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Course Description: ENGL 1102

Develops communication skills in networked electronic environments, emphasizes interpretation and evaluation of cultural texts, and incorporates research methods in print and on the Internet. 3.000 Credit hours. Fall 2026.

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 Overview: Rhetoric and Information

In this section of 1102, we will focus on the theme of information literacy, defined as the ability to both consistently recognize mis-information and to reliably locate high-quality information. In class workshops and major projects, students will practice evaluating information in its social, institutional, and technological contexts. In preparation for specialization within their major at a STEM-focused, research institution, students will also develop expertise in decoding advanced, technical prose.

To achieve these goals, we will develop our faculties of writing, argument, and interpretation. Collectively, these faculties constitute the art of rhetoric, the systematic study of how communication is crafted and how audiences receive it. This study not only helps us to become

more effective professional communicators, it orients us to foundational questions about how we navigate the world, including

What makes writing persuasive?

How do we communicate effectively in different genres, technologies, and media?

How do we interpret difficult texts?

How can we tell if what we're reading is true?

How do we become better listeners?

What makes a good writing process?

Studying rhetoric means taking these questions seriously, even though they usually have multiple answers, even though asking them always leads to more questions, and even though our answers change as our circumstances, ourselves, and the world does. However, by asking them together, in discussions and assignments, we can learn habits of thinking that will serve us for a lifetime.

Following the WOVEN approach (which stands for **W**ritten, **O**ral, **V**erbal, **E**lectronic, and **N**onverbal communication) of Georgia Tech's Writing and Communication Program, we will practice writing in many different modes. We will also think critically and creatively about writing's relationship to developing technologies. Through a structured and collaborative workflow for assignments, this course also brings the process of writing to the forefront of our attention. You will work—often in-class and with supporting instruction, discussion, and feedback—on small components of larger projects. Your full participation in this workflow, including your regular attendance and submission of process work, is required.

Course Resources

Required Textbooks

- *The Writer/Designer*, Available from [Macmillan VitalSource](#) 2021. This is a digital text.

Note: You will order this textbook by purchasing The Bedford Bookshelf. The link is available through the bookstore. To order, type the following into the [Find Course Materials page](#) at the bookstore: ENGL, 1102, and your section number.

- The *WOVENText* Open Educational Resources, available at woventext.lmc.gatech.edu.
- *The Ancient Art of Thinking for Yourself* by Robin Reames, ISBN: 9781541603974, available through the [GT Barnes and Noble bookstore](#).

Note: We will routinely engage in in-class writing activities, and you will also want to take copious notes, so bring a laptop/tablet as well as writing materials (e.g., a pen and paper) to class every day.

Canvas Support

Phone (24/7): 1-877-259-8498

Chat (24/7): Chat with Canvas Support

Email: canvas@gatech.edu

Bedford Bookshelf (VitalSource) Support

Call/text/chat/email:

<https://support.vitalsource.com/hc/en-us/requests/new>

Learning Outcomes

Rhetorical Knowledge

Rhetorical knowledge focuses on the available means of persuasion, considering factors such as context, audience, purpose, genre, medium, and conventions. Students will be able to

- 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; argumentation in multiple modes; genre; affordances of mode, medium, technology; and 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. Students will be able to

- 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. Students will be able to

- 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. Students will be able to

- 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. Students will be able to

- 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

Course Policies

Attendance

Attendance and participation are 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 family responsibilities. 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).

If you communicate proactively with me, I can suggest how to access materials or make up work you may have missed during your absence or suggest ways to participate in class remotely and/or asynchronously. You are still responsible to submit all assigned work and to fulfill any alternative arrangements we make for in-class activities. If those requirements are met, you may miss a total of four (4) classes without penalty. Each additional absence after the allotted number deducts 2% from a student's final grade. Excessive absences 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.

The course schedule details the readings and required preparation for every class session. ***All such assignments are due before class begins.***

Availability

For questions about the course logistics, schedule, and other minor issues, I am available over email and can be expected to respond within 48 hours. For questions about assignments, readings, and other major subjects, office hours are the best venue. Advance notice of an office visit is always appreciated, but drop-ins are also welcome!

Process Work

Periodically throughout the course, you will engage in shorter writing activities to evaluate your progress. These include applications of course concepts (e.g., rhetorical analyses) and essentials of project development (e.g., project pitches, rough draft workshops, and annotated bibliographies). These assignments are evaluated on a simplified grading scale. **All process work must be completed before proceeding to subsequent assignments and activities: ensuing assignments will not be accepted (and will be considered late) until relevant process work is submitted.**

Active Participation

Your active participation is required. Your success and the success of this course depend on your intellectual engagement and active participation. Active participation requires sincere, collegial, and scholarly exploration of course concepts through:

Meaningful participation in class discussions and activities. This class employs frequent in-class discussion and collaborative activities to build knowledge and understanding, to review readings, and to practice skills. You are expected to be prepared for each class by having completed the assigned reading and writing for the day and to engage with your peers with curiosity and respect. If you are absent on the day of a required in-class activity (which is most days), you are responsible to arrange an alternative with me and to submit relevant work.

Productive consultation with your instructor. In this category, I include things like using office hours to develop your projects, attending to announcements and emails about the class, and using the feedback I give you on your submissions.

Completion of writing process activities. This class requires that you engage in a writing process documented through scheduled activities. These submissions must be made in a timely manner to receive credit.

Your active participation will be regularly evaluated throughout the semester.

Attendance is required for but is not synonymous with active participation. You can have perfect attendance and not participate.

Grading

Each of the three major projects will be graded in terms of the student's active participation towards completion, the final submission, and reflective writing and activities. Successful completion of all three major projects with a passing grade (each a D or better) is required to pass the course.

<i>Graded Work</i>	<i>Deadline</i>	<i>Percentages</i>
Project 0: Common First Week Video	August 28	5%
Project 1: Visual Essay	September 18	20%
Project 2: Productive Counterargument Essay	October 30	20%
Project 3: Social Media Disproof	November 25	20%
Process Work	continuous	20%
Quizzes	continuous	5%
Final Exam: Multimodal Reflection Portfolio	December 8	10%

All course projects will be graded using the specific grading criteria established in the attached assignment sheets

Major Projects Grading Scheme

All major projects (1-3) have three major components to their assessment. These are as follows:

Final Draft: 50%

Active Participation: 25%

Reflection Essay: 25%

This scheme reflects the course's investment in the development of our writing processes, individually and collectively. This is not a course in which you primarily show up to receive instruction that you use later to complete assignments on your own. ***The work we do in class is***

the assignment. That work includes activities, group workshops, and discussions of the reading. The depth of your engagement, the quality of your contributions, the degree of your preparation for class, and the timeliness of your process work will all factor into the assessment for **Active Participation**. Similarly, the **Reflection Essay** that accompanies each major project is not an afterthought. As an invitation to study your own writing process, **Reflection Essays** are very important in our course. They will prompt you to rationalize your writing choices, analyze your rhetorical situations, and evaluate the effectiveness of your process.

Late Policy

Rigorously observing deadlines in this course, both for major assignments and their constituent milestones, is necessary to maintain our workflow (especially for its collaborative elements, like scheduled peer review workshops). Ordinarily, late submissions will result in a decrease of one letter grade per day late. In extraordinary circumstances, accommodations may be made provided (1) you communicate as fully as necessary and as proactively as possible, (2) you propose a schedule and plan to complete the work on a revised timetable, and (3) you fulfill the terms of the approved plan.

AI Policy

This course is about growing in your ability to write, communicate, and think critically. Large Language Model chatbots (and other glorified autocomplete tools that have marketed themselves as “AI”) cannot learn or communicate for you, and so cannot meet the course requirements for you. This includes chatbots like ChatGPT, Claude, Gemini, Grok, or CoPilot as well as tools that are integrated into other writing assistance platforms like Grammarly.

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 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.

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.

Assignments

Assignment 0: Common First Week Letter (400-500 words)

For assignment 0, you will compose a 400-500 word letter to introduce yourself to your instructor, tell a story about your history with writing, and reflect upon what that experience taught you about effective communication.

Assignment 1: Visual Essay

For the visual essay, students will compose an evaluative profile of a journalistic institution of their choosing for a salient audience. You may select among several genres and modes, including YouTube essay, digital presentation, vertical video, website, or newsletter. You will base your assessment on both secondary research and independent analysis of the outlet's content according to given criteria. The goal of this assignment is to provide a basis for building critical relationships, as readers and citizen critics, with credible journalistic institutions.

Assignment 2: The Productive Counterargument Essay

The Productive Counterargument assignment asks you to respond to a published argument that you disagree with. However, rather than simply debating or refuting the argument, you will use the disagreement as a starting point for deep investigation. Through exploration of credible scholarly and journalistic sources, your goal is to expand your own (and your rhetorical audience's) thinking on the issue.

Assignment 3: The Social Media Disproof

In this group assignment, you will collaborate with your peers to compose a public intervention against a popular line of mis- or disinformation. Your intervention will consist of three interconnected, multimodal elements—an infographic, a TikTok style video, and a digital resource guide—that effectively use the affordances of social media platforms to translate authoritative research to a public audience.

Final Exam: The Multimodal Reflection Portfolio

For the culminating assignment in English 1102, you will finalize and submit [a multimodal reflective portfolio](#) in lieu of a final exam. This portfolio will highlight how you see yourself in your current writing process, allow you to practice multimodal composition, and get you thinking about ways you'll transfer your learning to other contexts. Your portfolio will offer an argument for your growth as a communicator over the course.