

ENGL 1102: Touch Grass

Reading/Writing the Environment Around Us



COURSE INFORMATION

Course Title: English 1102 – English Comp II

Section: SF7

Credits: 3 credits

Semester and Year: Summer 2026

INSTRUCTOR INFORMATION

Instructor: Dr. Caitlin Anderson

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CORE IMPACTS STATEMENT

This is a Core IMPACTS course that is part of the Writing area.

Core IMPACTS refers to the core curriculum, which provides students with essential knowledge in foundational academic areas. This course will help master course content, and support students' broad academic and career goals.

This course should direct students toward a broad Orienting Question:

- How do I write effectively in different contexts?

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

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

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

- Critical Thinking
- Information Literacy
- Persuasion

COURSE DESCRIPTION

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

COURSE THEME/TOPIC DESCRIPTION

Sometimes we all need to just go and touch some grass. Do we consider, though, the ways that we talk about that same grass? Whether we realize it or not, we are constantly surrounded by pieces of rhetoric which are trying to shape our thinking and our buying habits. This class will focus on effective communication through multiple modalities using the WOVEN approach to communication. This means we will explore Written, Oral, Visual, Electronic, and Nonverbal modes of communication. With a secondary goal of learning to research effectively, we will be enjoying a diverse range of environmental texts. In this class you can look forward to classic environmental books, cornerstone environmental rhetoric theory, environmental documentaries, and a class field trip around campus to reflect on real-world examples of environmental rhetoric.

LEARNING OUTCOMES

<p style="text-align: center;">Rhetorical Knowledge</p> <p>Rhetorical knowledge focuses on the available means of persuasion, considering factors such as context, audience, purpose, genre, medium, and conventions.</p>	<ul style="list-style-type: none"> ● Use with purpose key rhetorical concepts through analyzing and composing a variety of multimodal (written, oral, visual, electronic, and nonverbal—WOVEN) artifacts. These concepts include: <ul style="list-style-type: none"> ○ Rhetorical situation: purpose, audience, context ○ Argumentation in multiple modes ○ Genre ○ Affordances of mode, medium, technology ○ Multimodal synergy ● Gain experience reading/viewing/listening and composing in several genres to understand how genre conventions shape and are shaped by readers'/users' and writers'/designers' practices and purposes ● 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 ● Understand the social contexts of multimodal communication
<p style="text-align: center;">Critical Thinking, Writing, and Composing</p> <p>Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, sources, situations, and texts.</p>	<ul style="list-style-type: none"> ● Use composing and reading/viewing/listening for inquiry, learning, critical thinking, and communicating in various rhetorical contexts ● Interpret a diverse range of multimodal artifacts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay among multimodal elements, and to how these features function for different audiences and situations ● Conduct primary and secondary research, integrating expert sources and data into multimodal projects ● Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
<p style="text-align: center;">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>	<ul style="list-style-type: none"> ● Understand that multimodal composition is a process ● Develop a multimodal project through multiple stages ● Develop flexible strategies for multimodal composition, reviewing, collaborating, revising, production, and dissemination ● Use composing processes and tools as a means to discover and reconsider ideas ● Experience the collaborative and social aspects of multimodal composition processes ● Learn to give and to act on productive feedback to works in progress ● Reflect on the development of composing practices and how those practices influence the work students produce
<p style="text-align: center;">Modes, Media, and Technology</p> <p>Composition occurs in multiple modes: Written, Oral, Visual, Electronic, and Nonverbal (WOVEN). Likewise, composition uses a range of technologies and media to develop and disseminate its messages.</p>	<ul style="list-style-type: none"> ● Match the affordances of different modes and media to varying rhetorical situations ● Adapt composing processes for a variety of technologies and modalities ● Understand and use a variety of technologies to address a range of audiences
<p style="text-align: center;">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>	<ul style="list-style-type: none"> ● Understand why genre conventions for structure, design, tone, and mechanics vary ● Gain experience negotiating variations in genre conventions ● Learn common formats and/or design features for different genres of multimodal artifacts ● Practice applying citation conventions systematically in their own work

REQUIRED COURSE MATERIALS

- The Bedford Bookshelf - *Writer/Designer* (online)
- *WOVENText* (online)
- *An Inconvenient Truth* (in-class)
- Assorted online readings uploaded to Canvas
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GRADING POLICY

All assignments in this course will be graded using a rubric that we will create together as a class. This rubric will be used to traditionally grade all assignments.

DESCRIPTION OF GRADED COMPONENTS

Participation and In-Class Work	10%
Diagnostic Video	5%
Rhetoric Diary Entry	5%
Flex Project	25%
Annotated Bibliography	10%
Group Infographic	30%
Reflective Portfolio	15%

- **Diagnostic Video:** Common First Week Assignment. In this assignment, you will 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 1101/1102.
- **Rhetorical Diary Entry:** This is going to be a chance to practice playing with rhetoric. This project is a reflective journal entry thinking about an example of rhetoric you see in your daily life. You will need to include images of the rhetoric as well as writing discussing the rhetoric example and reflecting on both WHAT it is arguing as well as HOW it is arguing it.
- **Flex Project:** This project will be a creative and multimodal take on environmental rhetoric. As we spend a week looking at diverse rhetorical examples, you get to choose one to emulate and create either a website, an art collage, or design a space. Each project has different requirements and you can choose which interests you most.
- **Annotated Bibliography:** This is going to be an assignment focused entirely on research. You will research a topic based on your Infographic Group and become a relative expert on it. The annotated bibliography is your proof of research and a great way to remember what all the important texts discuss.
- **Group Infographic:** In a small group you will create an infographic based on one of a few environmental rhetoric topics we discuss in class. The infographic needs to be detailed and complex and fully explain this researched idea. You may need to create graphs or graphics for this project. Consider this like a poster presentation, but made to be accessible for lay audiences and with a lot of purposeful visual rhetoric.
- **Reflective Portfolio:** For the culminating assignment in English 1102, you will finalize and submit a multimodal reflective portfolio in lieu of a final exam. For your multimodal reflective portfolio, you select evidence from your body of work produced in the course, provide a context for this evidence, and describe the ways in which the evidence supports your argument that you have grown as a communicator.

COURSE POLICIES

Attendance

You are allowed two unexcused absences for this course. After two unexcused absences, 2% is taken off of your final class grade for each subsequent absence. However, you are allowed excused absences without consequences. Excused absences are any absences that cannot be avoided and which you notify me of before the start of class. This includes illness, travel delays, etc.

Participation

Participation is a difficult thing to record and sometimes participation grades can be very subjective. To help this be a more objective grade, "Participation" is going to be based mostly on showing up to class, being prepared, and participating in in-class activities.

Academic Integrity

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. Review Georgia Tech's Honor Code and the student Code of Conduct.

Any student suspected of cheating or plagiarism on a quiz, exam, or assignment will be reported to the Office of Student Integrity, who will investigate the incident and identify the appropriate penalty for violations.

Accommodations for Students with Disabilities

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

Student-Faculty Expectations Agreement

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

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 or communicate for you, and so cannot meet the course requirements for you. In this course, using generative AI tools in the work of the course is considered a form of academic dishonesty.

Course Completion

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

Syllabus Modifications

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

Late and Missing Work

My deadlines for major assignments are fairly set in stone with an addendum. All major assignments are due on a Friday at 11:59pm. For each of the major assignments you have the option of having more time. You will need to turn in Time Log filled out with details about when you will be completing the assignment and the Time log must be turned in on time. This sets you a new deadline and we will go over this in class.

Without a Time Log or if you miss your own Time Log deadline, assignments can and will become late. My official late policies are as follows:

- The moment the deadline passes, you lose half a letter grade.
- The following day, that becomes a whole letter grade off. Every subsequent day is another letter grade off.
- I will not accept assignments after a week.

Missing Class and Making Up In-class Work

If you miss class either for an excused or unexcused absence, you are responsible for reaching out to me for details on what was missed. Very likely this will involve reaching out to a classmate for notes. It is your responsibility to do so. In-class work cannot be made up but will be excused for excused absences.

Assignment Revision

I do allow students to rewrite and resubmit assignments with a C grade or lower. You must contact me within a week of receiving your grade to discuss your work and the rewrite will be due within two weeks of receiving your grade.