

# ENGL 1102: English Composition II

## Digital Storytelling at Georgia Tech

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Sections: B3, E2, D4  
Semester: Fall 2026 / Credits: 3

*Note: This syllabus may be modified as the semester progresses to meet course outcomes and address the needs of members of the class.*

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### Course Description & Theme

A composition course that develops writing skills beyond the levels of proficiency required by ENGL 1101, that emphasizes interpretation and evaluation, and that incorporates a variety of more advanced research methods. Develops communication skills in networked electronic environments, emphasizes interpretation and evaluation of cultural texts, and incorporates research methods in print and on the Internet.

In this section of the course, we will focus closely on modes of storytelling as we conduct research in the university archives to collaboratively create and publish multimodal digital stories related to Georgia Tech. We will develop strategic processes for engaging with various media and will create artifacts in multiple WOVEN modes (written, oral, visual, electronic, and nonverbal), challenging ourselves to become more adept consumers and producers of the stories that surround us every day.

### Required Course Materials

ENGL 1102 uses two required texts:

- Writer/Designer, available for purchase through *The Bedford Bookshelf\**
- The WOVENText Open Educational Resources, freely available at [woventext.lmc.gatech.edu](http://woventext.lmc.gatech.edu).

All other readings will be freely available and will be linked and/or uploaded to Canvas.

### ENGL 1102 Core IMPACTS Statement

This is a Core IMPACTS course that is part of the Writing area. Core IMPACTS refers to the core curriculum, which provides students with essential knowledge in foundational academic areas. This course will help master course content, and support students' broad academic and career goals. This course should direct students toward a broad Orienting Question:

- How do I write effectively in different contexts?

Completion of this course should enable students to meet the following Learning Outcomes:

- Students will communicate effectively in writing, demonstrating clear organization and structure, using appropriate grammar and writing conventions.
- Students will appropriately acknowledge the use of materials from original sources.
- Students will adapt their written communications to purpose and audience.
- Students will analyze and draw informed inferences from written texts.

Course content, activities and exercises in this course should help students develop the following Career-Ready Competencies:

- Critical Thinking
- Information Literacy
- Persuasion

## Learning Outcomes

CATEGORY	LEARNING OUTCOMES
<p>Rhetorical Knowledge</p> <p>Rhetorical knowledge focuses on the available means of persuasion, considering factors such as context, audience, purpose, genre, medium, and conventions.</p>	<p>Use with purpose key rhetorical concepts through analyzing and composing a variety of multimodal (written, oral, visual, electronic, and nonverbal—WOVEN) artifacts. These concepts include:</p> <ul style="list-style-type: none"> <li>● Rhetorical situation: purpose, audience, context</li> <li>● Argumentation in multiple modes</li> <li>● Genre</li> <li>● Affordances of mode, medium, technology</li> <li>● Multimodal synergy</li> </ul> <p>Gain experience reading/viewing/listening and composing in several genres to understand how genre conventions shape and are shaped by readers'/users' and writers'/designers' practices and purposes</p> <p>Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure</p> <p>Understand the social contexts of multimodal communication</p>
<p>Critical Thinking, Writing, and Composing</p> <p>Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, sources, situations, and texts.</p>	<p>Use composing and reading/viewing/listening for inquiry, learning, critical thinking, and communicating in various rhetorical contexts</p> <p>Interpret a diverse range of multimodal artifacts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay among multimodal elements, and to how these features function for different audiences and situations</p> <p>Conduct primary and secondary research, integrating expert sources and data into multimodal projects</p> <p>Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources</p>

<p><b>Processes</b></p> <p>Writers use multiple strategies, or composing processes, to conceptualize, develop, finalize, and distribute projects. Composing processes are recursive and adaptable in relation to different rhetorical situations.</p>	<p>Understand that multimodal composition is a process</p> <p>Develop a multimodal project through multiple stages</p> <p>Develop flexible strategies for multimodal composition, reviewing, collaborating, revising, production, and dissemination</p> <p>Use composing processes and tools as a means to discover and reconsider ideas</p> <p>Experience the collaborative and social aspects of multimodal composition processes</p> <p>Learn to give and to act on productive feedback to works in progress</p> <p>Reflect on the development of composing practices and how those practices influence the work students produce</p>
<p><b>Modes, Media, and Technology</b></p> <p>Composition occurs in multiple modes: Written, Oral, Visual, Electronic, and Nonverbal (WOVEN). Likewise, composition uses a range of technologies and media to develop and disseminate its messages.</p>	<p>Match the affordances of different modes and media to varying rhetorical situations</p> <p>Adapt composing processes for a variety of technologies and modalities</p> <p>Understand and use a variety of technologies to address a range of audiences</p>
<p><b>Knowledge of Conventions</b></p> <p>Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers' and writers' perceptions of correctness or appropriateness.</p>	<p>Understand why genre conventions for structure, design, tone, and mechanics vary</p> <p>Gain experience negotiating variations in genre conventions</p> <p>Learn common formats and/or design features for different genres of multimodal artifacts</p> <p>Practice applying citation conventions systematically in their own work</p>

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# Grades & Canvas

## Grade Distribution

90%–100% = A / 80 –89.9% = B / 70%–79.9% = C / 60%–69.9% = D / 59.9% and below = E

### Projects & Process Docs = 60%

- #0 = Common Video Assignment = 5%
- #1 = The Collaborative Close Reading = 5%
- #2 = The Pitch = 5%
- #3 = The Personal Narrative Gallery = 10%
- #4 = The Proposal = 15%
- #4.5 = The Digital Story = 20%

### Engagement & Reflection = 40%

- Participation Self-Assessments = 10%
- Weekly Journals = 15%
- Final Portfolio = 15%

*Note: Failure to complete any component of the course, including projects, assignments, and stages of projects or assignments, may result in failure of the course, as determined by the instructor of the course in consultation with the Director of the Writing and Communication Program.*

## Turning in Work

All assignments will be due on Canvas unless otherwise stated in the assignment description. Major projects will be accepted late, but will lose 10% per day if we haven't talked and agreed ahead of time on an extension. Please talk to me as soon as possible if you are getting behind on a major project so that we can get you back on track. I do give extensions, but you must notify me before the due date so that we can find a new due date that works.

## Grades on Canvas

All grades will be recorded on Canvas. Major projects will have comments and grade breakdowns you can access by clicking on the Canvas rubric. You can use this feedback to (1) better understand your grade on the current project and (2) consider ways to revise your upcoming project(s) given that each new project builds off all previous ones. I am always happy to discuss these comments in further detail during coffee hours and/or by appointment and to work with you to make a writing and revision plan for your upcoming project(s).

## Announcements on Canvas

We will rely on Canvas as our main mode of communication in between classes. I will send reminders, updates, and other notes via Canvas; be sure to check Canvas regularly for these and to check your notifications settings.

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## Project Descriptions

*See the assignment sheets and rubrics on Canvas for more details on each project's expectations.*

### #0 = The Common Video Assignment / Individual (5%)

Overview: You will create a short (60-90 second) video in which you will (1) introduce yourself and then (2) talk about a communication-related challenge you anticipate facing in our class and (3) how you might overcome it. You will want to use specific examples, like any good storyteller, and because the video is short, you'll want to pick your examples carefully. And finally, while you will pay most attention to your content, you'll also think carefully about design, or how you are putting your video together—are you going to record sitting in your room, walking around campus, dressed in a Buzz costume (jk don't do that—or maybe do? your call). This is a good time to think about the story you want to tell about yourself as a communicator and how you want to tell it in a low pressure, low stakes way—you can and should have fun with this.

Due Date: Sun. 8/30

### #1 = The Collaborative Close Reading / Group (5%)

Overview: You will work together with a small group in class to close read and annotate a poem from this semester's first Poetry@Tech visiting poet (part one). You will then co-author a paragraph that uses specific close reading examples to show how the poem connects to some larger theme, idea, or question (part two). This assignment asks us to get involved with our local campus community in a way that might be new to many of us *and* gives us our first opportunity to work on building our collaborative analysis and writing skills together in ways that will support our upcoming collaborative work for our Digital Stories.

Due Date: Wed. 9/16

### #2 = The Pitch / Group (5%)

Overview: For this project, you will work in the archives with a team to come up with an initial story idea using three archival artifacts that come together to tell a story. Your group will pitch your working idea in class and we will workshop the ideas as we move forward into more in-depth digital story research.

Due Date: Wed. 9/30

### #3 = The Personal Narrative Gallery / Individual (10%)

Overview: This individual project is a personal narrative that each of us will create in preparation for writing our Digital Stories later in the semester. You will draft your narrative and present it in a multimodal format of your choosing. You will add your narrative to our shared class gallery and we will collectively work to identify the elements of a compelling story.

Due Date: Wed. 10/14

### #4 = The Proposal / Group (15%)

Overview: This project is a proposal for your digital story that your digital story team will prepare together. Your digital story may pursue any aspect of GT that you think would be a unique and valuable addition to a local public audiences' understanding of the university and that you would like to publicly showcase in the Interactive Media Space next to Blue Donkey Coffee in the library.

Due Date: Fri. 10/30

### #4.5 = The Digital Story / Group (20%)

Overview: Using the proposal, the team will now launch into the actual execution phase and will build a digital story website to be publicly displayed on campus in the library's Interactive Media Space. The digital story will incorporate the primary and secondary sources from your proposal to help you tell the story your group wants to tell.

Due Date: Wed. 12/2

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## Engagement & Reflection

*See the assignment sheets and rubrics on Canvas for more details on each assignment's expectations.*

### Participation Self Assessments (10%)

We all benefit when you are willing to share your unique questions, thoughts, and ideas with us, which is why course engagement is a major part of your grade. This class also relies heavily on collaborative group work in

order to produce more exciting final projects, so participation is crucial for this reason as well—your teammates are relying on you to be here and be engaged.

Here is a specific list of ways you can engage fully in the class:

- Arrive on time, be engaged while here, don't pack up early!
- Ask and answer questions in class!
- Respond to each other's questions, ideas, and comments in class!
- Work productively on in-class individual and group activities and projects!

Because participation often occurs just as much behind the scenes as well as in the more traditionally "obvious" front-of-stage ways, your participation and engagement will be self-assessed by you, not by me. You will write a participation self-assessment at midterm and again at the end of the semester.

Due Dates: midterm, Fri. 10/9 / final, Fri. 12/11

### Weekly Journals (15%)

You will write weekly journals that will ask you to engage and reflect on what we've been thinking about and discussing in class. You get one "freebie" for a week that you don't get it done or have other things going on or just need a break—I will just automatically "excuse" the first journal you miss in Canvas, you don't need to let me know ahead of time or explain why.

The prompts will always open on a Sunday and will be due the following Sunday, giving you a whole week to respond to them. These prompts will not ask you to write more than 250 words at a time, unless you want to, and credit will be given based on:

1. Writing something that actually responds to the given prompt in some way.
2. Meeting the minimum word count (250 words).
3. Doing both of the above on time.

That's it. I won't be grading these in the same way I will be grading your major artifacts. Ideas don't have to be perfectly worded or thought out in these. This is meant to be a freewriting space where we work out and record ideas as we go, where we reflect on the work we are doing, and where we build toward upcoming assignments. Although I won't be formally grading and commenting on these like I will the major projects, I will read them and I will occasionally comment.

And, just a heads up—the week after we turn in a major artifact, your Weekly Journal will always ask you to respond to the same set of five reflective questions about that artifact. We will then return to and use your answers in your final portfolios at the very end of the semester.

Due Dates: weekly on Sundays

### Final Portfolio / Individual (15%)

Overview: You will assemble a Canvas Portfolio at the end of the semester that tells a story about how you have improved, developed, or otherwise changed as a multimodal WOVEN communicator this semester. You will write a Reflective Essay that will open the portfolio and that will incorporate specific examples from your work this semester to help support your claim about your growth as a communicator. You will also introduce each major artifact included in the portfolio and will embed both the final version of each artifact as well as the various process documents that went into creating it. Finally, you will include your answers to the same five reflective questions for each major artifact (we will draft these answers in our weekly journals as we go, so you'll have first drafts of these answers ready to use when assembling the portfolio at the end). We will get started on this together, but the Portfolio creation process will mostly be an individual and self-driven one at the end of the semester, so plan accordingly.

Due Date: your assigned exam time for this course

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## Course Policies

### Attendance & Participation

Attendance and participation are essential to success in courses in the Writing and Communication Program. In this course, you are expected to attend class in person in order to pass. Participation counts as part of your grade and will be self-assessed (see above). Of course, there may be times when you cannot or should not attend class, such as if you are not feeling well, have an interview, or have family responsibilities. In these situations, please let me know ahead of time so we can make a plan to catch you up and keep you on track with major projects.

### Accommodations for Students with Disabilities

If you are a student with learning needs that require special accommodation, [contact the Office of Disability Services](#) (404-894-2563) as soon as possible to make an appointment to discuss your special needs and to obtain an accommodations letter. Please also e-mail me as soon as possible in order to set up a time to discuss your learning needs.

### Student-Faculty Expectations Agreement

At Georgia Tech, we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. [The Student-Faculty Expectations](#) articulate some basic expectations that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek. Therefore, I encourage you to remain committed to the ideals of Georgia Tech while in this class.

### Academic Integrity

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. [Review Georgia Tech's Honor Code](#) and the [student Code of Conduct](#). Any student suspected of cheating or plagiarism on a quiz, exam, or assignment will be reported to the Office of Student Integrity, who will investigate the incident and identify the appropriate penalty for violations.

### Generative AI

This course is about growing in your ability to write, communicate, and think critically as well as carefully developing intentional processes for doing those things. Thus, while generative AI agents such as ChatGPT, DALL-E 2, and others may be helpful in certain contexts, they are not in the context of the learning outcomes of this particular class. In this course, using generative AI tools in the work of the course (including assignments, discussions, ungraded work, etc.) is allowed only in very limited instances that I specifically ask you to do so - otherwise, you should not use AI for any of your work for this course.

As with any technology, generative AI tools need to be used critically and according to academic and professional expectations. Thus, in instances in which I (or any other instructor) allows generative AI tool use, you are expected to adhere to these principles:

1. **Responsibility:** You are responsible for the work you submit. In instances in which your instructor allows generative AI tool use, this means that any work you submit should be your own, with any AI assistance appropriately disclosed (see "Transparency" below) and any AI-generated content appropriately cited (see "Documentation" below). This also means you must ensure that any factual statements produced by a generative AI tool are true and that any references or citations produced by the AI tool are correct.

2. Transparency: Any generative AI tools you use in the work of the course should be clearly acknowledged as indicated by the instructor. This work includes not only when you use content directly produced by a generative AI tool but also when you use a generative AI tool in the process of composition (for example, for brainstorming, outlining, or translation purposes).
3. Documentation: You should cite any content generated by an AI tool as you would when quoting, paraphrasing, or summarizing ideas, text, images, or other content made by other people.

Using generative AI tools at times not allowed by the instructor will be considered an infraction of the Georgia Tech Honor Code subject to investigation by the Office of Student Integrity. Likewise, using generative AI tools in the course without adhering to these principles will be considered an infraction of the Georgia Tech Honor Code subject to investigation by the Office of Student Integrity.