

COURSE INFORMATION

Course Title English 1102 – English Composition II

Section(s) : F1, L3, J6

Credits 3 credits

Semester and Academic Year: Fall 2026

INSTRUCTOR INFORMATION

Instructor: Dr. Arpit Kumar

Email: akumar3063@gatech.edu

CORE IMPACTS STATEMENT

ENGL 1102 ENGL COMPOSITION II

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

In this section of the ENGL 1102, you'll focus on understanding textual discourse with a special focus on the novel. We'll also look at the forms of persuasion, rhetorical effects, and moral values that fictions create. We'll also extend our understanding of the contemporary and global novel by discussing novelistic adaptations in film and other media. You'll employ writing and other WOVEN modes to create projects in a range of multimodal composition genres.

LEARNING OUTCOMES

ENGL 1102 Learning Outcomes

Rhetorical Knowledge Rhetorical knowledge focuses on the available means of persuasion, considering factors such as context, audience, purpose, genre, medium, and conventions.	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: • 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
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	Understand the social contexts of multimodal communication
Critical Thinking, Writing, and Composing Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, sources, situations, and texts.	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
Processes 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.	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
Modes, Media, and Technology 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.	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
Knowledge of Conventions Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers' and writers' perceptions of correctness or appropriateness.	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

Cheryl E. Ball et al., *Writer/Designer*

Orhan Pamuk, *Snow* (2002)

Gabriel Garcia Marquez, *A Chronicle of a Death Foretold* (1981)

Elena Ferrante, *My Brilliant Friend* (2011)

J.M. Coetzee, *Disgrace* (1999)

Aravind Adiga, *The White Tiger* (2008)

GRADING POLICY

At the end of the class, you will receive a letter grade (A, B, C, F, etc.). Each assignment and graded component of the class (e.g. participation, peer review) has a percentage grade attached to it which accumulates to your final grade of the class. **However, we will strive to create a learning environment where our efforts are not directed towards the attainment of a high grade but rather oriented towards collaborative learning and growth.** To facilitate such an atmosphere, our class will include the following components of “ungrading”:

A “B” Contract: To eliminate the fear of failure and cultivate a curiosity for learning, we will make a contract. If all members of the class follow the participation, attendance, and assessment guidelines laid down in the syllabus, all members will receive at-least a “B” for this class. In other words, no “F” or “below-average” grades will be assigned unless you are unable to meet some of the core demands of the class. If such a situation is to arise, please be assured that it will not be a surprise and you will have received prior communication.

Self-Reflection and Student Assessment: For each of the major written assignments of the class, members will be required to write a short self-reflection. The review will allow the students to consider their own learning objectives, their progress, and identify obstacles and challenges.

Students will also have the opportunity to use the self-reflection as the basis of self-assessment, i.e., they will be given the opportunity to assign themselves a grade for the major assignments while outlining their reasoning for the instructor and on the basis of the rubric co-created in the class. **For each major composition assignment, the grade assigned by the student will account for 50% of the final grade assigned to that assignment. The remaining 50% will come from the instructor. To put it simply, students will control 50% of the grade for each major assignment.**

In an exceptional scenario, the instructor may ask you to revise and reconsider your self-assessment if there is a significant discrepancy between the self-evaluation grade and the instructor grade.

DESCRIPTION OF GRADED COMPONENTS

Project 1: Common First Week Video (5%)

You’ll create a video introducing yourself and expressing your learning goals for the class.

Due August 30, 2026

Project 2: Text-Based Argumentative Essay (15%)

You'll develop an argumentative essay that closely interprets a chosen literary or multimedia text.

Due: September 22, 2026

Project 3: Collaborative Podcast/Presentation (15%)

You'll develop a collaborative presentation or podcast while understanding the affordances of audio composition.

Due: Week of October 26-October 30

An additional week may be used for presentations/podcasts.

Project 3: Research Essay or Creative Artifact (20%)

You'll develop the necessary expertise required for writing a conventional, academic research essay. You'll have an additional option to pursue a creative route to craft a multimodal artifact.

Due: November 22, 2026

Portfolio (20%)

The portfolio is a platform for exhibiting all the compositional work you do through the course of the semester and thus demonstrating your journey as a multimodal communicator.

Due: TBD (Approximate: December 15, 2026)

Participation (15%)

You will be expected to demonstrate daily in-class participation in the form of group-work and verbal contributions made in class.

Forum Posts and Peer-Review (10%)

You will submit short written responses to instructor's prompts and conduct in-class peer-review of project drafts.

COURSE POLICIES

Attendance

In accordance with Georgia Tech policy, attendance is mandatory. You should notify me in advance through an email of a planned or unplanned absence. You are requested to be responsible for missed sessions. Excused absences are available and may be availed in the event of personal illness, grief, religious or cultural holidays, and University responsibilities.

Up to 4 unexcused absences in the semester can be availed without affecting your overall grade. More than 2 unexcused absences will, however, affect your participation grade. Every absence after 4 unexcused absences will lower your final grade by half a letter grade. **More than 6 unexcused absences can result in a fail grade.** Recurring issues with tardiness can also affect your attendance.

For an absence to count as an excused absence, you must provide the instructor with relevant university issue documentation. Special attention should be paid to attendance in peer-review sessions as they contribute to the well-being of the class community.

Participation

A key responsibility for this course is to engage meaningfully with the content and with your classmates. Engagement includes regular attendance, adequate preparation, frequent contributions to class discussion, and completing assigned presentations. Your course assessment includes a participation grade. This grade's effect on your final course grade will be announced at the end of the semester. You are encouraged to speak with the instructor at the mid-semester point to discuss your participation.

As our class is discussion based, the class requires frequent, student-driven participation. This includes such things as asking questions, offering comments or insights during discussions, volunteering to read when we look at sample essays, etc. These have to happen on a daily or an almost-daily basis for an A in this category. Other elements of participation include leading class discussion on the assigned day, participating in peer reviews, and individual conferences. I will strive to build multiple oral, written, verbal, and even non-verbal modes of participation for you. Your attendance and participation matters to our class community.

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, compose, communicate, and think critically. Generative AI agents such as ChatGPT, Gemini, Copilot 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 (including assignments, discussions, ungraded work, etc.) is allowed only in instances specified by your instructor.

Whenever you use AI for any process involved in the completion of your assignment (research, outlining, source-hunting, or drafting), you'll be required to declare it in adherence to individual assignment instructions. You will also be required to submit a short AI-use statement (300-500 words) that details the specific ways in which you used AI to complete aspects of the assignment.

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

I ask that you remain in conversation with me about the progress of your individual assignments at all stages of the class. I am happy to grant limited extensions in the event of hardships, work overload, or for mental health reasons. Grade penalties may be applied for significantly delayed

assignments. In such events, it is of paramount importance that you should continue to communicate with me via email or in-class about your progress and possible delays.

Missing Class and Making Up In-class Work

Revision Policy

You can revise and resubmit any major assignment you submit for this course. I am happy to talk with you about the revision process and will accept your revised assignment for a regrade at any time during the semester. However, all revised assignments will be graded alongside the final portfolio submission near the end of the semester.

All assignments for this course are “weighted,” and as the semester progresses, most assignments become worth more on the grading scale. Detailed instructions and rubrics will be given for all major assignments and, ultimately, your grades will be assigned based on your adherence to them. I am happy to talk about why you receive a particular grade, but since I take great care in grading papers, your grade is *not* negotiable but I am always happy to talk to you about the grade you have received so feel free to reach out for a conversation. I do ask that you wait 24 hours after getting a paper back so that you can carefully review the document before reaching out to me.