

## **COURSE INFORMATION**

**Course Title** English 1102 – English Composition II

**Section(s)** F7, J7, L2

**Credits** 3 credits

**Semester and Academic Year** Fall 2026

## **INSTRUCTOR INFORMATION**

**Instructor** Emily Lake Hansen

**Email** [emilylakehansen@gatech.edu](mailto:emilylakehansen@gatech.edu)

## **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: PLACE, TECHNOLOGY, & THE CONSTRUCT OF TIME**

Where *and* when are you from and which really defines you? In this section of English 1102, you will strengthen your multimodal communication and critical thinking skills through a semester-long exploration of generational theory and the murky construct of time it sits upon. After examining time and place conceptually through reading and responding to texts such as Molly McCulley Brown's *Places I've Taken My Body* and Chris Hayes' *The Siren's Call*, you will design your own visual representation of time and construct a collaborative multimodal "time capsule" that combines primary and secondary research to capture a generation beyond its superficial definitions.

### **LEARNING OUTCOMES**

<p><b>Rhetorical Knowledge</b></p> <p>Rhetorical knowledge focuses on the available means of persuasion, considering factors such as context, audience, purpose, genre, medium, and conventions.</p>	<p>Use with purpose key rhetorical concepts through analyzing and composing a variety of multimodal (written, oral, visual, electronic, and nonverbal—WOVEN) artifacts. These concepts include:</p> <ul style="list-style-type: none"><li>• Rhetorical situation: purpose, audience, context</li><li>• Argumentation in multiple modes</li><li>• Genre</li><li>• Affordances of mode, medium, technology</li><li>• Multimodal synergy</li></ul> <p>Gain experience reading/viewing/listening and composing in several genres to understand how genre conventions shape and are shaped by readers'/users' and writers'/designers' practices and purposes</p> <p>Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure</p> <p>Understand the social contexts of multimodal communication</p>
<p><b>Critical Thinking, Writing, and Composing</b></p> <p>Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, sources, situations, and texts.</p>	<p>Use composing and reading/viewing/listening for inquiry, learning, critical thinking, and communicating in various rhetorical contexts</p> <p>Interpret a diverse range of multimodal artifacts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay among</p>

	<p>multimodal elements, and to how these features function for different audiences and situations</p> <p>Conduct primary and secondary research, integrating expert sources and data into multimodal projects</p> <p>Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources</p>
<p><b>Processes</b></p> <p>Writers use multiple strategies, or composing processes, to conceptualize, develop, finalize, and distribute projects. Composing processes are recursive and adaptable in relation to different rhetorical situations.</p>	<p>Understand that multimodal composition is a process</p> <p>Develop a multimodal project through multiple stages</p> <p>Develop flexible strategies for multimodal composition, reviewing, collaborating, revising, production, and dissemination</p> <p>Use composing processes and tools as a means to discover and reconsider ideas</p> <p>Experience the collaborative and social aspects of multimodal composition processes</p> <p>Learn to give and to act on productive feedback to works in progress</p> <p>Reflect on the development of composing practices and how those practices influence the work students produce</p>
<p><b>Modes, Media, and Technology</b></p> <p>Composition occurs in multiple modes: Written, Oral, Visual, Electronic, and Nonverbal (WOVEN). Likewise, composition uses a range of technologies and media to develop and disseminate its messages.</p>	<p>Match the affordances of different modes and media to varying rhetorical situations</p> <p>Adapt composing processes for a variety of technologies and modalities</p> <p>Understand and use a variety of technologies to address a range of audiences</p>

<p><b>Knowledge of Conventions</b></p> <p>Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers' and writers' perceptions of correctness or appropriateness.</p>	<p>Understand why genre conventions for structure, design, tone, and mechanics vary</p> <p>Gain experience negotiating variations in genre conventions</p> <p>Learn common formats and/or design features for different genres of multimodal artifacts</p> <p>Practice applying citation conventions systematically in their own work</p>
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## **REQUIRED COURSE MATERIALS**

### Texts

Ball, Sheppard, and Arola, *Writer/Designer*. Available through the Bedford Bookshelf.

Brown, Molly McCully. *Places I've Taken My Body*. Persea Books, 2020.

GT Writing and Communication Program, [WOVENText Open Educational Resource](#).

### Materials

Laptop computer, camera, and access to Canvas, word processing, & presentation software.

Notebook/paper & writing instrument of your choice.

## **GRADING POLICY**

**This course also uses the standard [LMC grading scale](#) (A: 90-100, B: 80-89, C: 70-79, D: 60-69, F: below 59).** Each major assignment will be evaluated for craft, content, and mechanics.

## **DESCRIPTION OF GRADED COMPONENTS**

<b>Component</b>	<b>Percentage of Course Grade</b>
Project 0: Common First Week Assignment	<b><u>5%</u></b>
Project 1: Visual Artifact & Artist Statement	<b><u>15%</u></b>
Project 2: Time Capsule & Presentation	<b><u>20%</u></b>
Project 3: Video Essay	<b><u>20%</u></b>
Multimodal Portfolio & Reflective Essay	<b><u>20%</u></b>
Participation & Homework	<b><u>20%</u></b>

## COURSE POLICIES

### Attendance

In a small, discussion and workshop-based class, your attendance is vital to not only your own learning but to the creation and sustainability of our larger learning community. As such, attendance in class is required. **Each absence after your 3<sup>rd</sup> will lower your participation grade.** Please note that aside from officially recognized college activities with documentation (like participation in a GT sport), there is no differentiation between excused vs. unexcused absences.

Should you have a disability or extenuating circumstance that is likely to result in extended absences, please set up a time to meet with me in addition to contacting the [Dean of Students office](#).

### Participation

Ultimately most of our learning will happen in community, both in your cohorts as you collaborate on assignments and in class as we discuss course readings and practice various composition strategies. **As such, your active and consistent participation is worth 20% of your grade.** Your participation grade will be determined by the following metrics:

1. *Participation in Class Discussions (1/2)*

Being an active participant is the best thing you can do to set yourself up for success in this course. To receive an A in this category, a good rule of thumb is to contribute to discussions once or twice per class period and to be attentive while others are speaking.

2. *In-Class Activities and Homework (1/2)*

This portion of your participation grades covers the completion of assigned homework and your participation in in-class activities, including peer review. These assignments will be graded on a pass/fail basis, and three will be dropped to account for allowable absences.

### 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 any work for the course (including assignments, discussions, ungraded work, etc.) **is allowed only with specific permission of the instructor. All AI usage, even if approved, must be fully documented.**

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.

### **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**

As a rule, I accept and grade late project work *as long as I have ample time to read and evaluate it prior* to departmental and university grading deadlines. This means that the final portfolio will not be accepted late, as it is due during the exam period. Late work is penalized a flat 10 percent.

**Please note that in-class participation activities and homework will not be accepted late and may not be made up without significant extenuating circumstances that are documented by the university.**

### **Extensions**

I grant **one no-penalty extension** on one major project – no questions asked. To receive this extension, you must email me with your request **at least 48 hours prior** to the assignment's due date.