php

Your projects should be appropriately documented as well as mechanically and grammatically correct. If you quote or paraphrase, please use internal, parenthetical citations (author, date, page for direct quotations) as well as an end-of-document works cited list. Visuals as well as text must be properly cited. Not providing appropriate citations is a kind of plagiarism. Professionals should be scrupulously careful about their citations.

Students who plagiarize will be dealt with according to the GT Academic Honor Code.

Except for group projects, students should complete all work for this class on their own, with collaboration limited to peer review feedback as specified in the project description.

You should always provide attribution whenever you incorporate the ideas, words, or images of another in your own work.

All work turned in for credit in this class should be work that you have done specifically for this class. Do not “recycle” old work or even new work completed for another class. If you would like to build upon previous work or work that you are doing in another class in an assignment for this one, please clear it with me first.

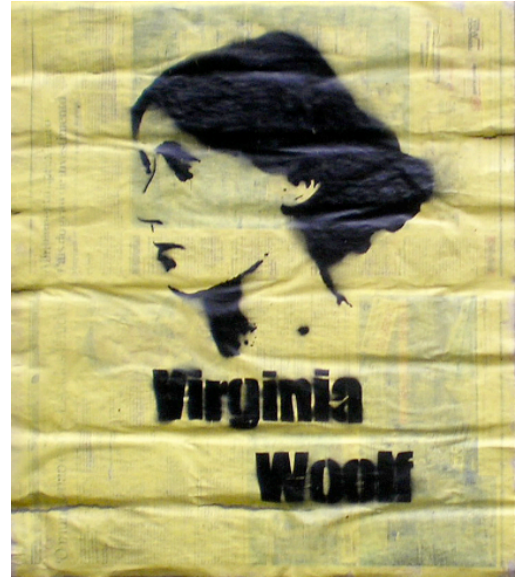
You should adhere to Georgia Tech's honor code for all work related to this class.

Meeting with the Instructor

Your instructor is the most important resource in the course. Talk with me regularly—both by visiting me during office hours and by corresponding via email. Do not wait until you're having difficulty to initiate a conversation.

Technology Concerns

The projects you create in this course should be creative, accurate, provocative, relevant, engaging, and rhetorically sensitive. Specific requirements for assignments will be discussed in class. Keep a copy of all assignments you pass in. Sometimes you will be asked to also submit a digital version and a print version. Maintain a cumulative file (hard copy as well as computer file) that includes all your assignments (drafts and final versions). This file serves as a base for you to judge your improvement during the semester and to select samples for your portfolio.



Course Schedule

This is a class about composition and communication, so your participation is essential. Expect also to engage regularly in a variety of in-class activities and exercises—oral, visual, and written; individual and collaborative. Share relevant ideas and observations. Refer to relevant articles, books, and Web sites. Offer your own experiences. Make connections between what we're discussing in this class and what you hear elsewhere (in other classes, on websites, on social media, in news media, in conversations, etc.). Simply put, active, productive participation is worth 15% of your grade, but it will also make the class more interesting and more enjoyable.

Both reading and writing/presentations assignments are listed on the date due. Additional readings will be added as the semester unfolds, based on the specific interests of students in the class. You will receive an updated schedule on a regular basis, posted on T-Square.

Blog entries and comments. You will post at least four blog entries on **four** of the six dates indicated below. Our course blog is <http://blogs.iac.gatech.edu/digitalwoolf/>. You must also comment on at least one of your peers' blog postings on **four** of the six dates below. Our blog will be limited to members of the three English 1102 Digital Woolf classes and not available to the public. You are also welcome to post and comment

whenever you feel inspired. Your blog entries must be at least 250 words and include both your own text and examine the significance of an image, sound, or video clip that you will also include or indicate with a link. Your blog entries should engage the readings or assignments for the day that the posting is due. You should analyze examples and quotations in your postings. Your postings should build from the topics we have addressed in class and in our projects, taking the readings a step further and posing questions for your classmates to consider. The blog is also a place where you can receive feedback as you develop your projects.

WEEK	ACTIVITIES ~ READING ~ ASSIGNMENTS
1	
Mon. 8/19	First Day of Class. Introductions.
Wed. 8/21	Sign and return last page of syllabus to instructor. You can type your name, cut and paste the file in to a new word document, and send it as an email attachment. Read Virginia Woolf, “Mr. Bennett and Mrs. Brown.” “How Should One Read a Book?” “A Sketch of the Past” (on T-Square). Recording of Virginia Woolf.
Fri. 8/23	Begin <i>Howards End</i> Ch. 1-4 (including 4).
2	
Mon. 8/26	<i>Howards End</i> Ch. 5-9 (including 9) British Library Sound Archive
Wed. 8/28	<i>Howards End</i> Ch. 10-16 (including 16) Geography Scavenger Hunt Blog Posting Due.
Fri. 8/30	<i>Howards End</i> Ch. 17-29 (including 29) Pay particular attention to Chapter 22. Blog Posting Due.

<p>3</p> <p>Mon. 9/2</p> <p>Wed. 9/4</p> <p>Fri. 9/6</p>	<p>No Class: Labor Day</p> <p>Finish <i>Howards End</i> Ch. 30-44 (skim to the end). Read Woolf, “The Novels of E. M. Forster” (1927) and Forster, “Recollection of Virginia Woolf.”</p> <p>Film of <i>Howards End</i>. Read WOVENText Chapter 2, Section 17: Analyzing Texts and Contexts and Chapter 3: Multimodal Synergy and Chapter 8: Nonverbal Communication</p>
<p>4</p> <p>Mon. 9/9</p> <p>Wed. 9/11</p> <p>Fri. 9/13</p>	<p>Film of <i>Howards End</i>. Read <i>WOVENText</i>: Chapter 6: Section 85: “Strategies for Reading Visual Images.” Brenda Silver, World Wide Woolf and Karen V. Kukil, Virginia Woolf: A Pen and Press of Her Own.</p> <p>Begin <i>Jacob’s Room</i> Ch. 1-2 [map draft members of group 1] Hermione Lee, “Biography” and “Bloomsbury” from <i>Virginia Woolf</i> (1999).</p> <p><i>Jacob’s Room</i> Ch. 3-4 [map drafts members of group 2]</p>
<p>5</p> <p>Mon. 9/16</p> <p>Wed. 9/18</p> <p>Fri. 9/20</p>	<p>Project 1 Rough Draft Due. In Class Peer Review. Read <i>WOVENText</i> Section 25b, Peer Review, Chapter 2, Section 25: Reviewing, Revising, and Editing, and Section 39: MLA Style.</p> <p><i>Jacob’s Room</i> Ch. 5-7 [map drafts members of group 3]</p> <p><i>Jacob’s Room</i> Ch. 8-10 [map drafts members of group 4]</p>
<p>6</p> <p>Mon. 9/23</p> <p>Wed. 9/25</p> <p>Fri. 9/27</p>	<p>Project 1 Due. In Class Writing: Reflection on Project 1.</p> <p><i>Jacob’s Room</i> Ch. 11-12, Excerpts from <i>The Diary of Virginia Woolf: Volume 2 1920-1924</i>. [map draft groups 5 (Ch. 11) and 6 (Ch. 12)]</p> <p>Finish <i>Jacob’s Room</i> Ch. 13-14. [map drafts members of group 7 (Ch. 13) and 8 (Ch. 14)] In Class: Skype Conversation with Dr. Vara Neverow,</p>

	editor of our edition of <i>Jacob's Room</i> . Read Dr. Neverow's introduction to <i>Jacob's Room</i> and send one question for our discussion with her to the instructor by email by 8pm on Thursday 9/26.
7 Mon. 9/30	Project 2 Rough Draft Due. In Class Peer Review. Origins of World War One Documentary.
Wed. 10/2	Begin <i>Mrs. Dalloway</i> 3-30, Woolf, "Modern Fiction," and Mary Ann Gillies, "Bergsonism" from <i>A Concise Companion to Modernism</i> (2002), David Bradshaw, ed.
Fri. 10/4	Blog Posting. <i>Mrs. Dalloway</i> 30-60 and excerpt from <i>The Diary of Virginia Woolf: Volume 2 1920-1924</i> .
8 Mon. 10/7	Project 2 Final Draft Due. In Class Reflection.
Wed. 10/9	<i>Mrs. Dalloway</i> 60-120, Digital Mapping of Mrs. Dalloway , and chapter from Alex Zwerdling, <i>Virginia Woolf and the Real World</i> (1986).
Fri. 10/11	<i>Mrs. Dalloway</i> 120-160.
9 Mon. 10/14	No Class: Fall Recess
Wed. 10/16	Finish <i>Mrs. Dalloway</i> 160-191. Read Bryony Randall, "The Party in Virginia Woolf" from <i>The Modernist Party</i> (2013), Kate McLoughlin, ed., and Jane Garrity, "Woolf and Fashion" from <i>The Edinburgh Companion to Virginia Woolf and the Arts</i> (2010), Maggie Humm, ed.
Fri. 10/18	Begin <i>The Hours</i> in class. Read Brenda Silver, "Virginia Woolf Icon" from <i>The Edinburgh Companion to Virginia Woolf and the Arts</i> and WOVENText, Chapter 5, Section 77: Making Oral Presentations. Visit from Virginia Woolf Scholar, Dr. Annalee Edmondson.

<p>10</p> <p>Mon. 10/21</p> <p>Wed. 10/23</p> <p>Fri. 10/25</p>	<p><i>The Hours</i>. Blog Posting Due. Read Hermione Lee, "Virginia Woolf's Nose" (2007) and "Is Woolf too Complex for Cinema?"</p> <p>Project 3: In Class Group Presentations: Groups 1 and 2.</p> <p>Project 3: In Class Group Presentations: Groups 3 and 4.</p>
<p>11</p> <p>Mon. 10/28</p> <p>Wed. 10/30</p> <p>Fri. 11/1</p>	<p>Project 3: In Class Group Presentations: Groups 5 and 6.</p> <p>Project 3: In Class Group Presentations: Groups 7 and 8.</p> <p>Project 3 Reflections in Class. Begin <i>To the Lighthouse</i>, "The Window"</p>
<p>12</p> <p>Mon. 11/4</p> <p>Wed. 11/6</p> <p>Fri. 11/8</p>	<p><i>To the Lighthouse</i>, "The Window" Hermione Lee, chapter on <i>To the Lighthouse</i> from <i>The Novels of Virginia Woolf</i> (1977) and "Houses" chapter of <i>Virginia Woolf</i>.</p> <p><i>To the Lighthouse</i> "The Window" Diane Gillespie, "Virginia Woolf, Vanessa Bell, and Painting" and Anthony Uhlmann, "Virginia Woolf and Bloomsbury Aesthetics" from <i>The Edinburgh Companion to Virginia Woolf and the Arts</i>.</p> <p>Blog Posting Due. "Time Passes" <i>To the Lighthouse</i> The Charleston Centenary Project Leslie Stephen's Photograph Album</p>
<p>13</p> <p>Mon. 11/11</p> <p>Wed. 11/13</p>	<p>"The Lighthouse" <i>To the Lighthouse</i>. Urmila Seshagiri, "Orienting Virginia Woolf: Race, Aesthetics, and Politics in <i>To the Lighthouse</i>."</p> <p>Finish <i>To the Lighthouse</i>, Woolf Online, and Victoria Rosner "Interiors" chapter from <i>Modernism and the Architecture of Private Life</i> (2005). In Class: Skype Conversation with Dr. Mark Hussey, Pace University. Editor of our edition of <i>To the Lighthouse</i> and the Harcourt Annotated Woolf Series. Send questions for Dr. Hussey by email to the professor by 8pm, Tuesday 11/12</p>

Fri. 11/15	Rough Draft Project 4 Due. In Class Peer Review.
14 Mon. 11/18	Begin <i>A Room of One's Own</i> Ch. 1 and 2. Hitchcock, <i>Blackmail</i> (1929), British Museum Scene.
Wed. 11/20	Blog Posting Due. <i>A Room of One's Own</i> Ch. 3 and 4. Indigo Girls, "Virginia Woolf"
Fri. 11/22	Finish <i>A Room of One's Own</i> Ch. 5 and 6. "Episode 101: Giving Everyone at College a 'Domain of One's Own.'"
15 Mon. 11/25	Project 4 Final Draft Due. Project 4 Reflections in Class.
Wed 11/27	Work on Portfolios.
Fri. 11/29	No Class Thanksgiving
16 Mon. 12/2	Portfolio Workshop.
Wed. 12/4	Portfolio Workshop.
Fri. 12/6	Portfolio Workshop.
17 Mon. 12/9	Portfolios Due on T-Square During Final Exam Periods
Wed. 12/11	MWF 1pm classes by Wed. 5:40 pm.
Fri. 12/13	MWF 11am classes by Fri. 10:50 am, MWF 2pm classes by Fri. 2:20pm



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

(YOU CAN CUT AND PASTE THE CONTENTS BELOW INTO A SEPARATE DOCUMENT, TYPE IN THE SPACES BELOW, AND SEND IT TO THE INSTRUCTOR AS AN EMAIL ATTACHMENT.)

I affirm that I have read the entire syllabus and [online common policies for the writing and communication program](#) for ENGL 1102 and understand the information and the responsibilities specified.

print full name

legible signature

date

DIRECTIONS: Read carefully and check all that apply.

- ☐ I give my instructor, Amanda Golden, permission to use copies of the work I do for this course, ENGL 1102, as examples in presentations and in print and electronic publications.
- ☐ I do not want my work used as examples in any situations.

If you give permission for your work to be used, please indicate how you want to be acknowledged:

- ☐ Please acknowledge me by name.
- ☐ Please use my work, but do not acknowledge me by name.

The following information enables me to contact you if your work is used.

print full name

legible signature

print permanent address

print campus address

phone

email address

Date

