

ENGL 1101: English Composition I

Family Matters

Writing and Communication Program
School of Literature, Media, and Communication
Georgia Institute of Technology
Fall 2025

Instructor Name: Dr. Anwita Ghosh

Pronouns: she/her/hers

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Office Location: Skiles 301

Office Hours: Tuesdays 9:30-11:30 AM, or, cheerfully by appointment

Class Location: Skiles 354

Class Days: Tuesdays and Thursdays

Class Time: 8:00-9:15 AM

Class Section: A1

Class CRN: 89836

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."



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 provides opportunities to reflect on your writing process and develop your communication skills across different modes. You will learn about the WOVEN (written, oral, visual, electronic, and nonverbal) approach to multimodal communication, focusing in particular on the written mode. In line with the theme of the course, we will explore how the stories we tell about family—whether in popular culture, sociology, literature, or memory—shape our sense of identity, belonging, and community.

Across the semester, you will compose, revise, and collaborate in different genres as we examine the family's role in structuring cultural, racial, and gendered experience. You'll begin by crafting personal narratives of family history, then analyze how writers have depicted family as a site of both care and conflict. Finally, you'll look ahead, imagining alternative models of kinship, care, and community that resist or reimagine the family under capitalism.

Required Materials

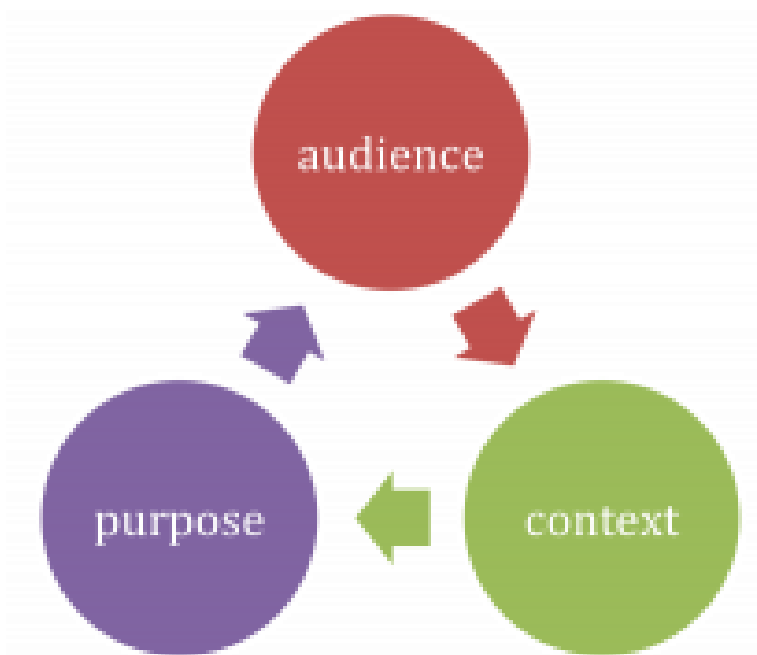
ENGL 1101 has **two** required textbooks:

1. Georgia Tech Writing and Communication Program, WOVEN text Open Educational Resource: woventext.lmc.gatech.edu
 2. Lunsford, Andrea. *The Everyday Writer*. 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.
- All other readings will be posted on Canvas.
 - For films: subscription as required. I recommend viewing in groups or helping each other out with accessing films.
 - Bring a notebook and pen to write!

Platforms:

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

Course Concepts and Outcomes



CONCEPTS	OUTCOMES
<p>Rhetorical Knowledge</p> <p>Rhetorical Knowledge focuses on the available means of persuasion, considering factors like context, audience, purpose, genre, medium, and conventions.</p>	<p>Explore and use with purpose key rhetorical concepts through analyzing and composing a variety of written texts. These concepts include:</p> <ul style="list-style-type: none"> • Rhetorical situation: purpose, audience, context • Genre • Argumentation: controlling purpose, evidence <p>Develop an understanding of the ways in which rhetorical concepts can be transferred to multimodal artifacts</p> <p>Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' 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>Critical Thinking, Writing, and Composing</p> <p>Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts.</p>	<p>Use composing and reading for inquiry, learning, critical thinking, and communicating in various rhetorical contexts</p> <p>Read a diverse range of written texts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations</p> <p>Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources</p>

<p>Processes</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 writing is a process</p> <p>Develop a writing project through multiple stages</p> <p>Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing</p> <p>Use composing processes and tools as a means to discover and reconsider ideas</p> <p>Experience the collaborative and social aspects of writing 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 their work</p>
<p>Knowledge of Conventions</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>Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising</p> <p>Learn common formats and/or design features for different kinds of written texts</p> <p>Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions</p>

Course Policies

You can find the **ENGL 1101 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 by **2 points**. *Example*. If you have an A (90) but accumulate 5 unexcused absences, your grade will be reduced by 6 points, 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, 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.

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, aghosh370@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 1101—[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 four 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.



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.

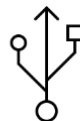
Using generative AI tools at times not allowed by the instructor will be considered an infraction of the Georgia Tech Honor Code subject to investigation by the Office of Student Integrity. Likewise, using generative AI tools in the course without adhering to these principles will be considered an infraction 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. I will check in with you throughout the semester, but I won’t tell you how to use technology in this course.



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



Projects and Grades

In this class, you’ll produce **four major projects** using different methods of inquiry. Each project will go through multiple drafts and revisions, and a “reflection” must accompany the final draft. “Reflecting” in this case means that you’ll respond in writing to a set of prompts or 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 is due, you’ll receive a detailed assignment sheet available on Canvas.



Project 0: Introductory Letter: 5% of grade (~400-500 words) This common first-week assignment asks you to write a 400-500-word letter that introduces yourself to me, tells me a story about your history with writing, and reflects upon what that experience taught you about effective communication. **Due 8/25 (by midnight)**



Project 1: Critical Visual Analysis: 25% of grade (~1000 words) Select an old family photograph (which may or may not contain you) and analyze its visual rhetoric. Consider guiding questions such as: What story does the photo tell about your family? Was the photo taken in a studio (as in, staged) or does it capture a so-called candid moment? What are some of the memories it evokes? How might someone who wasn’t there when the photo was taken interpret it differently? Your written response can be less formal than a research paper, but it should have a clear narrative arc. **Due 9/16 (by midnight)**

2

Project 2: Ethnography Essay: 25% of grade (~1500-2000 words plus citations and/or multimedia elements). You will work collaboratively with your group to compose an argumentative ethnography essay on a “digital community,” examining it as a potential model for family. Together, you will investigate how the dynamics of this community—its structures of support, conflict, care, and belonging—challenge, complicate, or redefine traditional social expectations of kinship and care. As ethnographers, you will practice methods of qualitative research by collecting field notes through close observation, interviews with members, thick descriptions of interactions, and other relevant strategies. The goal is not only to describe the community but also to analyze it critically: What values or norms shape it? How do members negotiate identity, intimacy, or responsibility? In what ways does it resist or reproduce the pressures of capitalism, patriarchy, or other dominant systems? Your final essay should synthesize your findings into a clear, arguable thesis supported by both your ethnographic evidence and relevant scholarly sources (if any, although you’re not required to include secondary sources for this project). **Due 10/23 (by midnight)**

3

Project 3: Podcast/Vidcast with Script: 25% of grade (~1500 words). Create a podcast/vidcast episode (8-10 mins) exploring the idea of “chosen family.” Working collaboratively, your group will develop a focused research question and investigate it using a range of sources, including academic research, news media, and interviews. Your podcast/vidcast should introduce the research question and explain its significance, present key findings with examples, and conclude with reflections on what chosen family reveals about kinship, care, and community today. Each member should contribute to research and have a speaking role in the podcast/vidcast. To accompany your episode, your group will submit a transcript (~1500 words) and a brief producer’s note (~500 words) explaining the division of responsibilities and your creative choices in multimedia communication. **Due 11/20 (by midnight)**

4

Project 4: Final Portfolio: 10% of grade (~1000 words). 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 1000-word reflective essay that considers your overall growth and development as a writer this semester.

You can find detailed instructions for this project here: <https://sites.gatech.edu/wcpportfolio/engl-1101/>. 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 12/8 (by midnight)**

5

Engagement: 10 % 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 10% of your overall course grade and is measured in a variety of ways: formal and informal in-class discussion, exercises, and activities, written response prompts 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** Project (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 with the author’s note 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 (12/2, 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. recordings, blog posts, etc.), follow the instruction submissions specific to that assignment. When using external sources, remember to cite properly (follow MLA or APA 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, N	Project 0: Introductory Letter	Week 1 (8/25)	5%
W, V, E	Project 1: Critical Visual Analysis	Week 6 (9/16)	25%
W, O, V, E, N	Project 2: Ethnography Essay	Week 10 (10/23)	25%
W, O, E, N	Project 3: Podcast/Vidcast with Script	Week 14 (11/20)	25%
W, O, V, E, N	Project 4: Final Portfolio	Week 17 (12/8)	10%
W, O, V, E, N	Engagement	Daily	10%



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
<p>(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.)</p>		
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	F	1-59

Unacceptable performance. Failure to meet even minimum criteria—rhetorically, aesthetically, and technically.	0 (zero) Work not submitted	0
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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/studentscrisis>

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	In-Class (Reading/s to be completed before class for productive in-class discussions)	Due
1	Tuesday (8/19)	<ul style="list-style-type: none"> • Introduction to Course + Syllabus Overview • Cohort Formation (3-4 members) • Introduce Project 0 & Final Portfolio 	
	Thursday (8/21)	<ul style="list-style-type: none"> • Review Syllabus (PDF available in Files on Canvas) • Read <i>WOVENText</i>, Chapter 1: “Writing and Communication at Georgia Tech” • Peer Review of Project 0 (first draft) 	1) Upload Project 0 (first draft) before class on 8/21 2) Submit Syllabus Contract Google form by the weekend (8/24) 3) Upload Project 0 (final draft) by Monday (8/25) midnight
2	Tuesday (8/26)	<ul style="list-style-type: none"> • Read <i>WOVENText</i>, Chapter 3: “Critical Concepts of Communication” • Read <i>The Everyday Writer</i>, p. 14-24 (PDF available in Files on Canvas). • Read Susan Sontag’s “On Photography” • Reflection and Self-Assessment for Project 0 	1) Create Portfolio Link in class on 8/26 2) Upload Reflection and Self-Assessment for Project 0 by Wednesday (8/27) midnight
	Thursday (8/28)	<ul style="list-style-type: none"> • Read excerpts from Roland Barthes’ Camera Lucida • Read Lorie Novak’s “Collected Visions” (PDF available in Files on Canvas) 	1) Submit Reading Response on Sontag and Barthes in class on 8/28
3	Tuesday (9/2)	<ul style="list-style-type: none"> • Read <i>The Everyday Writer</i>, p. 24-34 (PDF available in Files on Canvas) • See the video installation by Lorie Novak here • Bring to class your family photo/s for Project 1 	1) Submit in-class brainstorming notes for Project 1 on 9/2 2) Submit Reading Response on Novak’s work in class on 9/2
	Thursday (9/4)	<ul style="list-style-type: none"> • Read <i>WOVENText</i>, Chapter 5: “Assignments and Assessments in ENGL 1101 and 1102” • Read “Photography and Family” (explore the different albums on the webpage) • Discuss The Common Feedback Chart 	1) Submit in-class outlining for Project 1 (include elements/ideas/quotes from “Photography and Film”) on 9/4

4	Tuesday (9/9)	<ul style="list-style-type: none"> • Read <i>The Everyday Writer</i>, p. 35-47 (PDF available in Files on Canvas) • Read “Writing About Photography” (and use these concepts in your Project 1 draft) • Peer Review of Project 1 (first draft) 	1) Upload Project 1 (first draft) before class on 9/9
	Thursday (9/11)	<ul style="list-style-type: none"> • Watch Origins of the Family lecture • Introduce Project 2 and its corresponding groups 	1) Submit Reading Response on “Origins of Family” in class on 9/11
5	Tuesday (9/16)	<ul style="list-style-type: none"> • Read <i>The Everyday Writer</i>, p. 48-64 (PDF available in Files on Canvas) • Read “Drafting your Ethnographic Essay” • Watch Ethnography: The Basics 	1) Shortlist online communities and explain why (in groups) for Project 2 2) Upload Project 1 (final draft) by Tuesday (9/16) midnight
	Thursday (9/18)	<ul style="list-style-type: none"> • Read “New Online Communities and New Identity Making” (PDF available in Files on Canvas) • Reflection and self-assessment for Project 1 	1) Create questions (with your group) for Project 2 2) Upload Reflection and Self-assessment for Project 1 by Friday (9/19) midnight
6	Tuesday (9/23)	<ul style="list-style-type: none"> • Read WOVENText, Chapter 6: “Collaborating Cooperatively” • Read <i>The Anti-Social Family</i>, p. 11-29 (PDF available in Files on Canvas) 	1) Submit Reading Response on <i>The Anti-Social Family</i> in class on 9/23
	Thursday (9/25)	<ul style="list-style-type: none"> • Read <i>The Everyday Writer</i>, p. 67-80 (PDF available in Files on Canvas) • Library Tutorial for Research and Citation 	1) Exchange and sift through fieldnotes (in your group) for Project 2 2) Complete Library Research Worksheet
7	Tuesday (9/30)	<ul style="list-style-type: none"> • Read <i>The Anti-Social Family</i>, p. 43-59 (PDF available in Files on Canvas) • Read <i>Abolish the Family</i>, Chapter 1: “But I love My Family!” (PDF available in Files on Canvas) 	1) Submit in-class brainstorming notes for Project 2 2) Submit Reading Response on <i>The Anti-Social Family</i> in class on 9/30
	Thursday (10/2)	<ul style="list-style-type: none"> • Read WOVENText, Chapter 7: “Managing Expectations for Team Projects” • Read <i>The Everyday Writer</i>, p. 80-95 (PDF available in Files on Canvas) • Library Tutorial for Annotated Bibliography 	1) Complete Thesis Development Worksheet for Project 2 2) Start jotting down sources (in groups) for Project 2’s Annotated Bibliography
8	Tuesday (10/7)	NO CLASS (Fall Recess)	

	Thursday (10/9)	<p>(Asynchronous Class)</p> <ul style="list-style-type: none"> Read <i>The Anti-Social Family</i>, p. 59-80 (PDF available in Files on Canvas) 	1) Submit Reading Response on <i>The Anti-Social Family</i> by Thursday (10/9) midnight
9	Tuesday (10/14)	<ul style="list-style-type: none"> Read <i>The Everyday Writer</i>, p. 96-119 (PDF available in Files on Canvas) Read <i>Abolish the Family</i>, Chapter 2: “Abolish Which Family?” (PDF available in Files on Canvas) 	1) Upload Annotated Bibliography for Project 2 before class on 10/14 2) Outline for Project 2 (group work) due in class on 10/14
	Thursday (10/16)	<ul style="list-style-type: none"> Read <i>The Anti-Social Family</i>, p. 81-105 (PDF available in Files on Canvas) Peer Review of Project 2 (first draft) 	1) Upload Project 2 (first draft) before class on 10/16 2) Submit Reading Response on <i>The Anti-Social Family</i> in class on 10/16
10	Tuesday (10/21)	<ul style="list-style-type: none"> Read <i>The Anti-Social Family</i>, p. 105-130 (PDF available in Files on Canvas) Introduce Project 3 	1) Submit Reading Response on <i>The Anti-Social Family</i> in class on 10/21
	Thursday (10/23)	<ul style="list-style-type: none"> Read <i>The Everyday Writer</i>, p. 123-165 (PDF available in Files on Canvas) Read “DIY: How to Make a Podcast” Listen to this sample Student Podcast 	1) Discuss podcast platforms in your groups 2) Upload Project 2 (Final Draft) by Thursday (10/23) midnight
11	Tuesday (10/28)	<ul style="list-style-type: none"> Read <i>The Anti-Social Family</i>, p. 131-159 (PDF available in Files on Canvas) Reflection and Self-Assessment for Project 2 	1) Submit in-class brainstorming notes for Project 3 2) Upload Reflection and Self-Assessment for Project 2 by Wednesday (10/29) midnight
	Thursday (10/30)	<ul style="list-style-type: none"> Read <i>Abolish the Family</i>, Chapter 4: “Comrades Against Kinship” (PDF available in Files on Canvas) Read “L.A.’s tight-knit families” Listen to “The drag mothers of Los Angeles” episode 	1) Complete Thesis Development Worksheet for Project 3 2) Start jotting down sources (in groups) for Project 3’s Annotated Bibliography
12	Tuesday (11/4)	<ul style="list-style-type: none"> Watch <i>Broker</i>, Hirokazu Koreeda (movie) Podcast Tutorial 	1) Upload Annotated Bibliography for Project 3 before class on 11/4 2) Outline for Project 3 (group work) due in class on 11/4

	Thursday (11/6)	<ul style="list-style-type: none"> • Watch <i>Family Romance, LLC</i>, Werner Herzog (movie) • Podcast Tutorial 	1) Select audio and visual effects for Project 3 (in-class)
13	Tuesday (11/11)	<ul style="list-style-type: none"> • Watch <i>Shoplifters</i>, Hirokazu Koreeda (movie) • Podcast Tutorial 	1) Select audio and visual effects for Project 3 (in-class)
	Thursday (11/13)	<ul style="list-style-type: none"> • Read “Tips and Techniques for Effective Presentations” • Peer Review of Project 3 Script 	1) Upload Project 3 (first draft) before class on 11/13 2) Create PPT outline and slides for Group Presentations (in-class)
14	Tuesday (11/18)	<ul style="list-style-type: none"> • Read <i>The Everyday Writer</i>, p. 201-209 and 281-290 (PDF available in Files on Canvas) • Group Presentations on Project 3 • Introduce Final Portfolio 	1) Upload PPT for Group Presentations before class on 11/18 2) Compose the Producer’s Note (in-class)
	Thursday (11/20)	<ul style="list-style-type: none"> • Group Presentations on Project 3 • Introduce Final Portfolio 	1) Upload PPT for Group Presentations before class on 11/20 2) Submit in-class brainstorming notes for Final Portfolio 3) Upload Project 3 (Final Draft) by Thursday (11/20) midnight
15	Tuesday (11/25)	<p>(Asynchronous Class)</p> <ul style="list-style-type: none"> • Portfolio Work (Outline and Brainstorming) • Reflection and Self-Assessment for Project 	1) Upload Outline for Final Portfolio by Tuesday (11/25) midnight 2) Upload Reflection and Self-Assessment for Project 3 by Tuesday (11/25) midnight
	Thursday (11/27)	NO CLASS (Thanksgiving Break)	
16	Tuesday (12/2)	<ul style="list-style-type: none"> • Course Wrap • Peer Review of Final Portfolio (first draft) 	1) Final Portfolio (first draft) due before class on 12/2
17	Monday (12/8)	FINAL EXAM (11:20-2:10 PM)	Final Portfolio (final draft) due at Final Exam Time in lieu of a formal exam
