

ENGL 1102: English Composition II

Digital Storytelling at Georgia Tech

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Sections: B3, E2, D4
Semester: Fall 2026 / Credits: 3

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

Course Description & Theme

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.

In this section of the course, we will focus closely on modes of storytelling as we conduct research in the university archives to collaboratively create and publish multimodal digital stories related to Georgia Tech. We will develop strategic processes for engaging with various media and will create artifacts in multiple WOVEN modes (written, oral, visual, electronic, and nonverbal), challenging ourselves to become more adept consumers and producers of the stories that surround us every day.

Required Course Materials

ENGL 1102 uses three required texts:

- *Barracoon*, Zora Neale Hurston*
- Writer/Designer, available through *The Bedford Bookshelf*
- The WOVENText Open Educational Resources, freely available at woventext.lmc.gatech.edu.

**Barracoon* is available at the GT Barnes and Noble bookstore but you are also welcome to buy or borrow it elsewhere. You are welcome to listen to it as an audiobook if you'd like (in fact, I actually highly recommend the listening experience for this particular book) BUT please note you will also want access to the printed text for discussion and assignment purposes. Consider borrowing it from the library as one possible option!

All other readings (poems, podcasts, films, TED talks, articles, etc) will be freely available and will be linked to in the Daily Plan and/or Canvas.

ENGL 1102 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

Learning Outcomes

CATEGORY	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 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

Grades & Canvas

Grade Distribution

90%–100% = A / 80 –89.9% = B / 70%–79.9% = C / 60%–69.9% = D / 59.9% and below = E

Projects & Process Docs = 65%

#0 = The Common Video = 5%

#1 = The Genre Analysis = 15%

#2 = The Proposal = 20%

#3 = The Digital Story = 25%

Engagement & Reflection = 35%

Daily Engagement = 20%

Final Portfolio = 15%

Note: Failure to complete any major component may result in failure of the course, as determined by the instructor in consultation with the Director of the Writing and Communication Program.

Turning in Work

All assignments will be due on Canvas unless otherwise stated in the assignment description. Major projects will be accepted late, but will lose 10% per day if we haven't talked and agreed ahead of time on an extension. Please talk to me as soon as possible if you are getting behind on a major project so that we can get you back on track. I do give extensions, but you must notify me before the due date so that we can find a new due date that works.

Grading Process

All grades will be recorded on Canvas. Major projects will have comments and grade breakdowns you can access by clicking on the Canvas rubric. You can use this feedback to (1) better understand your grade on the current project and (2) consider ways to revise your upcoming project(s) given that each new project builds off all previous ones. I am always happy to discuss these comments in further detail during coffee hours and/or by appointment and to work with you to make a writing and revision plan for your upcoming project(s).

Announcements on Canvas

We will rely on Canvas as our main mode of communication in between classes. I will send reminders, updates, and other notes via Canvas; be sure to check Canvas regularly for these and to check your notifications settings.

Project Descriptions

see the assignment sheets and rubrics on Canvas for more details on each project's expectations.

#0 = The Common Video (Individual)

Overview: You will create a short (60-90 second) video in which you will (1) introduce yourself and then (2) talk about a communication-related challenge you anticipate facing in our class and (3) how you might overcome it. You will want to use specific examples, like any good storyteller, and because the video is short, you'll want to pick your examples carefully. And finally, while you will pay most attention to your content, you'll also think carefully about design, or how you are putting your video together—are you going to record sitting in your room, walking around campus, dressed in a Buzz costume (jk don't do that—or maybe do? your call). This is a good time to think about the story you want to tell about yourself as a communicator and how you want to tell it in a low pressure, low stakes way—you can and should have fun with this!

Due Date: Sun. 8/30

#1 = The Genre Analysis (Individual)

Overview: This project is an opportunity to start exploring the digital story website genre we'll be working in together this semester. Before creating our own stories for the end-of-semester showcase, it will be important to understand the usual practices, formatting, and stylistic features (or, "conventions") digital story websites tend to use and the kinds of strategic, deliberate communication decisions their creators tend to make. To this end, we will explore and analyze existing digital story website examples and you will then create both a written analysis essay identifying what you see as a common set of genre conventions as well as an accompanying visualization of your analysis.

Due Date: Fri. 9/25

#2 = The Proposal (Team)

Overview: This project is a proposal for your digital story that your team will prepare together. Your digital story may pursue any aspect of GT that you think would be a unique and valuable addition to a local public audiences' understanding of the university and that you would like to publicly showcase in the Interactive Media Zone next to Blue Donkey Coffee in the library. This assignment allows us to do much of the slow and steady "behind the scenes" research and planning work for our stories in order to set ourselves up for success in the next creation phase of the project.

Due Date: Fri. 10/30

#3 = The Digital Story (Team)

Overview: Using the proposal, the team will now launch into the actual story creation phase and will build a digital story website to be publicly displayed on campus in the library's Interactive Media Zone. The digital story will incorporate the primary and secondary sources from your proposal to help you tell the story your group wants to tell, all while carefully taking a very real public audience into account. We will publicly showcase these stories in the IMZ at the end of the semester together!

Due Date: Tues. 12/1 (Showcase Day: Wed. 12/2)

Engagement & Reflection

see the assignment sheets and rubrics on Canvas for more details on each assignment's expectations.

Engagement (Individual)

Overview: These are the smaller (but no less important) regular daily/weekly assignments, scheduled as noted on The Daily Plan, that will ask you to prepare for, engage in, and/or reflect on what we've been thinking about and discussing in class.

In addition, you will submit two self-assessment engagement reflections, once at the semester midpoint, and once more as we approach the end of the semester. In these, you will answer a series of questions reflecting on what is going well for you in this class in terms of your participation and engagement *and* where you would like to adjust and/or shift your participation and engagement going forward.

That's it. I won't be grading these in the same way I will be grading your major projects. Ideas don't have to be perfectly worded or thought out in these. These are meant to be freewriting spaces where we work out and record ideas as we go, where we reflect on the work we are doing, and where we build toward upcoming assignments. Although I won't be formally grading and commenting on these like I will the major projects, I will always read them and I will sometimes (not always) comment.

Due Dates: by start of class as noted on The Daily Plan

Final Portfolio (Individual)

Overview: You will assemble a Canvas Portfolio at the end of the semester that (not unlike the Common Week Video from the beginning of our semester) tells a story about how you have improved, developed, or otherwise changed as a multimodal WOVEN communicator this semester. You will write a Reflective Essay that will open the portfolio and that will incorporate specific examples from your work to help support the story you're telling about your journey as a communicator this semester. You will also introduce each major artifact included in the portfolio and will embed both the final version of each artifact as well as the various process documents that went into creating it. Additionally, you will include your answers to the same five reflective questions for each major artifact in the Portfolio. We will get started on this together, but the Portfolio creation process will mostly be an individual and self-driven one at the end of the semester, so plan accordingly.

Due Date: your assigned exam time for this course (or earlier if you like!)

Course Policies

Attendance. Attendance and participation are essential to success in courses in the Writing and Communication Program. In this course, you are expected to regularly attend class in person in order to pass. Participation counts as part of your grade in the sense that many of the smaller process docs for each assignment will be completed collaboratively in class and being in class and working on these is worth points.

Of course, 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 family emergency. In these situations, please let me know as soon as possible what is going on so we can make a plan to catch you up and keep you on track with major projects.

Note: Missing (or being late to) more than four classes will result in an instructor check in with the goal of collaboratively creating a plan to help you get back on track. Missing (or being late to) more than six classes may result in needing to drop and/or not passing the class.

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.

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.

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. Please review [Georgia Tech's Academic Honor Code](#) and [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. This course is about growing in your ability to write, communicate, and think critically as well as carefully developing intentional processes for doing those things. Thus, while generative AI agents such as ChatGPT, DALL-E 2, and others may be helpful in certain contexts, they are not helpful in the context of the learning outcomes of this particular class. In this course, using generative AI tools in the work of the course (including assignments, discussions, ungraded work, etc.) is allowed only in very limited instances that I specifically ask you to do so—otherwise, you should not use AI for any of your work for this course.

As with any technology, generative AI tools need to be used critically and according to academic and professional expectations. Thus, in instances in which I (or any other instructor) allows generative AI tool use, you are expected to adhere to these principles:

1. **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.
2. **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).
3. **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.