

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from Class Search/Course Catalog.

College/School	(Select One)	Department/School	School for the Future of Innovation in Society
Prefix: FIS	Number: 394	Title: Communicating Science & Technology	Units: 3

Course description:

Students will explore and innovate the ways in which we communicate complex information to a general audience, an interested public and to our colleagues in a multitude of ways. We begin by defining communication and investigating its possible futures. The course is structured around an applied cumulative project so that students walk away with a portfolio of products—a podcast, a news story, a YouTube video and a 30-second pitch about a story that matters to them. This course will benefit students that have a need to communicate complex, specialized information to a broad audience.

The course schedule is designed for self-motivated individuals, with high intensity leading to high productivity. The readings are paired with fun and exciting real world exercises that will challenge your assumptions while allowing you a space for reflection as you practice your skills and hone your techniques.

Is this a cross-listed course?	Yes	If yes, please identify course(s):	SST394:92741
Is this a shared course?	No	If so, list all academic units offering this course:	

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? No

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. Chair/Director Initials

Requested designation: Literacy and Critical Inquiry–L **Mandatory Review:** (Required)

Note- a separate proposal is required for each designation.

Eligibility: Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
- Criteria checklist for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Michael L. Zirulnik E-mail Michael.Zirulnik@asu.edu Phone 480-965-0077

Department Chair/Director approval: (Required)

Chair/Director name (Typed): David H. Guston Date: 9-29-17

Chair/Director (Signature): 

FIS394:88568/SST394:92714 Communicating Science & Technology

Fall, 2017

Meeting Times: August 17 – December 1
Tuesday/Thursday, 15:00 – 16:15 – WGHL L1-14

COURSE SYLLABUS

Instructor: Michael L. Zirulnik, Ph.D.
Dept: School for the Future of Innovation in Society
Office Hrs: By appointment
Phone: 480-965-0077
Email: Michael.Zirulnik@asu.edu

*Course Description

Students will explore and innovate the ways in which we communicate complex information to a general audience, an interested public and to our colleagues in a multitude of ways. We begin by defining communication and investigating its possible futures. The course is structured around an applied cumulative project so that students walk away with a portfolio of products—a podcast, a news story, a YouTube video and a 30-second pitch about a story that matters to them. This course will benefit students that have a need to communicate complex, specialized information to a broad audience.

The course schedule is designed for self-motivated individuals, with high intensity leading to high productivity. The readings are paired with fun and exciting *real world* exercises that will challenge student's assumptions while allowing a space for reflection as students practice their skills and hone their techniques.

*Prerequisite: ENG 101, ENG 105 or ENG 107

Course Objectives

1. Describe the process of science communication in terms of models, and principles.
2. Explain basic theoretical constructs in communication, and apply them to communicating science.
3. Explain science communication's legacy and history.
4. Identify, and describe the purposes, elements, risks, and impact of science communication.
5. Identify, and describe the influences of attitudes, beliefs, and values on science communication.
6. Demonstrate the ability to explain differences between story, and information.
7. Demonstrate understanding of, and an ability to construct a narrative nonfiction story.
8. Demonstrate understanding of, and ability to construct and produce a podcast that communicates science through story.
9. Demonstrate understanding of, and ability to construct, and produce a video/digital short that communicates science through story.
10. Demonstrated understanding of, and ability to develop, market, and deliver public programming that communicates science in a face-to-face public setting.
11. Assess limitations, and strengths of media platforms in communicating story effectively.
12. Explain the impact of technology on communicating story effectively.

Required Material

Bowater, L., & Yeoman, K. (2013). *Science communication: A practical guide for scientists*. Oxford, UK: Wiley-Blackwell.

Skloot, R. (2010). *The immortal life of Henrietta Lacks*. New York, NY: Broadway Books.

Zirulnik, M., Gutkind, L., & Guston, D. H. (Eds.). (2015). *The rightful place of science: Creative nonfiction*. Tempe, AZ: Consortium for Science, Policy and Outcomes.

Recommended Reading

Gutkind, L. (2012). *You can't make this stuff up: The complete guide to writing creative nonfiction—from memoir to literary journalism and everything in between*. Boston, MA: Da Capo Press.

Course Requirements

Readings

Students are responsible for all assigned reading materials, and should come to class prepared to discuss the materials, and answer questions related to the readings. See course schedule for assigned readings.

Assignments

The assignments are designed to give students an opportunity to develop a better understanding of the material covered in the readings, and lectures, and to improve their understanding of the theories, and practices of science communication. Due dates are noted on the course schedule. General assignment requirements are noted below:

Assignment 1a

C3

Narrative—1st Draft (5%)

Using feedback from your story pitch slam, narrative deconstruction workshops, and having honed your story thesis in a one-to-one drafting session with your instructor over a three-week drafting and outlining period, craft a 1,000-word creative nonfiction (CNF) narrative that communicates your science and/or technology story to an interested general audience in a compelling, informative and entertaining manner. Employ the literary devices of good CNF such as intimate detail, thick description, and dialogue. Focus on crafting scenes—SHOW don't tell.

C4

C3

Assignment 1b

Narrative—2nd Draft (5%)

After reviewing detailed feedback from your instructor on assignment 1a, revise your narrative to reflect the feedback and suggestions. Additionally, begin to weave in additional details, quotes from interviews you've conducted since draft 1a, etc. Work to craft scene over information. Using *the yellow test*, strive to craft a revised narrative that can achieve a 60% to 70% yellowing.

C4

C3

Assignment 1c

Narrative—Final Draft (10%)

Using detailed instructor feedback from draft 1b, hone the text. Revise for consistency and clarity to achieve a compelling storyline. To achieve the goals of this assignment, the story must be narrow and deep. If depth remains a challenge, continue to collect data using primary and secondary research methods addressed in class.

C4

C3

Assignment 2

Podcast (20%)

With feedback from assignment 1c as your guide and story focus, continue to gather data, conduct interviews, craft and construct scene and seek out intimate details of your story's focus that will make it compelling and interesting while simultaneously informing listeners. Craft a podcasting plan along with script writing for the narrated tracks you intend to layer in to the produced 2 to 4-minute version of your podcast. Transcribed, the podcast should be roughly 2 to 3 pages in length, or 1,000 words.

C4

C3

Assignment 3*YouTube Video (20%)*

Reflecting on the challenges of crafting scene and conveying imagery through spoken word and previously, through written word, revise your work to craft a 2 to 5-minute YouTube video that will share your narrative story with viewers in a cohesive and compelling manner. Storyboarding and screenwriting will be necessary to execute on this challenge.

C3

Final Project (20%)

In this final phase of communicating science and technology to various targeted readers, listeners and viewers, craft a participatory activity that engages the public in a storytelling event. The activity must meet the parameters outlined in class and follow the general guidelines of best practices identified in chapter 6 of the class textbook, *Communicating Science...*

Participation (20%)

Participation score is defined, and assessed by attendance, interaction in the classroom environment, and submission of tasks assigned in class, and online—e.g. storyboard drafts. You are expected to participate in all class discussion. Participation in class discussions requires reading the course material, and responding to other people's comments. You should be prepared to share your own independent response to the discussion topics. This must be informed participation, which means you must do the reading.

Examination

No formal examination will be given in the course.

Course Policies**Attendance**

Attendance in this course is expected, as is punctuality. Consistent tardiness will be penalized at the discretion of the instructor. Poor attendance will result in penalties to your final grade, and may result in the student being withdrawn from the class.

Written Work

1. Written work must be typed.
2. Written work must be stapled.
3. Always keep a photocopy (or digital copy) of all assignments turned in. If an assignment is lost, regardless of fault, it will be your responsibility to provide a second copy.
4. Assignments are due at the beginning of the class period on the assigned date.

Late Assignments: Failure to submit a written assignment on the date and by the time assigned **in the correct format** will result in the immediate lowering of your grade one complete letter grade. Submitting your assignments in the wrong format is not a reason or excuse to avoid the late penalty—your assignment is late until you submit it properly to the instructor. Additional penalties of one letter grade per calendar day will be imposed on late assignments. Assignments will not be accepted more than 3 calendar days past the due date.

Students are expected to assume responsibility for their own actions. It is nobody else's fault but your own if you wait until the last minute to work on an assignment, if e-mail systems are down, or you don't follow prescribed requirements. Take responsibility for your own behaviors, assignments, and problems in the course. All deadlines posted are **non-negotiable**, so please plan your work for this course accordingly.

Evaluation Methods

Your final grade will be based on the work you do as an individual. The course calls for a high degree of participation, making regular attendance essential.

C1	Individual Assignments	80%
	<i>Assignment 1a</i>	
	Narrative—1 st Draft	5%
	<i>Assignment 1b</i>	
C1	Narrative—2 nd Draft	5%
	<i>Assignment 1c</i>	
C1	Narrative—Final Draft	10%
	<i>Assignment 2</i>	
	Podcast	20%
C3	<i>Assignment 3</i>	
	Video	20%
	<i>Final Project</i>	20%
C4	*Participation	20%

The podcast, and video assignments require students to work with material from the final narrative draft to develop scripts, and storyboards in order to create a podcast and then a video narrative. There is considerable time spent on revising and editing each production to tell the story in a compelling, informative and ethical manner.

**Participation score is defined, and assessed by attendance, interaction in the classroom environment, and submission of tasks assigned in class, and online—e.g. storyboard drafts.*

Additional Course and University Policies

Syllabus

Students are responsible for understanding, and adhering to the material presented in this syllabus.

Email Communications: All email communication for this class will be done through your ASU email account. You should be in the habit of checking your ASU email regularly as you will not only receive important information about your class(es), but other important university updates and information. You are solely responsible for reading and responding if necessary to any information communicated via email. For help with your email go to:

http://help.asu.edu/sims/selfhelp/SelfHelpHome.seam?dept_pk=822 and file a help desk ticket by clicking on "My Help Center."

Drop and Add Dates/Withdrawals: Please refer to the academic calendar on the deadlines to drop/withdraw from this course. Consult with your advisor and notify your instructor if you are going to drop/withdraw this course. If you are considering a withdrawal, review the following policies: Withdrawal from Classes, Medical/Compassionate Withdrawal.

Incompletes: A mark of "I" (incomplete) can be given by the instructor when you are otherwise doing acceptable work but are unable to complete the course because of illness or other conditions beyond your control. You are required to arrange with the instructor for the completion of the course requirements. The arrangement must be recorded using the form at <http://students.asu.edu/forms/incomplete-grade-request>. Students should be proactive and discuss this with their instructor and TA before the end of the semester. Students who do not complete this form before the end of the semester cannot be given an incomplete and will be awarded a grade based on the work they have completed.

Grade Appeals: ASU has formal and informal channels to appeal a grade. If you wish to appeal any grading decisions, please see: <http://catalog.asu.edu/appeal>.

Student Standards: Students are required to read and act in accordance with university and Arizona Board of Regents policies, including: The ABOR Code of Conduct: Arizona Board of Regents Policies 5-301 through 5-308: <https://www.azregents.edu/board-committees/policy-manual>.

Academic Integrity: Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>.

If you fail to meet the standards of academic integrity in any of the criteria listed on the university policy website, sanctions will be imposed by the instructor, school, and/or dean. Academic dishonesty includes borrowing ideas without proper citation, copying others' work (including information posted on the internet), and failing to turn in your own work for group projects. Please be aware that if you follow an argument closely, even if it is not directly quoted, you must provide a citation to the publication, including the author, date, and page number. If you directly quote a source, you must use quotation marks and provide the same sort of citation for each quoted sentence or phrase. You may discuss assignments with other students, however, all writing that you turn in must be done independently. If you have any doubt about whether the form of cooperation you contemplate is acceptable, ask the instructor in advance of turning in an assignment. Turning in an assignment (all or in part) that you completed for a previous class is considered self-plagiarism and falls under these guidelines. Any infractions of self-plagiarism are subject to the same penalties as copying someone else's work without proper citations. Students who have taken this class previously and would like to use the work from previous assignments should contact the instructor for permission to do so.

Prohibition of Commercial Note Taking Services: In accordance with ACD 304-06 Commercial Note Taking Services, written permission must be secured from the official instructor of the class in order to sell the instructor's oral communication in the form of notes. Notes must have the note taker's name as well as the instructor's name, the course number, and the date.

Student Support and Disability Accommodations: In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act of 1990, professional disability specialists and support staff at the Disability Resource Center (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities. Qualified students with disabilities may be eligible to receive academic support services and accommodations. Eligibility is based on qualifying disability documentation and assessment of individual need. Students who believe they have a current and essential need for disability accommodations are responsible for requesting accommodations and providing qualifying documentation to the DRC. Every effort is made to provide reasonable accommodations for qualified students with disabilities. Qualified students who wish to request an accommodation for a disability should contact their campus DRC at: <http://www.asu.edu/studentaffairs/ed/drc/>. If you are a student in need of special arrangements we will do all we can to help, based on the recommendations of these services. For the sake of equity for all students, we cannot make any accommodations without formal guidance from these services.

Professionalism in the Classroom: While learning happens throughout ASU, the classroom is a particularly important focal point. Students are asked to contribute to a collegial atmosphere where ideas can be exchanged, discussed, and debated freely by avoiding disruptions through their own behavior and the distractions of their technology. Disruptive,

threatening or violent behavior will be dealt with according to the policies in the Student Services Manual, SSM 104–02. Students wishing to record lectures electronically must first get permission from the instructor.

It is impossible to learn from your fellow students when you or they are not there. As such, attendance is required in this course. Should you have to miss a class, contact your instructor as far in advance as possible. Depending on the nature of the absence the instructor may elect to deduct points from your overall grade. Absences can be excused for religious observances or practices that are in accord with ACD 304–04 or university sanctioned events/activities that are in accord with ACD 304–02.

Sexual Violence and Harassment: Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/>.

Campus Resources: As an ASU student you have access to many resources on campus. This includes tutoring, academic success coaching, counseling services, financial aid, disability resources, career and internship help and many opportunities to get involved in student clubs and organizations.

Tutoring: <https://tutoring.asu.edu/tutoring>

Counseling Services: <http://students.asu.edu/counseling>

Financial Aid: <http://students.asu.edu/financialaid>

Major/Career Exploration: <https://cls.asu.edu/majorexploration>

Career Services: <http://students.asu.edu/career>

Student Organizations: <http://www.asu.edu/studentaffairs/mu/clubs/>

COURSE SCHEDULE*

NOTE: READINGS AND ASSIGNMENTS ARE DUE THE DAY LISTED.

	DATE	TOPIC/THEME	READING(S)	ASSIGNMENT(S)
W1	August 17	Orientation; Basic Perspectives		
Part I: Science Communication...What it's All About				
W2	August 22	An Overview...	SC/Ch. 1	
W2	August 24	Sci. Comm. & the Public	SC/Ch. 2 & Ch. 3	
W3	August 29	Comm., Learning & Writing	Ch. 4	
Part II: Finding a Focus, Selecting the Story				
W3	August 31	Start with the Target (listener, reader, viewer)! / Finding the Story	SC/Ch. 6, pp.121-136 & Video	
W4	September 5	Workshop: Story Pitch Session	C4	Bring top 3 story ideas to class.
W4	September 7	Workshop: Story Pitch Session (cont'd)	C4	Bring top 3 story ideas to class.
Part III: Writing the Story...Creative Nonfiction				
W5	September 12	Defining Narrative	HL & TWP Online	
W5	September 14	Workshop: Deconstructing Narrative	HL, TWP Online & NYT Article— <i>The Yellow Test</i>	C4
W6	September 19	Workshop: Crafting the Narrative	HL & TWP Book	
W6	September 21	Workshop: Revising the Narrative	Handout	Assignment 1a DUE (Draft 1) C4
Part IV: Producing the Podcast				
W7	September 26	Introduction to Podcasting	Download free version of SpareMin app.	
W7	September 28	Intro. to Podcasting Continued & Workshop: Conducting the Interview	Listen to assigned podcasts: StoryCorps, On Being...	Assignment 1b DUE (Draft 2) C4
W8	October 3	Audio Session/Listening Session	Assigned Podcast	

W8	October 5	Scavenger Hunt: Seeking Out Audio & Video Production Resources on Campus		Assignment 1c DUE (Final Draft) C4
W9	October 10	FALL BREAK		
Part V: Producing the Video				
W9	October 12	Introduction to Video Production	Watch Assigned Videos	
W10	October 17	Video Production Options & Techniques	Watch Assigned Videos	Assignment 2 DUE
W10	October 19	Workshop: Scripting	Script Revision Review	C4
W11	October 24	Workshop: Storyboarding	Handout	
W11	October 26	Workshop: Storyboarding Cont'd.		C4
W12	October 31	Workshop: Video Pitch Session	Watch Assigned Pitch Videos	C4
W12	November 2	Workshop: Video Pitch Session		C4
W13	November 7	Workshop: Video Shoot Review		
W13	November 9	Workshop: Recording Day		
W14	November 14	Final Edits in Lab		
W14	November 16	Public Events, Outreach & Marketing	SC/Ch. 6, pp.136-164	Assignment 3 DUE C4
W15	November 21	Workshop: Communicating Sci. & Tech. in Person		C4
W15	November 23	THANKSGIVING HOLIDAY		
Part VI: Preparing the Face-to-Face Experience				
W16	November 28	Fieldtrip to NPR Affiliate		
W16	November 30	Final Meeting & Evaluation		
-----	December 1	FINAL EXAM		Final Project— Event Launch!

* The schedule is subject to change at the discretion of the instructor.

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA		
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:		
YES	NO	Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p> <p style="text-align: right;">YES</p>
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p>C-1</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p> <p style="text-align: right;">YES</p>
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p>C-2</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p> <p style="text-align: right;">YES</p>
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p>C-3</p>		

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i>	YES
1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 20px auto; width: 80%;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</div> C-4			

Course Prefix	Number	Title	General Studies Designation
FIS	364	Communicating Science & Technology	L

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
C1	The course is founded upon an initial writing assignment that is preceded with workshops on how to find a story, and how to pitch a story idea. Students receive instructor and student feedback. Workshops and associated at-home assignments comprise a portion of the participation grade. The first written assignment with three graded drafts becomes the student's narrative focus for the duration of the semester.	Syllabus (page 4) Three writing/revision assignments are worth 20% of the course grade (draft 1=5%; draft 2=5%; draft 3=10%). Students are encouraged to continue editing the final draft throughout the course as they gather more data for the subsequent assignments: Podcasting (20%) and the video production assignment (20%) comprise another large segment of the grade. The podcast and video assignments require significant writing and editing skills as students plan, storyboard and engage in script writing in an effort to construct a podcast and a video production. A portion of the participation grade--roughly half (10%)--is comprised of revision and editing homework students bring to class for participation credit, and to use in workshop sessions. Collectively, 70% of the course grade is dependent upon writing assignments.
C2	Students must gather, interpret and evaluate evidence while working to edit material appropriate to share with an interested general audience on a topic that directly addresses developments or considerations in the vast realm of the science and technology sectors. This includes primary research (interviewing, shadowing, experiential participation...), secondary research (reading and evaluating scholastic articles, popular press and trade publications, video, and audio productions), and the reflection and critical analysis of this data to determine its validity, relevance, and level of usefulness to tell a compelling and informative creative nonfiction story in written, audio, video and live, performative formats.	Syllabus (page 1) Narrative draft 1a, 1b & 1c: Students write a creative nonfiction narrative focused on a science and technology story they previously pitched and workshoped in class. Examples of stories include: emerging markets of personal injury/death insurance for space tourists; the end of food--and culture? as food technology replaces the need to chew; Tuna eat plastic trash, people eat tuna--people eat toxic plastic--implications for health outcomes connected to sustainability initiatives; Altered movie experiences--audience driven outcomes on screen. The revised, final narrative leads students to subsequent assignments that requires them to use the data and information they gathered in the initial writing assignments to craft a 2 to 4-minute podcast that tells their original story (assignment 1), adapted for a listening audience. Students will engage in script writing and a written audio production plan. That product outcome is then revised for an audio/visual storytelling product outcome--a 2 to 5-minute YouTube video. Students will engage in storyboarding and screenwriting to execute on this challenge. This assignment is then followed by crafting an experience appropriate to share the same information in a format appropriate for a live event. The exercise of

		<p>adapting a single-story thesis for multiple media formats, and likely, varying audiences, pushes students to think critically and reflect on word choice, imagery, and the strengths and weaknesses of various media platforms. It also pushes students to grapple with the ways in which to share information given communicative limitations of various platforms. Working to overcome those limitations with literary, auditory and visual devices for each platform, student's assumptions and opinions continue to be challenged so that their writing is ethical, thoughtful reportage crafted in the style of creative nonfiction. Throughout the experience, opinion and simple reflection are constantly challenged by the instructor, external reviewers/readers, listeners and viewers the students are required to have review their products during the revision process so they may hone their stories. This rigor continues in the classroom during workshopping sessions.</p>
<p>C3</p>	<p>The writing assignments are the foundation of the course. The original story is first crafted as a written narrative and then revisited to craft a podcast, YouTube video and a live performative event. Each requires substantial depth of inquiry, quality writing and production, and a quantifiable number (4) of product outcomes.</p>	<p>Syllabus (page 2, 3 & 4)</p> <p>Writing assignments 1a, 1b, and 1c require substantial research, analysis, and synthesis of primary and secondary research data to craft a compelling and informative creative nonfiction narrative. The assignments also require students to read, learn about and practice the art of writing in the creative nonfiction genre. The first set of assignments is a 1,000+ word nonfiction narrative. Assignment 2 requires planning and story layout with some scene scripting. Assignment 3 requires storyboarding and script writing. The final assignment is a live public event that will engage students in public interaction and speaking activities.</p>
<p>C4</p>	<p>The writing and speaking assignments are reviewed in group sessions in class in a multitude of workshopping events in the spirit and format of the Iowa Writers' Workshop (U. of Iowa). The instructor also provides substantive feedback on drafts and revisions discussed with students in preconference meetings outside of class and via the track changes feature in MS Word.</p>	<p>Syllabus & Course Schedule (page 2, 4 & 7)</p> <p>WEEK 6: Assignment 1a reviewed by instructor and substantive feedback provided via track changes in MS Word. WEEK 7: Assignment 1b reviewed by instructor with additional guidance and feedback provided by instructor. WEEK 8: Assignment 1c, instructor provides feedback on final draft and how it may be extended to support subsequent assignments. Assignment 2 and 3 are supported in workshops (WEEK 10) and one-to-one conferences with students as they storyboard, script, edit and produce (WEEKS 11 & 12) final products. WEEK 15: The final assignment is built upon student input and design with the instructor providing feedback and guidance prior to the live event in the form of group and one-to-one coaching sessions on public speaking, presentation style and effective engagement with public audiences.</p>

VIOLA



Science Communication

A PRACTICAL GUIDE FOR SCIENTISTS

Laura Bowater • Kay Yeoman

 WILEY-BLACKWELL

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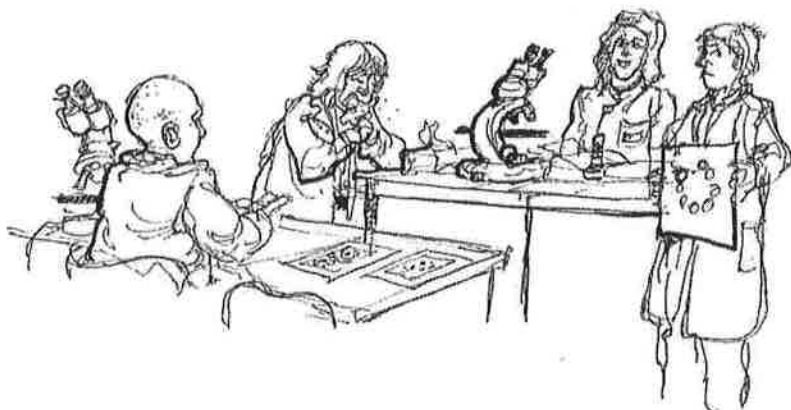
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Visit the website for:

- Figures and tables from the book
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"I couldn't put the book down." —*Entertainment Weekly*

#1 New York Times Bestseller



The Immortal Life of Henrietta Lacks



Doctors took her cells without asking. Those cells never died. They launched a medical revolution and a multimillion-dollar industry.

More than twenty years later, her children found out. Their lives would never be the same.

Rebecca Skloot

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Few Words About This Book

This is a work of nonfiction. No names have been changed, no characters invented, no events fabricated. While writing this book, I conducted more than a thousand hours of interviews with family and friends of Henrietta Lacks, as well as with lawyers, ethicists, scientists, and journalists who've written about the Lacks family. I also relied on extensive archival photos and documents, scientific and historical research, and the personal journals of Henrietta's daughter, Deborah Lacks.

I've done my best to capture the language with which each person spoke and wrote: dialogue appears in native dialects; passages from diaries and other personal writings are quoted exactly as written. As one of Henrietta's relatives said to me, "If you pretty up how people spoke and change the things they said, that's dishonest. It's taking away their lives, their experiences, and their selves." In many places I've adopted the words interviewees used to describe their worlds and experiences. In doing so, I've used the language of their times and backgrounds, including words such as *colored*. Members of the Lacks family often referred to Johns Hopkins as "John Hopkin," and I've



THE RIGHTFUL
PLACE OF SCIENCE:

**CREATIVE
NONFICTION**

EDITED BY

Michael L. Zirulnik, Lee Gurkind, and David Guston



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2 Making Stories Visible
Adam Briggie and Meera Lee Sethi

3 Paying for Perennialism
Sarah Wheichel and Elizabeth Popp Berman

4 The Little Reactor that Could?
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Gwen Ottlinger with Rachel Zurer

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