REQUEST FOR NEW COURSE

1. **General Information.**

   a. Submitted by the College of: Engineering   Today's Date: 2/1/2010

   b. Department/Division: College of Engineering

   c. Contact person name: Bruce Walcott   Email: walcott@engr.uky.edu   Phone: 7-1182

   d. Requested Effective Date: ☐ Semester following approval   OR   ☒ Specific Term/Year[1]:   Fall 2011

2. **Designation and Description of Proposed Course.**

   a. Prefix and Number: EGR 201

   b. Full Title: Literature, Technology, & Culture

   c. Transcript Title (if full title is more than 40 characters):   _____

   d. To be Cross-Listed[2] with (Prefix and Number):   NA

   e. Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours[3] for each meeting pattern type.

1 Lecture	_____ Laboratory[1]	_____ Recitation	1 Discussion	_____ Indep. Study
_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research	_____ Residency
_____ Seminar	_____ Studio	1 Other – Please explain: online	Delivering specialized, independent content, usually through podcasts.	

   f. Identify a grading system: ☒ Letter (A, B, C, etc.)   ☐ Pass/Fail

   g. Number of credits: 3

   h. Is this course repeatable for additional credit?   YES ☐   NO ☒

   If YES: Maximum number of credit hours: _____

   If YES: Will this course allow multiple registrations during the same semester?   YES ☐   NO ☐

   i. Course Description for Bulletin:

   EGR 201 focuses on human endeavors in science as refracted through literature. The course brings together two distinct traditions: the study of literature and the practice of technical communication. The course operates from several assumptions: (1) that imaginative treatments of technological subjects offer powerful, useful, and even needed critical perspectives, (2) that authors and engineers both work from written conventions—genres and other tropes--that frame knowledge, (3) that writers benefit from scrutiny of generic conventions, and (4) that creative play with conventional literary genres can inspire engineers to "think outside the box," to think creatively about their own designs and projects and about innovative ways of presenting their work.

   This course fulfills the Inquiry in the Humanities requirement and the Graduation Writing Requirement.

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[1] Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

[2] The chair of the cross-listing department must sign off on the Signature Routing Log.

[3] In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

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j. Prerequisites, if any: <u>Students must have successfully completed the first course in the General Education Communication sequence (or its transfer equivalent) and must have completed at least 30 hours of coursework.</u>

k. Will this course also be offered through Distance Learning? YES[4] ☐ NO ☒

l. Supplementary teaching component, if any: ☐ Community-Based Experience ☐ Service Learning ☐ Both

3. **Will this course be taught off campus?** YES ☐ NO ☒

4. **Frequency of Course Offering.**

a. Course will be offered (check all that apply): ☒ Fall ☒ Spring ☐ Summer

b. Will the course be offered every year? YES ☒ NO ☐

    If NO, explain: _____

5. **Are facilities and personnel necessary for the proposed new course available?** YES ☒ NO ☐

    If NO, explain: _____

6. **What enrollment (per section per semester) may reasonably be expected?** 25

7. **Anticipated Student Demand.**

a. Will this course serve students primarily within the degree program? YES ☒ NO ☐

b. Will it be of interest to a significant number of students outside the degree pgm? YES ☐ NO ☒

    If YES, explain: _____

8. **Check the category most applicable to this course:**

    ☐ Traditional – Offered in Corresponding Departments at Universities Elsewhere

    ☐ Relatively New – Now Being Widely Established

    ☐ Not Yet Found in Many (or Any) Other Universities

9. **Course Relationship to Program(s).**

a. Is this course part of a proposed new program? YES ☐ NO ☒

    If YES, name the proposed new program: _____

b. Will this course be a new requirement[5] for ANY program? YES ☐ NO ☒

    If YES[5], list affected programs: _____

10. **Information to be Placed on Syllabus.**

a. Is the course 400G or 500? YES ☐ NO ☒

    If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See *SR 3.1.4*.)

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[4] You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
[5] In order to change a program, a program change form must also be submitted.

b. ☒ The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from *10.a* above) are attached.

REQUEST FOR NEW COURSE

Signature Routing Log

General Information:

Course Prefix and Number: EGR 201

Proposal Contact Person Name: Bruce Walcott   Phone: 7-1182   Email: walcott@engr.uky.edu
Janet Eldred   7-4831   eldred@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
College of Engineering Faculty	9/13/10	Dr. Richard Sweigard / 7-7978 / rsweigar@ engr.uky.edu	Richard J Sweigard
		/ /	
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision[6]
Undergraduate Council	11/09/2010	Sharon Gill Digitally signed by Sharon Gill DN: cn=Sharon Gill, o=Undergraduate Education, ou=Undergraduate Council, email=sgill@uky.edu, c=US Date: 2010.11.11 14:26:16 -05'00'	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

_____

[6] Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

Rev 8/09

General Education Course Approval Form Date of Submission: _____

1. Check which area(s) this course applies to.

Inquiry – Arts & Creativity	☐	Composition & Communications - II	☐
Inquiry – Humanities	☒ x	Quant Reasoning – Math	☐
Inquiry – Nat/Math/Phys Sci	☐	Quant Reasoning – Stat	☐
Inquiry – Social Sciences	☐	Citizenship – USA	☐
Composition & Communications - I	☐	Citizenship - Global	☐

2. Provide Course and Department Information.

Department: College of Engineering

Course Prefix and Number: EGR 201   Credit hours: 3

Course Title: Literature, Technology, and Culture

Expected Number of Students per Section: 600/year   Course Required for Majors in your Program? yes

Students must have successfully completed the first course in the General Education Communication sequence (or its transfer equivalent) and must have completed at least 30 hours of coursework.

Prerequisite(s) for Course? _____

Departmental Contact Information   Date:

Name: Bruce Walcott & Janet Eldred   Email: Walcott@engr.uky.edu, eldred@uky.edu

Office Address: Writing Center, 5th Floor Young Library   Phone: 7-1182 & 7-4831

3. In addition to this form, the following must be submitted for consideration:
- A major course change form for revision of existing courses or a new course form for new courses.
- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative that explains:
  - how the course will address the General Education and Course Template Learning outcomes.
  - active learning activities for students.
  - the course assignment(s) that can be used for Gen Ed course assessment.

Submit all proposals electronically to:
Sharon Gill
Office of Undergraduate Education
Sharon.Gill@uky.edu

Pending Senate Review
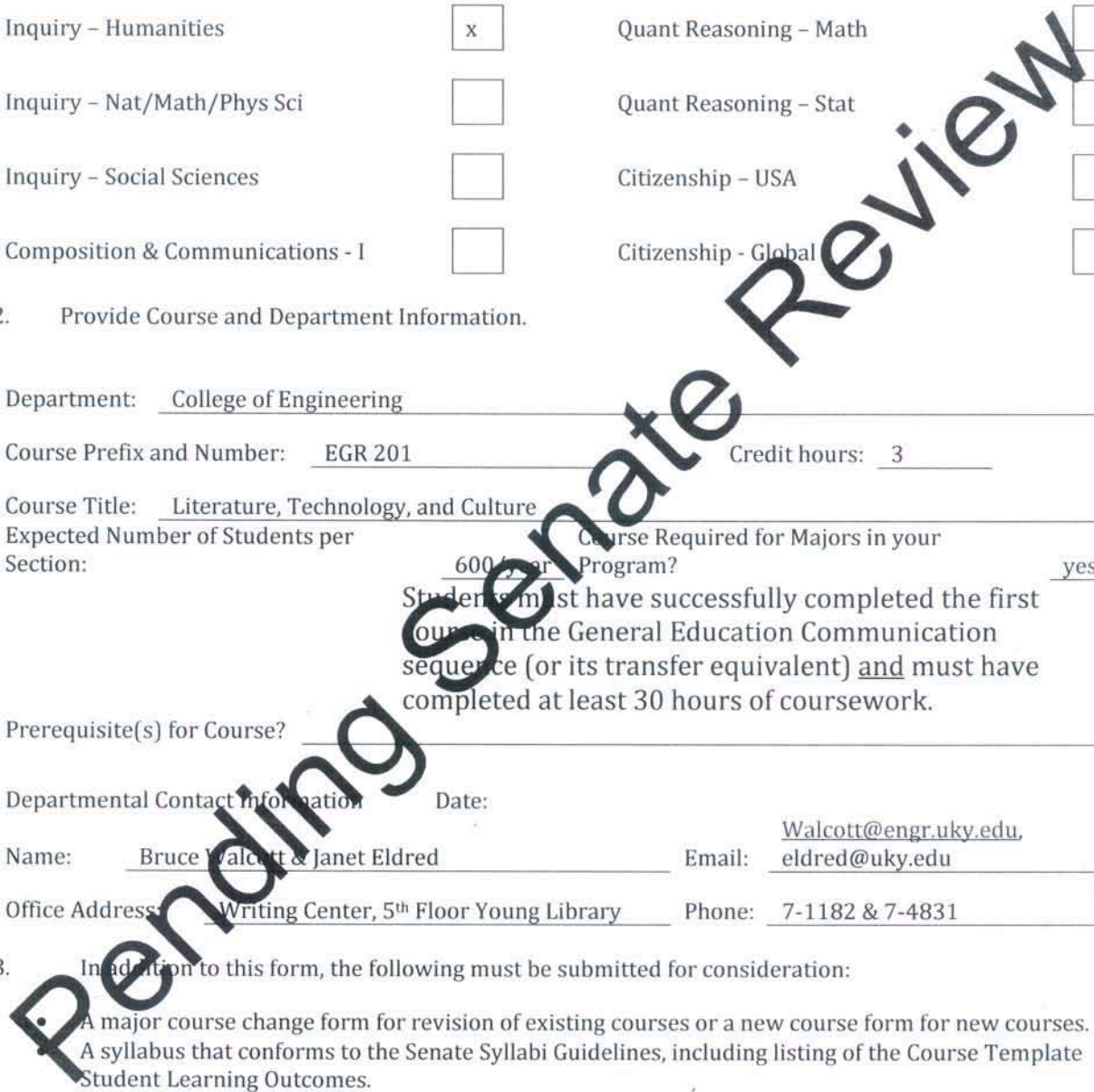
EGR 201: Literature, Technology, and Culture

Instructor Information (Lecture)
> Instructor: Prof. Eldred
> Phone:
> Office:
> Office Hours:
> Email:

Consultant Information (Break-out session & individual tutorial)

Description
> EGR 201 focuses on human endeavors in science as refracted through literature. The course brings together two distinct traditions: the study of literature and the practice of technical communication. The course operates from several assumptions: (1) that imaginative treatments of technological subjects offer powerful, useful, and even needed critical perspectives, (2) that authors and engineers both work from written conventions—genres and other tropes--that frame knowledge, (3) that writers benefit from scrutiny of generic conventions, and (4) that creative play with conventional literary genres can inspire engineers to "think outside the box," to think creatively about their own designs and projects and about innovative ways of presenting their work.
>
> This course fulfills the Inquiry in the Humanities requirement and the Graduation Writing Requirement.

Prerequisite
> Students must have successfully completed the first course in the General Education Communication sequence (or its transfer equivalent) and must have completed at least 30 hours of coursework.

Required Texts
> Beer & McMurrey, *A Guide to Writing as an Engineer*
> Petroski. 2-3 selected essays (available in electronic form, Fair Use)
> Powers, *Galatea 2.2*
> *Shakespeare's Sonnets & Poems*, Folger Shakespeare Library edition
> Shaw, *Pygmalion*, Enriched Classic Edition
> Shelley, *Frankenstein*, Norton Critical Edition
> Technical Style
> http://cnx.org/content/m16059/latest/
>
> Reflections on Technical or "Plain" Style
> http://orange.eserver.org/issues/3-1/campbell.html

<u>How the Course is Organized</u>

Unit I: Sonnets, templates, and other conventions (4 weeks)
    Folger edition of Shakespeare's sonnets
    Technical style guides
    Assignments: Grammar & clarity exercises (5 points each), Quizzes & in-class exercises (10 points each), Explication (draft, 5 pts; final, 25 points), delivery/recitation of a sonnet (audio recording, 25 points)

Unit II: Thinking "outside the box" (4 weeks)
    Pygmalion and *Galatea*: Creative variation
    Petroski's *Design Paradigms*
    Assignments: Grammar, style, imitation exercises (5 points each), Quizzes & in-class exercises (10 points each), Discussion boards (10 pts. each), Peer-fellow meeting (15 pts. total), Paper #1 (5 pp. literary analysis, expansion & revision of discussion boards, Pass/No-Pass grade)

Unit III: Experimentation, Failure, & Redesign (8 weeks)
    Norton Critical Edition of *Frankenstein*
    Petroski's essays
    VisCenter research videos
    Assignments: Grammar, style, imitation exercises (5 points each), Quizzes & in-class exercises (10 points each), Discussion boards (10 pts. each), Peer-fellow meetings (20 pts. total), Draft/Peer Review session (30 pts.) Paper #2 (5 pp. analytic report, Pass/No-Pass grade), Paper #3 (5 pp. Collaborative storyboard, draft reviewed by consultant, Pass/No-Pass grade)

Comprehensive Review
    Final exam (25% of final course grade), Digital project & presentation (50 pts)

<u>Course Format</u>

This course is a variation of the traditional MWF course meeting pattern and employs several delivery formats (Small Group-Lecture-Online)

Small Group: Instead of a Monday class, you will meet once a week on Monday or Tuesday with a consultant
Lecture: Wednesdays
Online: Instead of a Friday class, there will be **online** assignments, which you must complete by Sunday @ midnight.

For Paper #1, you will be required to meet with a peer fellow for an individual consultation.

Every assignment you compose for this course will be stored in your engineering e-Portfolio, which College of Engineering faculty can access. Your engineering e-Portfolio documents your communication competence. You will update your engineering e-Portfolio with your senior design and other assignments as instructed in your other courses.

Learning Outcomes Associated with Inquiry in the Humanities

1. Demonstrate the ability to present and critically evaluate competing interpretations through analysis and argumentation in writing and orally.
2. Demonstrate the ability to distinguish among a few different schools and periods according to the varying approaches and viewpoints characterized therein.
3. Demonstrate the ability to identify the values and presuppositions that underlie the world-views of different cultures and different peoples over time as well as one's own culture. Students will therefore analyze and interpret works of literature.
4. Demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and in small group discussions.
5. Demonstrate the ability to conduct a sustained piece of analysis a work of literature, digital media, and a historical (technological) event. This analysis will make use of logical argument, coherent theses, and critical evidence. The analysis will demonstrate appropriate information literacy including
   - posing questions that shape an inquiry and identifying sources necessary for this purpose
   - getting and checking facts
   - getting overviews, opposing views, background information, context
   - recognizing and finding primary sources and distinguishing primary from secondary sources
   - identifying scholarly publications (monographs, articles, essays) locating them (library stacks, Internet, other libraries) citing them using the style in the *Guide*
   - assessing the value of sources

Learning Outcomes Associated with Technical Communication

1. Be able to describe the rhetorical functions of these basic report elements: transmittal letter, abstract or executive summary, introduction, literature review, design methodology, results, analysis, and conclusion.
2. Be able to demonstrate basic use of Storyboard skills.
3. Distinguish among tables, charts and graphs, and illustrations.
4. Be able to articulate that while there are common features, there is no standard format for engineering reports. Understand there is a range of genres for technical communication and be able to cite examples of variations. Be able to articulate how to select the most appropriate format for a sub-discipline or task.
5. Demonstrate the skill of analyzing audiences and conventions.

6. Learn heuristics for creative and rhetorical variation of genres and templates and employ such variation when appropriate and effective.
7. Articulate basic tools for ethical decision-making.
8. Demonstrate an awareness of what specialized resources the engineering library holds.
9. Know how to cite sources, using a general format.
10. Understand that citation systems or style sheets vary among the engineering sub-disciplines and among publication venues. Be able to describe how to find an appropriate style sheet.
11. Practice principles of clarity for visual design, oral presentations, and written prose. Eliminate "noise" in all these forms.
12. Demonstrate basic editing skills, including checks for *correctness, clarity, cleanness, and consistency.*
13. Demonstrate the ability to compose in teams.

Learning Outcomes Associated with The Graduation Writing Requirement
1. To pass the course, students must earn a grade of "C" or higher on ALL FORMAL assignments. Instructors can consider additional formal writing, writing other than the formal writing, or additional projects and assignments in the final grade computation. Thus, students can receive lower than a "C" as a final grade and still receive GWR credit.
2. Any major assignment that receives a D or below must be revised to reflect competency and resubmitted. Instructors may limit the number of revision attempts and set time restrictions on revisions.
3. At the discretion of the instructor, students who fail to achieve competency may receive an "I" (incomplete) grade, but in no case may a student whose writing fails to reach the level of "C" (competent) receive a passing grade in a course that satisfies the University Writing Requirement.

You must write three papers for this EGR 20| course:
  ➤ A 5 pp. literary analysis (expansion of discussion board assignments, reviewed by peer fellows)
  ➤ A 5 pp. analytic report on an invention (peer reviewed)
  ➤ A 5 pp. collaborative storyboard treatment (reviewed by small group consultant)

All of these assignments will be evaluated on a pass/no-pass basis. A paper that falls into the A, B, or C range will receive a grade of "pass." A paper that falls into the D or E range will receive a grade of "no pass." Exceptional papers and projects will receive the recognition of "high pass" in the e-Portfolio.

If any of your papers receive a grade of "no pass," you will receive one chance per paper to submit a successful revision. If the revised version still represents substandard work, you will receive a failing grade for the course.

If all three of your papers receive passing evaluations, your grade will be calculated based on the following:

    Quizzes (10 pts. each) 25%

Grammar & Style Exercises (10 pts. each)..............................25%
Final Exam...25%
All Other Assignments..25%

> Each assignment will be worth 5-50 points. Assignments include recitation of a poem (audio recording), the explication (screen capture), digital project based on storyboard, discussion boards, etc.

90-100% = A
80-89% = B
70-79% = C
60-69% = D
59% & below = E

Late Papers

Papers are due on the date and by the upload time noted. Late papers will be penalized as follows:

> Submitted within 24 hours of due date: 1/3 of a letter grade off your final course grade (e.g., A "B-" would become a "C+")
> Submitted within 72 hours of due date: 2/3 of a letter grade off your final course grade (a "B=" would become a "C")
> Submitted within a week of due date: 1 letter grade off your final course grade
> I will not accept work that is more than one week late, unless you have a very compelling (and documented) excuse.

Make-up work

> It is your responsibility to inform me of your absence and to supply documentation. In the case of an excused absence (see S.R. 5.2.4.2), you will be able to arrange a different due date for papers or digital assignment. You would also be permitted to reschedule the final exam. For your part of a group project, I would provide an individual assignment as a substitute so you don't inconvenience group members. In the case of exercises & quizzes, I will drop any zero grades entered once I have seen documentation. Because absences require verification of a documented excuse, you must set up an appointment to see me. I do not accept excuses via email.

Plagiarism

Part II of *Student Rights and Responsibilities* (6.3.1; online at http://www.uky.edu/StudentAffairs/Code/part2.html) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self–expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate

acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Plagiarism also includes making simple changes while leaving the organization, content and phraseology intact. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

Assessment
You must submit an ungraded print copy of your second paper. This paper should contain only your **student id number** (NOT SOCIAL!) listed at the top of the page. All other identifying information (student name, instructor name, course and section number, etc) should be removed. The student id or billing number is located on the right hand corner of the student ID card..

16-week SEMESTER

Monday Small Groups	Tuesday	Wednesday Lecture	Thursday	Friday Online
Week 0 **August**		25 **Classes Begin** Introduction to the concept of genre		Diagnostic
30 Week 1 Syllabus Review Shakespeare's *Sonnets* *Guide* Ch. 1-3		September 1 Shakespeare's *Sonnets* Writing about Literature In-class Exercise (10 pts)		Exercises: 20 most common errors/Style (5 pts.) Discussion board: Writing as a scientist, writing as an artist Petroski essay (brainstorm 10 inventions)
6 Week 2 LABOR DAY		8 Sonnet Explication Screen-capture exercise In-class Exercise (10 pts)		Exercises: 20 most common errors/Style (5 pts.) Draft explication, screen-capture exercise
13 Week 3 *Sonnets* Rev. draft of screen-capture (5 pts)		15 *Sonnets* In-class Exercise (10 pts) Effective Visuals		Exercises: 20 most common errors/Style (5 pts.) Sonnet Explication (25 pts.)
20		22		Exercises: 20 most

Week 4 Pygmalion Myth Slides (5 pts.) Setup audio recording		Quiz: Shaw *Pygmalion* (10 pts.)		common errors/Style (5 pts.) Recitation of sonnet (audio rec., 25 pts.)
27 Week 5 Intro to Paper #1 Schedule meeting with peer fellows (15 pts.) Short essay quiz: Shaw *Pygmalion* (10 pts.)		29 Quiz: Shaw *Pygmalion* (10 pts)		Exercises: 20 most common errors/Style (5 pts.) Discussion boards: *Pygmalion* (10 pts.)
October 4 Week 6 Short essay quiz: Powers, *Galatea 2.2* (10 pts.)		6 Quiz Powers, *Galatea 2.2*		Exercises: 20 most common errors/Style (5 pts.) Discussion boards: Intro to Richard Powers (10 pts)
11 Week 7 Quiz Powers, *Galatea 2.2* (10 pts.)		13 Quiz Powers, *Galatea 2.2* (10 pts.)		Exercises: 20 most common errors/Style (5 pts.) Discussion boards: *Galatea 2.2* (10 pts.)
18 Week 8 **MIDTERM** Short essay quiz: *Frankenstein* (10 pts.)		20 Quiz: *Frankenstein* (10 pts.)		Exercises: 20 most common errors/Style (5 pts.) **PAPER 1 DUE**
25		27		Exercises: 20 most

Week 9 Short essay quiz: *Frankenstein* (10 pts.)		Quiz: Frankenstein scholarship (10 pts.)		common errors/Style (5 pts.) Discussion Boards: *Frankenstein* scholarship (10 pts.)
November 1 Week 10 Assign Paper #2		3 **TOPICS DUE FOR PAPER #2** Quiz: Guide Ch. 1 & 3, Ch. 8 (10 pts.) (Engineering Library)		Exercises: 20 most common errors/Style (5 pts.) Post Working Bibliography (10 pts.)
8 Week 11 Quiz: *Guide* Ch. 6 Google Docs & other collaborative writing tools (10 pts.)		10 Paper 2 Drafts Due (15 pts.) Peer Review (15 pts.)		Exercises: 20 most common errors/Style (5 pts.) Post revision plan (5 pts.)
15 Week 12 Assign Paper #3 Principles of Storyboarding **PAPER 2 DUE**		17 Quiz: *Guide* Ch. 4-5 (10 pts.) Guest Speaker		Exercises: 20 most common errors/Style (5 pts.) Discussion Boards: Petroski (10 pts.)
22 Week 13 Schedule meetings with peer fellows (drafts due 24 hours before meeting)		24 THANKSGIVING HOLIDAY		THANKSGIVING HOLIDAY
29		December 1		

Week 14 Quiz: Ch. 7 Graphics (10 pts.) Examples, Effective Visuals (10 pts.)		Vis/Center (10 pts.)		Work on Storyboards
6 **Dead Week** Quiz*: Guide*, Ch. 11, Ethics, (10 pts.) Review of Storyboard Draft (15 pts.)		**8** Quiz: *Guide*, Ch. 10 Career writing (10 pts.) Visit from Dept. Chairs & review of the rubric Career Center Visit		Study for final and work on Paper #3
Final Exam, Digital project, including **PAPER THREE DUE**				

Narrative for EGR 201: Literature, Technology, and Culture

How the Course Will Address the General Education and Course Template Learning Outcomes

This course explicitly addresses students developing communication and critical thinking skills.

1)   Demonstrate the ability to present and critically evaluate competing interpretations through analysis and argumentation in writing and orally.
   ➤ Students will demonstrate this ability through informal discussion board activity and through a traditional 5-page literary analysis.

2)   Demonstrate the ability to distinguish among a few different ~~artistic,~~ literary, ~~philosophical, religious, linguistic, and historical~~ schools and periods according to the varying approaches and viewpoints characterized therein.
   ➤ Students will demonstrate this outcome through quizzes and exam questions based on critical editions of Shakespeare's sonnets, Mary Shelley's *Frankenstein*, and Shaw's *Pygmalion*. These critical editions contain both the text and various scholarly interpretative essays.

3)   Demonstrate the ability to identify the values and presuppositions that underlie the world-views of different cultures and different peoples over time as well as one's own culture. Students will therefore analyze and interpret ~~at least one of the following:~~ works ~~of art,~~ literature, ~~folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research.~~
   ➤ Students will demonstrate this outcome through quizzes and exam questions based on Shaw's *Pygmalion* and Powers' *Galatea 2.2*. Both texts invite questions of what it means to "write over" or "speak over" another individual, class, or culture.
   ➤ Students will also demonstrate this learning outcome through study of belletristic essays by Henry Petroski, which focuses on engineering as a human (and flawed) effort, in historical and social context. Rather than create narratives of heroic scientific achievement, Petroski narrates a history based on spectacular failures, some scientific, some cultural, some personal.

4)   Demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations and in classroom discussions.
   ➤ Students will learn how to read texts by focusing on variations of generic conventions (sonnets, myths, plots, templates).
   ➤ Students will demonstrate knowledge of disciplinary schools (close reading; reading for gender, race, and class; basic narrative theory) through a one literary analysis and a formal comprehensive exam

5)   Demonstrate the ability to conduct a sustained piece of analysis of some work of ~~art,~~ literature, ~~folklore (or popular culture), film (or other~~ digital media~~), philosophy, religion, language system, or~~ and historical technological event ~~or existing historical narrative that~~ This analysis makes use of logical argument, coherent theses, and evidence

of that discipline, with use of library sources when applicable. The student's analysis should demonstrate appropriate information literacy in a particular discipline of the humanities, which, depending on the nature of the assignment might include, for example:
- posing questions that shape an inquiry and identify sources necessary for this purpose
- getting and checking facts
- getting overviews, opposing views, background information, context
- recognizing and finding primary sources and distinguish primary from secondary sources
- identifying scholarly publications (monographs, articles, essays) locating them (library stacks, Internet, other libraries) citing them (MLA, Chicago styles)
- assessing the value of sources

- Using Petroski's work as heuristic, students will compose a 5 pp. report, a 5 pp. storyboard (script), and a digital project that presents a scientific discovery/event in its cultural context, focusing both on the event itself and how it has been constructed in history, the media, or in literature.

ACTIVE LEARNING ACTIVITIES FOR STUDENTS
- Written papers
- Audio recording
- Screen capture exercise
- Presentations, including digital
- Digital project (video or web)

EMBEDDED ARTIFACTS FOR ASSESSMENT:

Every assignment you compose for this course will be stored in an engineering e-Portfolio, which College of Engineering faculty can access. The engineering e-Portfolio documents students' communication competence. Students will update the engineering e-Portfolio with senior design materials and other assignments as instructed in other engineering courses.