ENGL 1102 – English Composition II

Course Information:

Course Title: English Composition II
Course Number: ENGL 1102 | Section: SF6
Semester: Summer 2026 | 3 credits

Instructor: Dr. Mary Taylor Mann
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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 for you to become a more effective communicator as you refine your thinking, writing, speaking, designing, collaborating, and reflecting. As part of the WOVEN (written, oral, visual, electronic, and nonverbal communication) curriculum, ENGL 1102 emphasizes developing your strategic processes in multimodal communication, critical analysis, and research.

Section Theme: "Poetry and Medicine"
In this section of ENGL 1102, you'll investigate the way poetry has shaped thinking about the lived experience of health and illness. You will write in different modes and genres as you explore the relationship between poetry and medicine over time, from the Renaissance to the present. Through readings, in-class discussions, and collaborative and individual projects, students will understand poetry as a technology of communicating and making sense of the illness experience, including cancer, chronic disease, disability, mental illness, trauma, and death as well as the experience of medical intervention. Through our readings, we will explore different (and often unexpected) rhetorical purposes of poetry in health communication and human expression. (Note: This is not a creative writing course.)

What to expect:
This is a discussion-based, writing-intensive course. You should be prepared to read and write often across a variety of genres. All assigned readings are required, and you must complete them before class begins. Writing assignments will sharpen your ability to communicate clearly about topics that are interesting to you and to construct compelling arguments supported with evidence. You should come to each class prepared to share your ideas with your colleagues and to be an engaged participant in discussion and writing activities.

Note: In this course you will build your multimodal communication skills by analyzing, researching, and writing *about* medicine and poetry. You will compose in academic and professional genres, including formal reports, oral presentations, and webpages. This is not a creative writing course.

Learning Outcomes for ENGL 1102:

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
- 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

Contact Me: I'm available to you as your teacher and as a resource to you outside of the classroom. Email is the best way to get in touch with me: mmann60@gatech.edu. Be sure to identify yourself and your course section in your email communication with me. I will do my best to respond to your queries within 24 hours during my regular working hours (Monday-Friday, 9:00 AM-6:00 PM). I am available during Office Hours and for one-on-one meetings by appointment. If you cannot attend office hours, send me an email and we can set up a time to meet.

Required Textbooks:
This course requires two textbooks. *Writer/Designer* is available to you as an eBook through *The Bedford Bookshelf*. To access *The Bedford Bookshelf* via Georgia Tech Barnes and Noble, click this link:

1. ***Writer/Designer: A Guide to Making Multimodal Projects***
   Authors: Cheryl Ball, Jennifer Sheppard, Kristin Arola | Publisher: Bedford/St. Martin's | ISBN: 9781319245054
2. **Georgia Tech Writing and Communication Program, WOVEN text Open Educational Resource: woventext.lmc.gatech.edu**

You may also wish to consult *The Everyday Writer*, for recommended readings. This textbook is included in your *Bedford Bookshelf*.

All required readings will be available on Canvas as PDFs or web links. The reading schedule will be outlined on the Modules page of Canvas. Consult Canvas Modules daily for the most up-to-date links for class readings.

Note: The required reading and assignment schedule may be modified as the semester progresses to meet course outcomes and address the needs of members of the class.

Grading and Assignments

Detailed Assignment Guidelines will be provided and discussed in class for each project sequence.

Project 0	**Common First Week Video**	**Video Script and Plan:** You will compose a script for a short video (60-90 seconds, or about 300 words) that introduces you to the instructor, identifies the course you are taking, and articulates a challenge you anticipate facing in the coming semester of ENGL 1102. Your script document should also include some bullet notes about how you plan to stage, record, and edit your video. 10 points.	**5%**
		Peer Review: You will work with a peer during an in-class peer review workshop to give and receive feedback on your video script draft. 10 points.	
		Final Video: You will revise your video script and plan based on the feedback you received, and you will record and edit the final version to be graded. 100 points.	
Project 1	**Poetry Clinic**	**Poem Chart.** 25 points. Using a digital, collaborative document shared among your team members (Google Docs, OneDrive, etc.), keep detailed notes as you work through the Poetry Clinic process and draft your Diagnostic Report. Each team member must contribute to the chart document. Your chart must include a Group Annotation of the poem.	**20%**
		Grand Rounds Presentation. 100 points. Working with your team members, design an oral presentation based on the findings of your Poetry Clinic project. The presentation should share your work "in progress," meaning your report may not be complete or polished, however, you should have a clear idea of the conclusions you will draw about your poem. The presentation should be between 6 and 8 minutes in length. Your presentation should include thoughtfully designed slides.	

		Diagnostic Report. 100 points. With your team members, write a detailed report in which you develop an interpretive, evidence-based argument based on your analysis of the poem and your contextual research. Your report should include the following sections: an Introduction, Examination (formal analysis), History (contextual analysis), Relevant Testing (analysis using an interpretive tool), and a Conclusion. Your conclusion should make a clear and compelling argument about how to interpret the poem based on your formal, contextual, and interpretive analysis. 1200-1800 words.	
Project 2	**Digital Exhibit**	**Proposal:** Working with your partner, write a short proposal (300-400 words) in which you identify the topic of your exhibit and the elements you plan to include in the exhibit. Your proposal must also explain and justify the specific purpose of your exhibit, the intended audience, and the venue. 10 points.	**20%**
		Exhibit Draft: Submit a draft of your Exhibit webpage or a document mockup. Your draft should include images of all of your artifacts and at least 500 words of exhibit copy. 20 points.	
		Peer Review: Working with your partner, review the draft exhibit webpage of a peer group. Provide feedback on the exhibit copy, the organization and placement of exhibit artifacts, the overall purpose/argument of the exhibit, and the overall exhibit design and user experience. 20 points.	
		Digital Exhibit: You will create a digital exhibit that draws together poetry, medicine, and culture. You will design your exhibit using a free web platform like Google Sites. Your exhibit must include 3 artifacts (one artifact must be a poem and one must be a visual artifact or material object). You must compose at least 750 words of exhibit text. Exhibit text includes descriptive captions for each artifact and the detailed, purposeful narrative of your exhibit. 100 points.	
Project 3	**Multimodal Poem**	**Poem as Performance.** 25 points. Choose one poem (any poem) to perform. How you perform your poem is up to you, however, your performance must include an oral recitation of the poem and a visual element. You yourself must be the one to recite the poem.	**20%**

		Adaptation 2. 25 points. Choose a different modality through which you will adapt your chosen poem. Ideas will be included in the Assignment Guidelines.	
		Adaptation 3. 25 points. Choose a third modality through which you will adapt your chosen poem. Ideas will be included in the Assignment Guidelines.	
		Introductory Statement. 25 points. Write an introduction to your Multimodal Poem project. Introduce the poem to your reader and provide relevant information about its author, history, and composition. Explain your process and decisions for each interpretive modality. Describe the purpose for each interpretive modality. What should the audience take away from each unique adaptation of the poem? (600-1000 words).	
Final Project	**Multimodal Reflection Portfolio:** 100 points. 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. 1. **A Reflective Essay** that introduces an analyzes the portfolio (1000-1300 words). 2. A series of short answer **reflections** that address questions on each individual artifact. 3. **Sections for each major artifact** that, together, best reflect your work and development in the course.		**15%**
Participation	Your participation grade is based on your attendance, your engagement in class discussions and activities, and your completion of in-class writing activities called "**studies.**" My expectation is that all students will be engaged learners this semester and earn A grades for participation. To earn an A, you are expected to complete assigned readings, lend your voice to class discussions, participate in in-class activities, and submit all studies to Canvas. You should also communicate with your instructor when you have circumstances that impact your ability to attend class or complete assignments. Failing to submit studies to Canvas will hurt your participation grade. Refusing to participate in in-class activities and behaving with hostility or rudeness towards your instructor or your peers will also incur participation grade penalties. Excessive absences will impact your overall grade (see Attendance Policy).		**20%**

Ungraded Writing

Studies

Throughout the semester, you will complete regular in-class writing activities called "studies." A study is a piece of writing done for practice, inspiration, or experimentation. The studies give you an opportunity to practice and experiment with different kinds of writing or concepts in class. Each study will be designed with a particular objective or skill in mind; however, you may be asked to practice the same skill across multiple studies. Studies are not graded, however, they will be counted on an "complete/incomplete" basis and used to assess your engagement in the course. Each complete study earns 1 point, and there are usually 10-12 studies per semester. Each study activity will be explained during class. You may use your studies as brainstorming for larger projects, and you should feel free to develop any study into a larger project later in the course.

Grading

The Georgia Tech grading scale applies to this course:

A: 90-100 points
B: 80-89 points
C: 70-79 points
D: 60-69 points
F: 0-59 points

If you submit an assignment "in full" (i.e. your submission addresses the prompt and meets the assignment's basic requirements outlined in the rubric), you will receive a minimum of a "C" grade (70 points). If you hold an assignment "in contempt" (you disregard the prompt, you ignore the assignment's basic requirements, or offer a disrespectful response to the assignment), you will receive a "D" grade. If you do not submit an assignment, you will receive a zero.

Assignments that are plagiarized or violate the AI policy will be marked as "ungradable." The first time you receive an "ungradable" mark, you will be permitted to rewrite the assignment for a "C" grade. Students who repeatedly plagiarize or violate the AI policy will receive an "F" for the assignment in question and be referred to 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.

Final Exam

ENGL 1102 requires students to submit a Final Portfolio in lieu of an exam. Final Portfolios are collected during the exam period on the final exam date scheduled for your section. Final exam dates are scheduled and set by the Institute. Each section of ENGL 1102 has its own Final Exam date/time, and the Final Portfolio deadline must correspond to this date/time. See the table below for your Final Portfolio project deadline.

Section	Exam Date	Final Portfolio Deadline
SF6	TBA	TBA

Course Policies

You can find the ENGL 1102 Common Policies here: Georgia Tech's ENGL 1102 Common Policies for Spring 2026, which apply to Summer 2026 courses. You should consider these policies as part of the syllabus. The policies page also includes links to resources on topics like the Hall Food Pantry and Student Support Resources.

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.

Attendance
Our summer class convenes during an abbreviated—and, therefore, intensified—short session. We meet daily from Monday to Thursday in order to compress sixteen weeks of material into a five-week schedule. Important instruction, discussion, writing practice, and group collaboration take place during each class period. Attendance is therefore **essential** to success in courses in the Writing and Communication Program. Because of this, you are expected to attend class in person. Not attending a scheduled class session in-person results in an absence.

There may be times when you cannot or should not attend class, such as if you are not feeling well, have an interview, or have a legitimate family obligation (funeral, wedding). Therefore, this course allows a specified number of absences without penalty, regardless of reason. After that, penalties accrue. Exceptions are allowed for Institute-approved absences (for example, those documented by the Registrar) and situations such as hospitalization or family emergencies (documented by the Office of the Dean of Students). Please provide documentation from your professor, coach, or advisor if you must miss class for school-related or athletics-related reasons. Doctors' notes are not required for short-term illness. Please do not schedule non-urgent medical, dental, or cosmetic appointments during our class time. If you choose to schedule a summer trip or vacation during your summer semester, that is your prerogative and the attendance penalties will apply.

If you need to miss class, email me as soon as possible. I will explain how to access materials or make up work you may have missed during your absence. **Students may miss a total of two (2) classes over the course of the summer semester without penalty. Each additional absence after the allotted number deducts 3 points from a student's Attendance and Engagement grade.** Missing more than nine (9) class sessions may result in failure of the class, as determined by the instructor of the course in consultation with the Director of the Writing and Communication Program.

Do not attend class if you are feeling sick. Contact me as soon as possible, and we will discuss how you can make up missed work. If you are feeling bad, please contact your health provider or Stamps Health Services to schedule an appointment. Rest, drink fluids, and isolate if you suspect you have an infectious disease like COVID-19 or the flu.

Making up in-class work: If you are absent from class, it is your responsibility to complete make-up work. You must complete any make-up work required for that missed class within one week (7 days) of the missed class period. Make-up work cannot be submitted beyond the last day of class (July 30). In-class assignments, or "studies" are each worth one point of credit, and they are graded as "complete" (1 point) or "incomplete" (0 points). Failing to submit multiple studies may negatively impact your final grade.

Tardiness: if you're running late, you should still come to class. It's better to suffer the brief embarrassment of arriving to class five minutes late than to miss the lesson altogether. Just take your seat quietly and don't make a fuss.

Participation:
Your participation grade is calculated numerically at the end of the semester. Your grade includes the combined points earned from studies and your overall "Attendance and Engagement" score. My expectation is that all students will be engaged learners this semester and earn A grades for participation. To earn an A, you are expected to complete assigned readings, lend your voice to class discussions, participate in in-class activities, and submit all studies to Canvas. You should also communicate with your instructor when you have circumstances that impact your ability to attend class or complete assignments. Failing to submit studies to Canvas will hurt your participation grade. Refusing to participate in in-class activities and behaving with hostility or rudeness towards your instructor or your peers will also incur participation grade penalties. Excessive absences will impact your overall grade (see Attendance Policy).

Submitting Work:
All graded assignments, final projects, and studies must be submitted to Canvas by the given deadline. Unless otherwise specified, all work must be submitted as Microsoft Word documents. Please do not submit your work as a PDF. All Georgia Tech students are provided with the Microsoft 365 suite of applications. To learn more about how to download these applications, click here.

Extensions
There is no "late work" in this course. Because this course operates on an accelerated summer semester timeline, work must be submitted on time in order for students to stay on task. If you experience an emergency, you may request an extension. Extensions will only be granted in cases of emergency (hospitalization, family emergencies, acts of God).

- **Grace Period**: Most major assignments have a grace period for each deadline. Most assignments are due on Friday, and I provide a grace period until Sunday night at 11:59 PM. If you need to take the weekend to complete an assignment, you are free to do so. If an assignment does not have a grace period, and it has a firm deadline, it will be clearly marked in the syllabus.
- **Studies**: Please be aware that in-class studies do not have grace periods and must be submitted by 11:59 PM on the day they are completed in class.

If you do not arrange an extension, and I do not receive a submission from you by the deadline or within the grace period, you will receive a zero for the assignment.

- For study deadlines, you are permitted two "mercies." If you forget to submit a study by the 11:59 deadline, email me ASAP and you may submit your study late. You may only do so twice per semester.

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.

Generative AI Tools:
This course is about growing in your ability to write, communicate, and think critically. Generative AI agents may 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**.
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.

Academic Misconduct
One serious kind of academic misconduct is plagiarism, which occurs when a writer, speaker, or designer deliberately uses someone else's language, ideas, images, or other original material or code without fully acknowledging its source by quotation marks as appropriate, in footnotes or endnotes, in works cited, and in other ways as appropriate (modified from WPA Statement on "Defining and Avoiding Plagiarism"). If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment in which you have engaged in academic misconduct and be referred to the Office of Student Integrity, as required by Georgia Tech policy. We strongly urge you to be familiar with these Georgia Tech sites:

- Honor Code —https://osi.gatech.edu/students/honor-code
- Office of Student Integrity — http://www.osi.gatech.edu/index.php/

Group work and collaboration:
This class emphasizes learning as a collaborative process, and we will do regular group work in class as well as two collaborative major projects. During collaborative projects, you are expected to be an active member of your team and participate in all steps of the project process. For assigned and graded group work, you must collaborate with your group members, however, you should not collaborate with peers outside of your assigned group. For individual assignments, the work you submit should be composed solely by yourself.

Appropriate forms of collaboration on individual assignments include:

- You make an appointment at the Naugle Writing and Communication Center and work with a tutor on an assignment.
- You meet with a classmate to brainstorm ideas for an upcoming assignment.
- You ask a classmate to clarifying something confusing about an assignment.
- You ask a classmate to share notes from a class period you missed.
- You ask a friend to read a draft introduction to make sure it makes sense to a non-expert audience.

Inappropriate forms of collaboration:

- You ask someone to compose any part of any assignment on your behalf.
- You poach an assignment idea from a classmate and use it without their permission.
- You know a friend who took ENGL 1102 last year, and you use their old assignment to help you compose your own assignment.
- You send an assignment draft to someone and ask them to copyedit, correct mistakes, or revise the draft in any way.

If you have a question or want to clarify if your action is an appropriate form of collaboration, email your instructor.

Technology in the Classroom
We will do some form of writing in every class period. Please bring a laptop computer or a word processing-enabled tablet to every class session. Electrical outlets may not be available or accessible in our classroom. Please ensure your device is charged before attending class. During lectures and class discussions, you are strongly encouraged to take notes, and you are free to use your laptops to do so, however research has shown that the benefits of hand-writing notes outweigh the efficiency of typing for many learners. Smartphone and cell phone use is not permitted during class time. Please silence and stow your phones during class time.

Accommodations
I strive to create an inclusive learning environment for all and to design a course that is accessible and aligned with an ethic of care. I am invested in your success in this class and your well-being at Georgia Tech. Please let me know if anything is standing in the way of you doing your best work. This can include your own learning strengths, language differences, disability or chronic illness, and/or personal circumstances that impact your work. I will hold such conversations in strict confidence, and I will take actionable steps to address your concerns and offer support. Disabled students are welcome in my classroom, and I support and encourage requests for accommodation.

Georgia Tech is committed to creating a learning environment that meets the needs of its diverse student body. If you anticipate or experience any barriers to learning in this course, please discuss your concerns with me. Students with disabilities, whether physical, learning, or psychological, who believe that they need accommodations, are encouraged to contact the Office of Disability

Services as soon as possible to ensure accommodations are implemented promptly. Students must provide documentation of their disability to ODS by uploading the forms into the AIM portal.

- Visit: Smithgall Student Services Building (Flag Building), Suite 221 on 353 Ferst Drive
- Email: dsinfo@gatech.edu
- Phone: 404-894-2563 (V); 404-894-1664 (TDD); 404-894-5429 (fax)
- Website: disabilityservices.gatech.edu

Syllabus Modifications

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