

ENGL 1102: English Composition II The Art of Rejection

Writing and Communication Program
School of Literature, Media, and Communication
Georgia Institute of Technology
Spring 2026

Instructor Name: Dr. Anwita Ghosh
Pronouns: she/her/hers

Email: aghosh370@gatech.edu
Office Location: Skiles 301

Office Hours: Tuesdays 12:30-2:30 PM, or, cheerfully by appointment

Class Location: D. M. Smith Room 019
Class Days: Mondays and Wednesdays
Class Time: 11:00 AM-12:15 PM

Class Section: N2
Class CRN: 22398

Dr. Ghosh reserves the right to change the policies, schedule, and syllabus during the semester within the parameters established by Georgia Tech institutional policy. As noted in Georgia Tech's Student-Faculty Expectations, students will be "clearly informed of any changes made to the syllabus during the semester with reasonable time to adjust to these changes."



La reproduction interdite (1937), by the Belgian surrealist René Magritte

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

Course Description

This course helps you become a more effective communicator as you refine your thinking, writing, speaking, designing, collaborating, and reflecting. Grounded in Georgia Tech's **WOVEN** (Written, Oral, Visual, Electronic, and Nonverbal) communication framework, you will develop strategic tools and reiterative processes for analyzing media and composing multimodal projects that blend research, creativity, and critical reflection.

In this section of the course, you will explore rejection—as emotion, structure, and critique—through novels, short stories, parables, poems, songs, and films. We will ask what happens when we treat rejection as a way of thinking: a means of understanding how individuals and societies define themselves. Our assignments—ranging from mixed-media annotation, digital exhibit, to collaborative podcast/vidcast—will emphasize multimodal communication and scholarly research, allowing you to approach the theme of rejection from diverse perspectives and media. Through workshops and peer review, you will learn to translate ideas across media, reimagine argument as design, and experiment with new forms of persuasion.

Required Materials

ENGL 1102 has **FOUR** required textbooks:

1. Georgia Tech Writing and Communication Program, WOVEN text Open Educational Resource: woventext.lmc.gatech.edu
 2. Bell, Cheryl E. et. al., *Writer/Designer* (3rd ed.). Accessed through [The Bedford Bookshelf](#). Access codes for The Bedford Bookshelf are available at the GT Barnes and Noble bookstore. You can also purchase and access the textbook directly through VitalSource.
 3. Murata, Sayaka. *Convenience Store Woman*. New York: Grove Press, 2018.
 4. Tulathimutte, Tony. *Rejection*. New York: Harper Collins, 2024.
- All other readings will be posted on Canvas.
 - For films: subscription/rent as required. I recommend viewing in groups or helping each other out with accessing films.
 - Bring a notebook and pen to write!

Platforms:

Canvas, Google Doc or equivalent, Adobe Express or another image editor program, Google Forms, podcast maker/editor program(s) of student's choosing.

Learning Outcomes

Category	Outcomes by the USG Board of Regents	Outcomes by the Council of Writing Program Administrators	Additional Expectations of the WCP
<p>Critical Thinking</p> <p>Critical thinking involves understanding social and cultural texts and contexts in ways that support productive communication and interaction.</p>	<ul style="list-style-type: none"> · Analyze arguments. · Accommodate opposing points of view. · Interpret inferences and develop subtleties of symbolic and indirect discourse. 	<ul style="list-style-type: none"> · Use writing and reading for inquiry, learning, thinking, and communicating. · Integrate ideas with those of others. · Understand relationships among language, knowledge, and power. 	<ul style="list-style-type: none"> · Recognize the constructedness of language and social forms.

<p>Rhetoric</p> <p>Rhetoric focuses on available means of persuasion, considering the synergy of factors such as context, audience, purpose, role, argument, organization, design, visuals, and conventions of language.</p>	<ul style="list-style-type: none"> ·Adapt communication to circumstances and audience. ·Produce communication that is stylistically appropriate and mature. ·Communicate in standard English for academic and professional contexts. ·Sustain a consistent purpose and point of view. 	<ul style="list-style-type: none"> ·Use a variety of technologies to address a range of audiences. ·Learn common formats for different kinds of texts. ·Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics. ·Control such surface features as syntax, grammar, punctuation, and spelling. 	<ul style="list-style-type: none"> ·Create artifacts that demonstrate the synergy of rhetorical elements. ·Demonstrate adaptation of register, language, and conventions for specific contexts and audiences. ·Apply strategies for communication in and across both academic disciplines and cultural contexts in the community and the workplace.
<p>Process</p> <p>Processes for communication—for example, creating, planning, drafting, designing, rehearsing, revising, presenting, publishing—are recursive, not linear. Learning productive processes is as important as creating products.</p>	<p>[No USG BOR outcomes are specifically related to process.]</p>	<ul style="list-style-type: none"> ·Find, evaluate, analyze, and synthesize appropriate primary and secondary sources. ·Develop flexible strategies for generating, revising, editing, and proofreading. ·Understand collaborative and social aspects of writing processes. ·Critique their own and others' works. ·Balance the advantages of relying on others with [personal] responsibility. 	<ul style="list-style-type: none"> ·Construct and select information based on interpretation and critique of the accuracy, bias, credibility, authority, and appropriateness of sources. ·Compose reflections that demonstrate understanding of the elements of iterative processes, both specific to and transferable across rhetorical situations.
<p>Modes and Media</p> <p>Activities and assignments should</p>	<ul style="list-style-type: none"> ·Interpret content of written materials on 	<ul style="list-style-type: none"> ·Use digital environments for drafting, reviewing, 	<ul style="list-style-type: none"> ·Create WOVEN (written, oral, visual, electronic, and nonverbal) artifacts

<p>use a variety of modes and media—written, oral, visual, electronic, and nonverbal (WOVEN)—singly and in combination. The context and culture of multimodality and multimedia are critical.</p>	<p>related topics from various disciplines.</p> <ul style="list-style-type: none"> ·Compose effective written materials for various academic and professional contexts. ·Assimilate, analyze, and present a body of information in oral and written forms. ·Communicate in various modes and media, using appropriate technology. 	<p>revising, editing, and sharing texts.</p> <ul style="list-style-type: none"> ·Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official (e.g., federal) databases; and informal electronic networks and internet sources. ·Exploit differences in rhetorical strategies and affordances available for both print and electronic composing processes and texts. 	<p>that demonstrate interpretation, analysis, synthesis, evaluation, and judgment.</p> <ul style="list-style-type: none"> ·Demonstrate strategies for effective translation, transformation, and transference of communication across modes and media.
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Course Policies

You can find the **ENGL 1102 Common Policies** [here](#). You should consider these policies as part of the syllabus. This page also includes links to resources on topics like Accommodations, the Hall Food Pantry, and Student Support Resources, among other things.



Diversity Statement

A diversity of experience and perspectives is necessary to create an intellectual environment that fosters inquiry. It is the responsibility of everyone—instructor and students alike—to share their perspectives, seek out, listen to, and learn from the perspectives of others. While we may disagree, we must take care that the ideas we express do not deny or subjugate the experiences of others. Such care involves avoiding language that stereotypes or belittles a person or a group.

In this class, all students will be treated equitably regardless of race, religion, sexuality, gender identification, gender expression, language background, ability, socioeconomic status, national identity, veteran status, or non-traditional student status. Inclusion means that everyone is welcome here, and that we all have a responsibility to make others feel welcome; equity means everyone should

have access to the tools they need to succeed. As your instructor, I will present materials and activities that foster a positive learning environment based on open communication, mutual respect, and non-discrimination. Please let me know of ways to improve the effectiveness of the course for you personally or other students or student groups.

We at GT have a special responsibility to study and learn from historically marginalized groups and experiences. Doing so involves becoming sensitive to the ways in which power and privilege have been and continue to be distributed unevenly, depending on one's social position. Because power and privilege affect how we write, what we write, and how others read us, these issues will be a regular part of class discussions, assigned readings, and writing projects.

Together, we will establish guidelines for responding respectfully to each other and to the class material. If you ever feel disrespected or uncomfortable due to any exchange related to this class, please share your concerns with me so they can be addressed. Behavior that is deemed harmful to others may result in dismissal from the class and will be reported to the department chair or other appropriate administrators.

- **Names and Pronouns:** On the first day of classes, I will ask you for your preferred names and pronouns. If I make a mistake in the course of the semester, please do not hesitate to correct me. If your colleagues in this class forget to call you by your preferred name or make a mistake with your pronoun and you would like me to intervene, please let me know.
- **Land Acknowledgement:** As we come together as a learning community, I acknowledge our presence on the traditional territory of the many indigenous peoples who have been using this land for education for thousands of years and continue to do so.



Classroom Environment and Mutual Respect



Our classroom environment will be built on mutual respect, which includes behaviors such as listening to others before responding, critiquing our peers' ideas rather than our peers themselves, and framing disagreement as an opportunity to develop and nuance our own views. Early in the class, we will collaboratively define mutual respect and civility and discuss how we can each do our part to ensure everyone feels encouraged to contribute.

Netiquette is the social code of online spaces. As such, it is vital that we agree to conduct ourselves professionally and work together to foster and preserve a virtual classroom environment in which we can respectfully discuss and deliberate controversial topics.



Attendance



Attendance and active participation are essential to your success in this course. You are expected to attend every scheduled class session in person. Missing a scheduled class counts as an absence.

You may miss up to **two (2) class sessions** without penalty, regardless of reason. After that, each additional **unexcused absence** will lower your final course grade percent by **2 points**. *Example:* If you have an A (90) but accumulate 5 unexcused absences, your grade will be reduced by 6 points (that is, 2 points for each of those 3 unexcused absences), resulting in an 84 (B).

If you do miss class, it's your responsibility to 1) check Canvas and 2) contact your peers for notes. After taking those steps, you are welcome to email me or come to my office to chat about what you missed.

Excused Absence: Exceptions will be granted for Institute-approved absences (as documented by the Registrar) or in extraordinary circumstances such as hospitalization or family emergencies (documented by the Office of the Dean of Students). When students have such valid reasons for absence (including illness; serious family emergency; special curricular requirements such as judging trips or field trips; court-imposed legal obligations, serious weather conditions, religious observances, official participation in varsity athletic competitions) they are responsible for **providing documentation** in person or as a scan via email to the instructor **within a week** of the absence.

Tardies: If you are late, you are welcome to still walk in and participate in the remaining time of the class. Constant tardiness without valid reasons may also be counted towards some of the unexcused absences. Four tardies equals one absence. Tardy = more than 12 minutes late.

Extension and Late Work: Your work should be submitted on time. Classroom activities, peer reviews, and discussions cannot be made up (which is why attendance is so important). If you have a valid, documented excuse, a reasonable effort will be made to help you make up the assignment.

Late papers will be accepted for up to three days after the due date, with 10% off the final grade per 24 hours. After three days, papers will not be accepted without instructor permission. If you anticipate that you will not be able to complete an assignment on time, if you contact me *before* the due date (at least 48 hours), we can work out if an extension is possible for that assignment. If you contact me *after* the due date, the late policy will be enforced. (**Note:** I cannot give extensions on the Final Portfolio.)



Engagement and Participation



We all learn and pay attention differently. Here's an incomplete list of things that count as participating in this course: showing up to class on time,* bringing the assigned reading to class,* annotating the readings,* respectfully contributing to class discussions (large and/or small group),* completing in-

class work on time,* taking an active responsibility in group projects and peer review on time and with respect for your peers' time and effort,* taking notes in class, submitting note cards with discussion questions at the beginning of class, engaged listening, completing extra reflection journal posts before or after class, answering/asking questions, reflecting on class topics in your head, discussing course topics with classmates, the instructor, family, or friends outside of regular class time, reading extra materials about our topics outside of class, and much more.

The asterisked items in the above list will be evaluated regularly by the instructor, but you will have opportunities throughout the semester to self-evaluate your engagement in the course. These reflections will be taken into account when Attendance and Participation grades are assigned at the end of the course.



Communication Expectations



Email: Should you need to get in touch with questions about the course or any assignments, please contact me via Georgia Tech email, agghosh370@gatech.edu. I will do my best to respond within 48 hours, not including weekends and holidays. Begin every subject line for every email message with ENGL 1102—[Section] and sign the email with your first and last name. Email correspondence should be respectful and appropriate.

Conversation Hours: I am looking forward to knowing each one of you. While this will undoubtedly happen during class sessions, I will be delighted to meet with you during my office hours, which I prefer to call “conversation hours.” I would love to chat about your progress in the course, what else you would like to do as part of your class work, your revision plans for assignments, etc. If you have a scheduling conflict during allocated “conversation hours,” please contact me to find an alternative meeting time (in-person or Zoom).

Anonymous Feedback: A minimum of two times at regular intervals throughout the semester, you will be offered opportunity to anonymously provide feedback on the course and my instruction. Though you should of course feel free to contact me at any point with concerns, do know that you'll have a space to do so anonymously of that is a more comfortable option for you.



Generative AI Policy



This course is about growing in your ability to write, communicate, and think critically. Generative AI agents such as ChatGPT, DALL-E 2, and others present great opportunities for learning and for communicating. However, AI cannot learn for you and so cannot meet the course requirements for you.

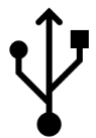
In this course, using generative AI tools in the work of the course (including assignments, discussions, ungraded work, etc.) is allowed only in instances specified by your instructor.

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

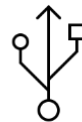
- *Responsibility*: You are responsible for the work you submit. In instances in which your instructor allows generative AI tool use, this means that any work you submit should be your own, with any AI assistance appropriately disclosed (see “Transparency” below) and any AI-generated content appropriately 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.
- *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).
- *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.

For example: you may use AI to create an outline your essay but definitely not to write, edit or format your work. To avoid plagiarism, do not use the “copy” feature in ChatGPT and do not compose your assignment while your ChatGPT window is open. If detected that your work is **AI generated** (without proper documentation and transparency), you will be **scored 0** for the assignment. In its current form, AI is plagiarism. However, we will learn other ways of using/analyzing ChatGPT to our advantage.



Electronic Policy



My electronic policy basically boils down to “use it wisely and consciously.” It is up to you to decide what wise and conscious use means to you. Perhaps you know that your smart phone will inevitably lead you down a rabbit hole from which there is no escape, and so you leave it in your bag. Perhaps you’re one of those rare users who can shut off the distractions and use your laptop responsibly to record notes.

Because this is a multimodal communication course that includes electronic and digital work, I ask that you please bring a laptop to each class session. We'll be following my colleague Dr. Duquette's 45° rule: when we are engaging in person, laptops should be open at 45° so we can access them if needed but can still focus on our discussion.

Regardless of what you decide, I expect you to think about your decision. We will spend time discussing how we use technology as a composing tool as a class community. I recommend practicing logging off when technology becomes a distraction.



Academic Misconduct



This course follows the definitions of academic dishonesty contained in the Academic Honor Code. Note especially the definition of plagiarism:

Submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations indicating the authorship.

If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment and be referred to the Office of Student Integrity, as required by Georgia Tech policy. I strongly urge you to be familiar with these Georgia Tech sites:

- Honor Challenge: <https://policylibrary.gatech.edu/student-life/academic-honor-code>
- Office of Student Integrity: <https://osi.gatech.edu/>
- Process for Academic Misconduct: <https://osi.gatech.edu/process/academic-misconduct-process>

In other words: DO NOT PLAGIARIZE. I will catch you, I will be required to report, and it will suck for both of us. If you are considering plagiarizing or otherwise turning in work that is not your own, get in touch with me. I will work with you to address whatever is stressing you out, and we will move forward from there. If you are unsure how best to cite your sources, please set up a meeting with me, and I will be happy to help determine a citation strategy– it's so much easier than being charged with plagiarism.

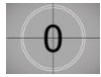
Course Requirements



Artifacts and Grades

In this class, you'll produce **four major artifacts** using different methods of inquiry. Each artifact will go through multiple drafts/process documents and peer review, and a “reflection” must accompany the final draft. “Reflecting” in this case means that you'll respond in writing to a set of questions that ask you to consider how and why you made the choices you made in completing a particular project. You'll then save that reflection and return to it later in the semester as you prepare your **final portfolio**. When you take a step back to critically review the ways you approached a problem and implemented a solution, you learn how to generalize that process—that is, you learn how to apply those critical thinking, writing, and project management skills to other subjects and areas of your life.

Before each assignment, you'll receive a detailed assignment sheet available on Canvas.



Artifact 0: Introductory Video: 10% of grade. This common first-week assignment asks you to create a 60-90 second video to introduce yourself, identify the course you are taking, and articulate a challenge you anticipate facing in the coming semester of ENGL 1102.

Due 1/26 (by midnight)

1

Artifact 1: Mixed-Media Annotation: 20% of grade. For this project, you will choose **one** passage or one page from one of our course texts and create a mixed-media annotation that reimagines the piece as something you must pitch—to a reader, a publisher, a streaming platform, a book club, or the general public. Your annotation should combine visual design and critical thinking—using images, layout, headlines, taglines, and margin notes. The project asks you to think about how meaning changes depending on audience, medium, and purpose. By turning interpretation into a pitch, you will practice recognizing how stories are not just written, but framed, marketed, and made persuasive.

Due 2/16 (by midnight)

2

Artifact 2: Digital Exhibit: 20% of grade. You will work collaboratively with your group (3-4 members) to compose a digital exhibit that curates and interprets materials we have read/viewed in the class. Your exhibit—based on an overarching theme—will bring together excerpts from the texts, visual elements, design choices, and short curatorial captions to explore how rejection circulate as cultural experience. This project asks you to think about how arguments are made through curation. By arranging, labeling, and designing an exhibit, you will practice shaping meaning through selection, framing, and context—learning how digital spaces influence what stories feel visible, credible, and worth remembering.

Due 3/16 (by midnight)

3

Artifact 3: Podcast/Vidcast: 20% of grade. You will create a podcast or vidcast episode (8–10 minutes) that explores a central idea from our course—such as rejection, refusal, awkwardness, or social nonconformity—through close engagement with one or more of our texts. Your episode should combine critical analysis with storytelling, using voice, pacing, sound, and structure to make an argument that is both intellectually compelling and engaging to listen to or watch. This project asks you to think about how ideas change when they move from the page to the voice. By crafting an argument for an audience you cannot see, you will practice shaping tone, emphasis, and narrative flow—learning how rhetoric works not only through what we say, but through how we sound when we say it.

Due 4/20 (by midnight)

4

Project 4: Final Portfolio: 10% of grade. Instead of a final exam, this class culminates in a final multimedia portfolio that includes excerpts of your work from the semester (with introductions) and a 1,200-1,800-word reflective essay that considers your overall growth and development as a writer this semester.

You can find detailed instructions for this project [here](#). In preparation for constructing your portfolio, please save and back up all of your writing that you do for this class, informal, out of class, multiple drafts, etc. Please save each new draft as a new version on your computer to avoid confusion.

Due 5/1 (by 2:10 PM)

5

Engagement: 20 % of grade. This course’s success will depend on how fully you engage with the material and with each other. As such, your engagement counts toward 20% of your overall course grade and is measured in a variety of ways: formal and informal in-class discussion and activities, written response to assigned readings, office hour conversations, faithful attendance and communication, and other opportunities where you are able to demonstrate the effort you’ve put forth in this course. Most (if not all) of these opportunities will be graded as **complete or incomplete**. This grade is not necessarily “talking in class” (although that helps!). Rather, it considers active involvement and interest in our course: showing up to class prepared and contributing to small group and whole group discussions, efforts, and activities—that’s “engagement” to me. See: Engagement and Participation under Course Policies.

Peer response—both receiving and providing feedback—is an integral part of the writing process. Many students note that they learn most from reading each other’s work, which allows them to see how others are approaching a writing project and helps them read their own work critically. Because peer reviews are conducted in class, missing that class day will adversely affect this portion of your engagement grade. However, since all peer review materials are online, you can participate while not physically being in the class by completing the following steps:

- 1) alert me to your upcoming absences beforehand,
- 2) submit your own draft before class begins so that your peers can provide feedback, and
- 3) provide a timely response (by the next class period).



Revising Graded Writing: You may choose to revise **one** Artifact (except Project 0 and the Final Portfolio) after they have been graded if you believe there is more you can learn from continuing to work on them. If you decide to revise, you'll need to:

- schedule a conference to meet with me to discuss your plan, and
- submit your revision plan detailing the changes you made and why.

If you submitted your original project late, the late penalty will still apply to the revised project. Note: if you turn in a revision plan and then decide not to revise, there is no penalty. **All revisions are due by the last day of class, 4/27 (by midnight).**



Mode of Submission: All papers will be submitted as MS Word (.doc or .docx) documents to Canvas. Do not upload PDF files or Mac Pages. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced, with 1-inch margins and pages numbered. For assignments in other modalities (i.e. videos, podcasts, etc.), follow the instruction submissions specific to that assignment. When using external sources, remember to cite properly (follow MLA format) and provide a Works Cited page.

This course is paper-minimal, so you will need reliable access to the internet, which is always available in several places (including the library) on campus. Problems with technology (e.g., computer crash, internet connectivity issues, etc.) are not acceptable excuses for submitting late work. Plan ahead to avoid last-minute crises related to submitting assignments.



Citation and Formatting

In-Text Citations

Once we determine how we want to address stylebooks, we can discuss the nitty-gritty of citation construction. However, as a general rule, citations are required if any of the following is true:

- The words are quoted or direct text
- The words are paraphrased from another writer/speaker/scholar
- The ideas represented are not your own
- You are stating facts, dates, historical information, etc. that is not common knowledge"
- You are using the information as supporting evidence
- You are responding to or writing about a piece of media (this includes writing, film, song, websites, etc.)

Citations are support beams for the structure of your thinking and your work. They also place you in conversation with others, they contextualize your thinking, and they demonstrate your knowledge, scholarly activity, ethics, and understanding of a topic. Are they a pain in the a-double-snakes? Yes, and they can be tedious, but they help to develop your ethos as a thinker and give your listener/reader/viewer the fullest confidence in your work.

Works Cited/Reference Pages

There are multiple types of end-pages for citations - Bibliography, References Page, Works Cited; Additional Sources, to name a few. Each type has specific rules and purposes and should be given time and attention. Regardless of the stylebook, your source list should be in alphabetical order and have some sort of formal construction to it. Each citation should also be uniform and follow the rules of the chosen stylebook. Finally, please do not use a citation generator. I ask this for a few reasons:

- College is about proficiency, specializing, and professionalizing. Producing polished work is a part of that, as is respecting.
- Constructions for citations (regardless of stylebook) have purposes related to the fields from which they come. Developing your knowledge of those purposes will help you understand the citation constructions in your chosen field as you begin to work with them more.
- For your audience, consistency helps communication; for citations, that help comes in the form of clearly articulating where a reader can find more, follow a thread of thinking, or review cited text or ideas. It respects the reader's time.

* **Common knowledge** is often defined as the common knowledge of an 8th grader. Particularly with historical facts, this can be contentious, so err on the side of caution and cite your sources. If you know that your primary audience has a specific knowledge or understanding of something, you can treat this slightly differently, but it should be done with thought and care.



Late Work: Turning in late work hinders the feedback you can receive and compromises your ability to complete the next assignment. Your work should be submitted on time. Classroom activities, quizzes, and discussions cannot be made up. If you have a valid, documented excuse, a reasonable effort will be made to help you make up the assignment.

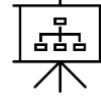
If you know you will be missing a class, you must submit the assignment ahead of time to receive credit. Late papers will be accepted for up to three days after the due date, with 10% off the final grade per 24 hours. After three days, papers will not be accepted without instructor permission. If you anticipate that you will not be able to complete an assignment on time, if you contact me *before* the due date (at least 48 hours), we can work out if an extension is possible for that assignment. If you contact me *after* the due date, the late policy will be enforced. (**Note:** I cannot give extensions on the Final Portfolio.)

Poor planning catches up with us, leaving us overwhelmed at being behind and unable to move forward. If you're behind on a deadline: contact me ahead of the deadline (not the moment it is due) and send me whatever you have done on the assignment, even if it isn't much, and a late penalty can be deducted or even avoided. Then, we'll work out a plan to get you on track. But do plan ahead to

avoid last-minute crises. For challenges that may require other kinds of support or accommodations, contact the Office of the Dean of Students Office (404-894-2565).



Grade Breakdown



Grades are based on rubrics distributed with the artifact assignment sheets. These rubrics are based on the program-wide [Common Feedback Chart](#).

Learning Outcomes	Graded Elements	Due Date	Percentage
W, O, V, E, N	Artifact 0: Introductory Video	1/26	10%
W, O, V, E	Artifact 1: Mixed-Media Annotation	2/16	20%
W, O, V, E,	Artifact 2: Digital Exhibit	3/16	20%
W, O, V, E, N	Artifact 3: Podcast/Vidcast	4/20	20%
W, O, V, E, N	Artifact 4: Final Portfolio	5/1 (2:10 PM)	10%
W, O, V, E, N	Engagement	Daily	20%



Grade Scale



Rounding Grades: I round grades according to the rules of mathematics. So, an 89.7 would be rounded to a 90, but an 89.4 would not be.

Letter Grade		Numeric Equivalent in this Class
(NB: Georgia Tech does NOT use +/- for course grades. Likewise, some instructors do NOT use +/- for grading assignments. If your instructor uses +/- for grading assignments, the table shows the equivalencies.)		
A: 90-100 Superior performance— rhetorically, aesthetically, and technically—demonstrating advanced understanding and use of the media in particular contexts. An inventive spark and exceptional execution.	A+	98-100
	A	94-97
	A-	90-93

B: 80-89 Above-average, high-quality performance —rhetorically, aesthetically, and technically.	B+	88-89
	B	84-87
	B-	80-83
C: 70-79 Average (not inferior) performance. Competent and acceptable—rhetorically, aesthetically, and technically.	C+	78-79
	C	74-77
	C+	70-73
D: 60-69 Below-average performance. Less than competent—rhetorically, aesthetically, and technically.	D+	68-69
	D	64-67
	D-	60-63
F: 0-59 Unacceptable performance. Failure to meet even minimum criteria—rhetorically, aesthetically, and technically.	F	1-59
	0 (zero) Work not submitted	0



Grading Concerns: If you would like to discuss evaluations for individual assignments, please wait 24 hours after receiving the evaluation (so that you have enough time to review my comments and identify areas of concern). I will not discuss evaluations during, before, or after class, but I am happy to talk during office hours or by appointment.

If you have continued concerns after we have met, you may contact Dr. Andy Frazee, Director of Writing and Composition, at andy.frazee@lmc.gatech.edu. Be sure to put “Grade Concern” in the subject line. Additional information about grade appeals can be found here:

<https://catalog.gatech.edu/rules/19/>

Supplemental Resources for Student Success



Naugle Writing and Communication Center (NWCC):

Georgia Tech's NWCC is an excellent resource for any communication-related project. Their trained consultants help both undergraduate and graduate students with written projects, multimodal projects, graduate school applications, lab reports, senior design papers, individual and group presentations, poster designs, grant proposals, policy memos, cover letters, resumes, CVs, and other documents. All of their services are free and confidential. It is a privilege to have such an excellent resource on campus.

The Center is physically located in Clough, Suite 447; they offer both in-person and online appointments. For online appointments, students have the option for a BlueJeans or an asynchronous appointment. Staff include peer (usually upper-division undergraduate) and professional (postdoctoral) consultants who are uniquely qualified to provide students with feedback on their projects.

For more information or to make an appointment, please visit the [Center's webpage](#). And, if you have any questions, please email them at wcc@gatech.edu.



Language Institute: The Georgia Tech Language Institute helps English language learners to prepare for academic work in the United States and assists with professional and social communications in English. To learn more about their programs, please visit <https://esl.gatech.edu/about-us>.



Georgia Tech Library: In your journey of knowledge curation, the library will be a wonderful resource. You can request consultations with subject experts to help find information and locate resources (library.gatech.edu/consultations). The Media Scholarship Commons will be an essential resource for you to complete the multimedia assignments of this class (library.gatech.edu/media-scholarship-commons). The space gives you access to video and audio recording rooms, post-production editing rooms, and much more. Please do not wait till Project 3 to use the excellent resources at the library.

Additional Campus Resources



Student Support Services

Attending college can be a stressful time; don't hesitate to ask for help if you're feeling overly anxious, stressed, or depressed. Georgia Tech has two main ways to seek support: through the Office of the Dean of Students and through the Counseling Center. Both units work closely together to support Georgia Tech students. You can seek support by using the contact information below:

Office of the Dean of Students: Charles A. Smithgall Jr Student Services Building (also known as the Flag Building), Suite 210, contact number: (404) 894-6367

Counseling Center: Charles A. Smithgall Jr Student Services Building (also known as the Flag Building), Suite 328. Monday-Friday 8-5), students may walk in or call 404-894-2575. After business hours, please call 404-894-2575 and select the option to speak to the after-hours counselor.

CARE—Center for Assessment, Referral, and Education (walk-in mental health services/resources): <https://care.gatech.edu>

Crisis (24/7 mental health counselors): <https://counseling.gatech.edu/content/studentcrisis>

Sexual Assault: <https://counseling.gatech.edu/content/sexual-assault-response>

Suicide Prevention: <https://endsuicide.gatech.edu/>

Counseling Support Services: <https://counseling.gatech.edu/content/campus-resources-0>

STAR—Students' Temporary Assistance and Resources (help with food, shelter, clothing, and other necessary resources): <https://studentlife.gatech.edu/content/star-services>



Student Access and Accommodation

Anyone who anticipates difficulties with the content or format of the course due to a disability should let me know so that we can create a workable plan for your success in this course. You are not required to provide me documentation, unless you want to.

The Office of Disability Services serves any Georgia Tech student who has a documented, qualifying disability. Official documentation of the disability is required to determine eligibility for accommodations or adaptations that may be helpful for this course. Please make sure I receive a Faculty Accommodations Letter form verifying your disability and specifying the accommodation you need. The Office of Disability Studies operates under the guidelines of Section 504 of the Rehabilitation Act of 1973 and the 1990 Americans with Disabilities Act (ADA). For more information, see their website: <http://disabilityservices.gatech.edu>



Anti-Discrimination and Title IX Information

Georgia Tech is committed to providing a positive learning, living, and working environment free from unlawful discrimination, harassment, sexual misconduct, and retaliation. In support of this commitment, GT has a range of prohibited behaviors, including unlawful discrimination and harassment and related sexual and other misconduct based on age, race, color, religion, sex, sexual orientation, gender, gender identity, gender expression, national origin, ethnic origin, disability, predisposing genetic information, covered veteran status, and any other basis protected by law, except as permitted by law. GT also prohibits unlawful sexual and gender-based harassment and violence, sexual assault, incest, statutory rape, sexual exploitation, intimate partner violence, bullying, stalking, and retaliation. We understand that discrimination, harassment, and sexual violence can undermine students' academic success, and we encourage students who have experienced any of these issues to talk to someone about their experience, so they can get the support they need.

Please use the following links to review GT's Policy on Prohibited Discrimination, Harassment and Related Misconduct: <https://eoc.gatech.edu/> or to review GT's Title IX policy: <https://eoc.gatech.edu/title-ix-sexual-misconduct/resolution-pathways>



Mandatory Reporting

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. It is my goal that you feel comfortable sharing information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep any information you share private to the greatest extent possible. However, I have a mandatory reporting responsibility under GT's policy and federal law, and I am required to share any information I receive regarding sexual harassment, discrimination, and related conduct with GT's Title IX Coordinator.



Statement Regarding Insecurity and Emergency Response

When students face insecurity regarding food, shelter, clothing, or other necessary resources, it can be difficult to learn. It's important to know that you are not alone in dealing with these issues. Georgia Tech offers support for students through the Students' Temporary Assistance and Resources office located within the Division of Student Life. These resources include a food pantry, campus closet, temporary housing options, and emergency funding.

Please make sure you are familiar with GTENS ([Georgia Tech's Emergency Notification System](#)), which allows you to receive time-sensitive emergency messages in email, voice mail, and text messages,

as well as the LiveSafe app, a comprehensive safety app that enables you to call or text GTPD quickly on your mobile phone. Please review and act on these five safety practices:

- GTENS Notification: Review the Georgia Tech Emergency Preparedness notification information and register (if you haven't already) through this [link](#).
- LiveSafe: Use this [link](#) to download the LiveSafe app to your Smartphone (if you haven't already done so).
- GT Police: Make sure the Georgia Tech Police Department number is in your Smartphone: (404) 894-2500. Call this number for any on-campus emergency.
- 9-1-1: In an emergency, you can always dial 9-1-1. If you call 9-1-1 from your cell phone, the call will be directed to the City of Atlanta Dispatch Center. Immediately tell the dispatcher that you are calling from Georgia Tech, and your call will be transferred to the Georgia Tech Police Department Operations Center.
- Classes for Safety and Emergency Preparedness: Classes in crime prevention techniques, self-defense, property protection, and emergency preparedness, as well as additional resources, are available through the [GTPD website](#).

Class Schedule

The schedule below is subject to change and may not necessarily reflect all smaller benchmarks or in-class assignments. Readings are to be completed before the class period in which they are listed, unless otherwise noted. Our Canvas site will be the most up-to-date site of all resources, texts, due dates, assignments, and course information. Make it a habit to frequently check Canvas along with your e-mail for updates from me as they become available (make sure your Canvas notification is turned on for email announcements).

Week	Day	Before Class	In Class	After Class	Institutional Deadlines
1	Monday (1/12)		<ul style="list-style-type: none"> ○ Syllabus Overview ○ Ice Breaker activity ○ Introduce Artifact 0 	Submit Syllabus Acknowledgement Form by 1/16	
	Wednesday (1/14)	<ul style="list-style-type: none"> ○ Read Chapter 1 and Chapter 3 of WOVENText 	<ul style="list-style-type: none"> ○ Introduce Final Portfolio (create link) ○ Start Process Work # 1 for Artifact 0 in class 	Upload Process Work # 1 for Artifact 0 by 1/15 midnight	January 16: Last day to register, make schedule changes, and/or drop without a W grade
UNIT 1: Affective Dimensions of Rejection					
2	Monday (1/19)	NO CLASS – Martin Luther King, Jr. Day	NO CLASS – Martin Luther King, Jr. Day	NO CLASS – Martin Luther King, Jr. Day	
	Wednesday (1/21)	<ul style="list-style-type: none"> ○ Artifact 0 (first draft) due before class ○ Read “Rejection” by Kafka 	<ul style="list-style-type: none"> ○ Peer Review of Artifact 0 (first draft) ○ Introduction to Course Theme ○ Class Discussion 		
3	Monday (1/26)	<ul style="list-style-type: none"> ○ Read Chapter 2 of <i>Writer/Designer</i> ○ Listen to <u>No Doubt – Don’t Speak</u> ○ Listen to <u>Sinéad O’Connor – Nothing Compares 2 U</u> 	<ul style="list-style-type: none"> ● Introduce Artifact 1 ● Class Discussion 	Artifact 0 (Final Draft) due by midnight	January 27: All instructors are required to verify student participation in class
	Wednesday (1/28)	<ul style="list-style-type: none"> ○ Read “The Feminist” from <i>Rejection</i> (p. 1-30) 	<ul style="list-style-type: none"> ○ Start Reflection Questionnaire for Artifact 0 in class ○ Class Discussion 	Upload Reflection Questionnaire and Self-Evaluation for Artifact 0 by 1/29 midnight	
4	Monday (2/2)	<ul style="list-style-type: none"> ○ Read “Pics” from <i>Rejection</i> (p. 31-59) 	<ul style="list-style-type: none"> ○ Class Discussion 		

	Wednesday (2/4)	<ul style="list-style-type: none"> ○ Read “Pics” from <i>Rejection</i> (p. 60-91) 	<ul style="list-style-type: none"> ○ Start Process Work # 1 for Artifact 1 ○ Class Discussion 	Upload Process Work # 1 for Artifact 1 by 2/5 midnight	
5	Monday (2/9)	<ul style="list-style-type: none"> ○ Read Chapter 4 of <i>Writer/Designer</i> (p. 84-96) ○ Read Mixed-Media Annotation Techniques (PDF) 	<ul style="list-style-type: none"> ○ Start Process Work # 2 for Artifact 1 in class ○ Class Discussion 	Upload Process Work # 2 for Artifact 1 by 2/10 midnight	
	Wednesday (2/11)	<ul style="list-style-type: none"> ○ Read Chapter 4 of <i>Writer/Designer</i> (p. 96 - 108) ○ Artifact 1 (first draft) due before class 	<ul style="list-style-type: none"> ○ Library Tutorial for Citation ○ Peer Review of Artifact 1 ○ Class Discussion 		
Unit 2: Social and Cultural Structures of Refusal					
6	Monday (2/16)	<ul style="list-style-type: none"> ○ Read Melville’s “Bartleby, the Scrivener” (p. 3-23) 	<ul style="list-style-type: none"> ● Introduce Artifact 2 ● Class Discussion 	Artifact 1 (Final Draft) due by midnight	
	Wednesday (2/18)	<ul style="list-style-type: none"> ○ Read Melville’s “Bartleby, the Scrivener” (p. 23-34) ○ Read Chapter 5 of the WOVENText 	<ul style="list-style-type: none"> ○ Start Reflection Questionnaire for Artifact 1 in class ○ Class Discussion 	Upload Reflection Questionnaire and Self-Evaluation for Artifact 1 by 2/19 midnight	
7	Monday (2/23)	<ul style="list-style-type: none"> ○ Read “Before the Law” and “An Imperial Message” by Kafka ○ Read Chapter 6 of the WOVENText 	<ul style="list-style-type: none"> ○ Class Discussion 		
	Wednesday (2/25)	<ul style="list-style-type: none"> ○ Read <i>Convenience Store Woman</i> (p. 1-53) 	<ul style="list-style-type: none"> ○ Class Discussion 		
8	Monday (3/2)	<ul style="list-style-type: none"> ○ Read <i>Convenience Store Woman</i> (p. 53-110) 	<ul style="list-style-type: none"> ○ Class Discussion 		March 2: Progress report deadline
	Wednesday (3/4)	<ul style="list-style-type: none"> ○ Read <i>Convenience Store Woman</i> (p. 110-141) 	<ul style="list-style-type: none"> ○ Start Process Work # 1 for Artifact 2 ○ Class Discussion 	Upload Process Work # 1 for Artifact 2 by 3/5 midnight	

9	Monday (3/9)	<ul style="list-style-type: none"> Read <i>Convenience Store Woman</i> (p. 141-173) 	<ul style="list-style-type: none"> Start Process Work # 2 for Artifact 2 Library Tutorial Class Discussion 	Upload Process Work # 2 for Artifact 2 by 3/10 midnight	
	Wednesday (3/11)	<ul style="list-style-type: none"> Artifact 2 (first draft) due before class 	<ul style="list-style-type: none"> Peer Review of Artifact 2 Library Tutorial 	Upload Self-Evaluation for Participation by 3/12 midnight	

Unit 3: Creative and Rhetorical Practices of Negation

10	Monday (3/16)	<ul style="list-style-type: none"> Read excerpts of the “Main Character” from <i>Rejection</i> (p. 170-171 and 211-233) 	<ul style="list-style-type: none"> Introduce Artifact 3 Library Tutorial on Podcast Production (Guest Speaker: Fred Rascoe) 	Artifact 2 (Final Draft) due by midnight	
	Wednesday (3/18)	<ul style="list-style-type: none"> Read excerpts of the “Main Character” from <i>Rejection</i> (p. 170-171 and 211-233) 	<ul style="list-style-type: none"> Start Reflection Questionnaire for Artifact 2 in class Class Discussion 	Upload Reflection Questionnaire and Self-Evaluation for Artifact 2 by 3/19 midnight	March 18: Last day to withdraw from a single course or from school with W grades
11	Monday (3/23)	NO CLASS- SPRING BREAK	NO CLASS- SPRING BREAK	NO CLASS- SPRING BREAK	
	Wednesday (3/25)	NO CLASS- SPRING BREAK	NO CLASS- SPRING BREAK	NO CLASS- SPRING BREAK	
12	Monday (3/30)	<ul style="list-style-type: none"> Watch Hannah Gadsby’s stand-up special <i>Nanette</i> 	<ul style="list-style-type: none"> Class Discussion 		
	Wednesday (4/1)	<ul style="list-style-type: none"> Watch <i>Bugonia</i> (movie) 	<ul style="list-style-type: none"> Class Discussion 		
13	Monday (4/6)	<ul style="list-style-type: none"> Read <i>Invisible Man</i> (prologue) 	<ul style="list-style-type: none"> Start Process Work # 1 for Artifact 3 Class Discussion 	Upload Process Work # 1 for Artifact 3 by 4/7	
	Wednesday (4/8)	<ul style="list-style-type: none"> Read “Sixteen Metaphors” from <i>Rejection</i> (p. 244-248) (Optional) Read Chapter 7 of the WOVENText 	<ul style="list-style-type: none"> Class Discussion 		

14	Monday (4/13)	<ul style="list-style-type: none"> ○ Read “DIY: How to Make a Podcast” ○ Listen to sample student podcasts 	<ul style="list-style-type: none"> ○ Work on Process Work # 2 ○ Class Discussion 		
	Wednesday (4/15)	<ul style="list-style-type: none"> ○ Process Work # 2 due before class ○ Read “Tips and Techniques for Effective Presentations” 	<ul style="list-style-type: none"> ○ Peer Review of Process Work # 2 ○ Preparing slides for group presentation for Artifact 3 		
CODA: Unmaking and Remaking					
15	Monday (4/20)	<ul style="list-style-type: none"> ○ Upload slides for group presentation 	<ul style="list-style-type: none"> ○ Group Presentation on Artifact 3 ○ Start Reflection Questionnaire for Artifact 3 in class 	Artifact 3 (Final Draft) due by midnight	
	Wednesday (4/22)	<ul style="list-style-type: none"> ○ Read Final Portfolio Instructions ○ Read sample Final Portfolios 	<ul style="list-style-type: none"> ○ Portfolio Tutorial and Discussion ○ Start Process Work # 1 for Final Portfolio 	Upload Process Work # 1 for Final Portfolio by 4/23 midnight	
16	Monday (4/27) LAST CLASS	<ul style="list-style-type: none"> ○ Final Portfolio (first draft) due before class 	<ul style="list-style-type: none"> ○ Course Wrap ○ Course Eval ○ Peer Review of Final Portfolio (first draft) 	Upload Self-Evaluation for Participation by 4/28 midnight	
	Wednesday (4/29)	NO CLASS			
17	Friday (5/1)	FINAL EXAM (11:20 AM – 2:10 PM)	Upload the link to your Final Portfolio (final draft) by 2:10 PM		
