

ENGL1102.SF8
The Lower Frequencies: Noises from the Underground
Dr. Micheal Rumore (Summer 2026)
M-TH 3:30-5:40, Hall 106

ENGL1102: 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 Objectives

ENGL 1102 is a communication course geared toward strengthening your rhetorical skills in the multiple modes grouped in the acronym **WOVEN** (**W**ritten, **O**ral, **V**isual, **E**lectronic, and **N**onverbal). This course aims to develop all the tools of persuasiveness, style, and form that go into crafting effective cultural criticism and, ultimately, mastering the conventions of rhetoric and research. Major multimodal projects involve multimodal memoir writing; playlist curation; blogging; video essay production; and podcasting. This particular section also emphasizes yet another modality: sound.

The qualities separating “good” music from “noise” have always been contested. At any given moment, some musical genres get dismissed as mere noise, while others gain social validation as the sound of beauty or authenticity. At the same time, underground genres emerge that deliberately take advantage of the social power of noise to shake up the mainstream: there’s a reason why the phrase “making some noise” is associated with change. Our section of ENG 1102 will explore how musicians use unconventional genres and sounds to challenge the status quo. Musical selections will be largely curated by the class itself, but may engage musical genres such as noise rock; riot grrrl; Afro-futurism; trap; lo-fi; vaporwave; and more. We’ll also delve into select examples of music criticism from scholarly, periodical, and YouTube-based sources.

Learning Outcomes

CATEGORY	LEARNING OUTCOMES
<p>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>	<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"> • Rhetorical situation: purpose, audience, context • Argumentation in multiple modes • Genre • Affordances of mode, medium, technology • Multimodal synergy <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>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>	<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 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</p>

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 Texts

- *Writer/Designer* (Ebook; ISBN: 9781319415815)
- *WOVENText* ([Open-Access Textbook](#))

Required Technology and Software

- A working laptop or tablet
- A word processing application (ie., Microsoft Word)
- Visual design software (ie., Canva)
- A camera (ie., on laptop or smartphone)
- Earbuds or a headset with a microphone

Grading Policy

This is a process-based course. Assessment will primarily be based on a combination of enthusiastic participation in workshops, revisions, reflections, and, if applicable, collaborations; turning in each required artifact on time; and the effectiveness of the rhetorical, stylistic, structural, mechanical, and creative moves in your submitted artifacts. Specifics will be discussed in class when each project is formally assigned. But, in general, your final assessment for each unit will consider your growth across that unit as a whole, rather than only the final, submitted artifacts. While these guidelines may seem nebulous at first, they will free us up to emphasize what matters most: developing your skills in writing, rhetoric, and communication. The composition process requires experimentation and sometimes, yes, even “failure” before you discover the most effective direction for your work. Perhaps counterintuitively, the most successful outcomes in this course will reflect your willingness to take such risks and grow from missteps. To further chart your growth as communicators, we will also make use of the WCP’s [Common Feedback Chart](#).

This course will adhere to the common scale for letter grades:

Letter-grade¶	Numeric-Equivalent¶ in-this-Class□	
A: 90-100¶ Superior performance —rhetorically, aesthetically, and technically accomplished. Demonstrates advanced understanding and use of the media in particular contexts. Contains an inventive spark, superior engagement, and exceptional execution. □	A+□	98-100□
	A□	94-97□
	A-□	90-93□
B: 80-89¶ Above-average, high-quality performance —rhetorically, aesthetically, and technically proficient. Demonstrates substantive comprehension and sophisticated use of media with above-average execution in some areas □	B+□	88-89□
	B□	84-87□
	B-□	80-83□
C: 70-79¶ Average (not inferior) performance ¶ Competent and acceptable—rhetorically, aesthetically, and technically. Accomplishes all required elements, follows all directions, meets all minimums. □	C+□	78-79□
	C□	74-77□
	C-□	70-73□
D: 60-69¶ Below-average performance. Less than competent—rhetorically, aesthetically, and/or technically. Does not demonstrate comprehension and/or engagement. Missing elements, errors in execution, inappropriate use of media in some areas. □	D+□	68-69□
	D□	64-67□
	D-□	60-63□
F: 0-59¶ Unacceptable performance. Failure to meet even minimum criteria rhetorically, aesthetically, and/or technically. Lack of comprehension. Excessive errors, overall misunderstanding of assignment. □	F□	1-59□
	0 (zero work submitted)□	0□
	□	□

Note: While my assessments might include a + or - grade, Georgia Tech does not use them for final grades. When assigned, these grades are to give you a more complete sense of your progress.

Numerically, earned grades will be rounded to the highest possible score corresponding with that letter grade. For example, an A becomes a 97, a B- becomes an 83, and so on.

Grades will be weighted as follows:

- Participation (15%)
- Unit “Zero”: Common First Week Video (5%)
- Unit One: Music Memoir (20%)
- Unit Two: YouTube Video Essay (20%)
- Unit Three: “Lower Frequencies” Podcast (20%)
- Final Portfolio (20%)

Attendance

Barring exceptional circumstances, you are required to attend class regularly. As this is a highly collaborative course, with each unit and exercise carefully building upon one another, it simply will not be possible to succeed without making a serious attempt to show up and participate. Not attending class will result in an absence. That said, **you get two absences**, no questions asked. **Each unexcused absence after the second will result in a half letter grade (ie., 5%) deduction from your participation grade.** Excessive lateness (defined as **over four instances in which you arrive more than fifteen minutes after the start time**) will count as an absence—though attending late is better than not attending at all!

Late Submission and Extension Log Policy

You will receive a pool of 48 hours per unit that allow you to extend the due date for any formally submitted assignment as you see fit, as long as you remain within the guidelines below:

To receive an extension for an assignment using these hours, simply submit an **extension log** (see template) to Canvas in place of the assignment. Your logs should set a new deadline by noting how many extension hours will be used and briefly documenting how you will use those hours. You may divide your extension pool into 24-hour “blocks.” **The extension is considered automatically granted as long as you submit your log by the assignment’s original due date, as your hours cannot be assigned retroactively.** You may submit one additional extension log for a previously extended assignment if you meet your own revised deadline and have the requisite hours in your pool. Since Unit Three is a collaborative project, the group as a whole will receive 48 hours of extension time in total, rather than individual members. **Note: the final portfolio is not eligible for using your extension hours.**

Personal circumstances, emergencies, or necessary accommodations may require extensions beyond the time granted by this policy. If you anticipate a reason why you may need consideration beyond the extension hours outlined here—or if something unexpected happens—please do not hesitate to reach out.

Documenting Sources

Regardless of the mode, all usage of secondary sources must be documented diligently. Put simply, any engagement with others’ ideas, concepts, and texts should be cited in-text and a works cited provided. In general, we will use [MLA-style](#). As we will discuss, the conventions of citation and fair use will change according to the mode of expression. However, all modes require acknowledging the sources of the ideas we engage. Not

doing so may constitute plagiarism, a serious breach of academic honesty. But beyond punitive threats, making the effort to cite your sources is an important aspect of taking your ideas seriously enough to prepare them to enter the public arena: we cite our sources not just because we are in conversation with others, but because if our work is successful and compelling, others will be in conversation with us.

Academic Integrity

Please familiarize yourself with the [Georgia Tech Honor Code](#).

Plagiarism represents one particularly serious breach of the Honor Code. **Put simply, do not submit any work, in part or in whole, that is not your own.** Reproducing someone else's words without attribution or using quotation marks constitutes plagiarism. Additionally, using someone else's terms or ideas without attribution (even if this idea is a single word!) also constitutes plagiarism. The consequences of plagiarism will be severe and at the very least result in a failing grade on the relevant assignment until all issues are redressed. Multiple instances of plagiarism will result in further disciplinary action or course failure. The good news is that plagiarism is easy to avoid if you're careful and take your work seriously. Throughout the course, we will discuss how to properly attribute, quote, and paraphrase sources. If at any point you have questions about what constitutes plagiarism or whether you are giving the necessary credit to outside sources, don't hesitate to ask: you won't be penalized for doing so.

Generative 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 (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.

Accommodations

Students with documented disabilities have a right to request accommodations and I am committed to ensuring accommodations are made. If you require special assistance or accommodations, please let me know, ideally in the first weeks of the semester (though it’s never too late). If you anticipate accessibility concerns with any aspect of this course, please do not hesitate to reach out. Also familiarize yourself with the services and advocacy provided by Georgia Tech’s [Office of Disability Services](#). In addition to helping you access these institutional resources, I am personally committed to facilitating an inclusive and empowering space for neurodivergent students. Neurodiversity is a broad term that describes and celebrates the differences in our neurological wiring, and encompasses conditions such as ADHD, autism, dyslexia, and OCD (among others). I want the class to reflect the diverse ways our brains work. If you would like to confidentially discuss any related issues you feel may limit your ability to fully engage with the course, please feel free to reach out.