

Fall 2026
Section HP1
TTH 2-3:15PM
Credits: 3

English 1102: English Composition II

You Argue What You Eat: Argument, Authority, and Authenticity in Food Media

Instructor Information

Dr. Leigh Elion
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Office Hours: TTh 11AM-12PM or by appointment

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

English 1102 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, this course emphasizes developing your strategic processes in multimodal communication, critical analysis, and research.

In this section of the course, students will investigate food media and food culture, using writing and other WOVEN modes to compose inquiry-driven projects. We will analyze a range of genres (such as recipes, restaurant reviews, blogs, podcasts, menus, social media cooking videos) to investigate how taste, food culture, and food-related values are rhetorically constructed through media and public discourse.

To guide our inquiry, students will both analyze and create multimodal texts related to food. In addition to a final cumulative reflection, projects may include rhetorical analysis of food media, a digital story pitch, a website based on original research of a food-related policy or social issue, or a collaborative class “rhetorical potluck.”

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

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

Required Course Materials

- *Writer/Designer*, available through *The Bedford Bookshelf*
- The *WOVENText* Open Educational Resource, available at woventext.lmc.gatech.edu

Access codes for *The Bedford Bookshelf* are available at the GT Barnes and Noble bookstore. You can also purchase and access the textbook directly through [Macmillan Publishing](#).

Description of Graded Components

Grade Percentage	Component	Due Date
15%	Project 1	Sept 18
15%	Project 2	Oct 16
25%	Project 3	Nov 20
15%	Final Portfolio	Dec 10
10%	Graded Class Discussions (2 @ 5% each)	TBA
20%	Participation & Engagement	Ongoing

Grading Policy

Georgia Tech does not use +/- grades. To determine individual assignment and final course grades, the following scale will be used:

A: 90-100	B: 80-89	C: 70-79	D: 60-69	F: 0-59
Superior performance rhetorically, aesthetically,	Above-average, high-quality performance rhetorically,	Average (not inferior) performance. Competent and	Below-average performance. Needs substantive work	Unacceptable performance. Failure to meet minimum criteria

and technically, demonstrating advanced understanding and use of the media in particular contexts. An inventive spark and exceptional execution.	aesthetically, and technically.	acceptable, rhetorically, aesthetically, and technically.	rhetorically, aesthetically, and/or technically.	rhetorically, aesthetically, and/or technically.
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Participation & Engagement

Your participation will be an average of 3 scores: a self-assessment, an assessment by your peers, and assessment by the professor. Below is a guideline for how participation grades are determined:

“A” participation: superlative preparation (multiple readings of all assigned texts, excellent assignments, and further reading) for all class sessions, full awareness and focus while in class (not sleeping or checking social media or talking when you shouldn’t), frequent substantive contributions to discussion (driven by inquisitiveness, respect, and honesty), questions or comments that further the discussion and invite classmates to respond, awareness about staying quiet so others may talk, full participation and leadership in group work and peer review, excellent homework and class assignments.

“B” participation: full preparation for all class sessions (full reading of all assigned texts good assignments), good awareness and focus while in class (not sleeping or checking social media or talking when you shouldn’t), frequent substantive contributions to discussion (driven by inquisitiveness, respect, and honesty), questions or comments that further the discussion and invite classmates to respond, full participation in group work and peer review, excellent homework and class assignments.

“C” participation: satisfactory preparation (at least one reading of all assigned texts, basic fulfillment of assignments), awareness, and focus while in class (not sleeping or checking social media or talking when you shouldn’t), substantive contributions to discussion (driven by inquisitiveness, respect, and honesty), questions or comments that further the discussion and invite classmates to respond, full participation in group work and peer review, excellent homework and class assignments.

“D” participation: lack of awareness and focus (sleeping in class, checking your phone or laptop when asked not to do so, and preparation (not doing the readings or completing

assignments), disruptive and / or disrespectful behavior, frequent tardiness or leaving class early, lack of contributions to class discussion, failure to participate in group work.

Revision

I value your growth in this course; writing is a process. For that reason, if you wish, you may choose to revise one major assignment and re-submit for consideration for a grade improvement. Since Project 3 and the Final Portfolio are due at the end of the semester, there is little time for feedback and revision. So, this offer applies to your first two major project artifacts.

If you choose to revise, you may do so at any time before the end of the semester. To be eligible to submit an assignment for revision, you must have completed all components of the assignment by its original due date (or your original extended due date – the point is that you can't just submit everything in the last week of class). To submit a revision, please upload the revised assignment to its original Canvas folder. Be certain to include a justification statement: a substantial (at least 2 paragraphs) description of not only what you have revised but also an argument how these revisions help you to better attain your goals for the assignment. You may submit a revision *once* for any given assignment, and any revision submitted without a revision justification statement will be disregarded without notice. Revisions are due no later than 11:59PM on the last day of class. Your grade for the revised assignment *might* go up; it will not go down. I will not be able to provide written feedback on re-submitted assignments.

Late & Missing Work

Deadlines exist for a reason: timely submission is a matter of grading fairness; your course calendar is designed carefully so that each assignment feeds into the next, and completing work late will put you behind not only logistically but also intellectually; your professor has limited time in which to grade and comment on submissions. All work is due by the date and time listed in the course calendar. Work not submitted by the deadline will lose 5% off its grade for each calendar day that it is late; the calendar day turns over at 12:00AM (so if something is due on Tuesday by 11:59PM and you turn it in on Wednesday at 12:01AM, it is 1 day late).

That said, if you would like an extension on any major assignment, you may take up to 7 calendar days of extra time, no questions asked. To “activate” your extension, simply e-mail me in advance to tell me that you plan to take your extension and let me know when you plan to submit. If you simply turn in work late and do not activate your extension in advance of the original deadline, then it is considered late. Meeting the new deadline is your responsibility, and I will not remind you; work submitted after the extended deadline is subject to the same late penalty as other work. Please note that taking an extension may result in your submission being moved to the back of the grading queue. While I strive to return assignments in a timely manner, this may mean you will receive feedback shortly after those who submitted by the original deadline.

There can be no extensions on short assignments, as we often use those to set up class activities or discussion on a particular day. If you do not submit a required short assignment

(including and especially drafts for peer review days), you will receive 5% off the final grade for the corresponding major project assignment. If you complete a short assignment that is due before class but forget to upload it in advance of class, no problem; just be sure to upload it by 11:59PM ET the same day. There can be no extensions on peer review drafts, however. Those must be submitted by the official deadline).

Additional Grading Considerations

To earn an A in the class, you must earn an A on at least one major written assignment (Artifact 1, 2, or 3). You must also earn at least a B for your participation and engagement grade. Writing is inherently social and collaborative; success in the course requires being a contributing colleague during both large and small group collaborations.

Attendance Policy

Class will occur during live in-person sessions every Tuesday and Thursday, unless otherwise noted or announced. Your attendance at these sessions is important, and your contributions to discussion are strongly encouraged; inquiry-driven learning works best when we learn from (and with) each other.

However, while I will be taking attendance for my own records, and engaging with each other during class meetings is crucial to your learning, our attendance policy has some flexibility. For each class, I will post any relevant slides and handouts. You may miss up to 4 class periods without penalty (exceptions are allowed for Institute-approved absences and extreme situations such as hospitalization or family emergencies). You do not need to explain why you are missing class, but an email to let me know *that* you will be absent is appreciated. If you are substantially late to class (15 minutes or more) three times, that will count as one full absence from class.

If you miss entire classes more than 4 times, however, your final grade will begin to be impacted; you will lose 5% off of your final grade for each additional absence. Make-up work may or may not be possible and will be accepted only at the instructor's discretion. Missing more than 8 classes (for whatever reason) may result in failure of the class, as determined by the instructor in consultation with the Director of the Writing and Communication Program.

While I am always happy to provide clarification about course concepts or assignments, if you need to be absent, it is your responsibility to catch up, review lessons you missed, and complete any in-class exercises to the best of your ability. You should always begin by reviewing the notes/slides and checking in with a classmate who can provide you with a summary of the day's activities. Please do not ask the instructor for this course "if" you missed anything. The answer is yes.

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](#).

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.

Accessibility is deeply important to me, and I want to make our class as inclusive and accessible as possible. Even if you do not have a documented disability, I am eager to learn about your needs. I'm always happy to chat or to take suggestions about how to do things differently.

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, communicate, and think critically. Generative AI agents such as ChatGPT, Claude, 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.

In this course, you are allowed to use generative AI tools to:

- Create audio summaries of course documents and other written texts to use as a review tool, NOT as a substitute for fully completing assigned readings.
- Generate citations for Works Cited entries. But be sure to check/correct those citations using a current style guide, like ones shared via the Purdue Online Writing Lab.
- Check your writing for spelling and grammar errors. But you may NOT allow the AI tools to edit or rewrite sentences for you.

- Edit or remix audio or video footage that you yourself have personally collected, *with appropriate attribution* (see “Transparency,” below, and *within specific contexts to be discussed in class*.

You are not allowed to use generative AI tools to:

- Generate or edit content (your writing, presentation slides, or multimodal elements) for any of your course assignments. That includes reading notes, outlines, feedback for your peers, first drafts, or final drafts of projects.
- Write or rewrite your sentences or phrases. I want to hear YOUR voice, not a robot's.

As with any technology, generative AI tools need to be used critically and according to academic and professional expectations. Thus, in instances in which you are allowed 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 you are allowed 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). While not relevant to this class, it is important to note that in any other instance where you use generative AI, 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. This work includes not only when you use content directly produced by a generative AI tool (although you shouldn't be doing that for this class anyway) but also when you use a generative AI tool in the process of composition (for example, for brainstorming, outlining, or editing 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.

Technology and Email Etiquette

Part of what it means to be a good community member and colleague is to engage in polite technology etiquette. I realize that the use of laptops and other devices are commonplace, and

our class will make use of a variety of technologies. However, to make sure that everyone can engage in our course as fully as possible, this course will abide by the following guidelines:

Phones: This class is a No Phone Zone. In other words: cell phone use is not allowed in class without express permission from the instructor. Keep them on silent, and put them in your bag. Don't have them on your desk, and don't have them in your hand. If you are expecting an urgent call or otherwise anticipate needing your phone for an important reason, please discuss with Dr. Elion in advance.

Laptops: Because this is a multimodal writing course that requires electronic and digital work, I will ask you to bring a laptop (or a tablet you can easily type on) to each class session. However, we will be following the "45-degree rule," which is that unless we are typing or using screens to access important course materials, your laptop lid should be open only at a 45-degree angle. If you need to reference a reading or other course material for sake of discussion, you should do so briefly and then return your laptop to a 45-degree angle.

If it becomes apparent that you are using technology for non-class activities, I will speak to you privately. If the problem persists after this initial conversation, you may be asked to relinquish your technology to me for the duration of the class period(s).

Email: Please know that while email is typically the best way to contact me, I also get many emails every day. Give me at least 24 *business hours* to respond (i.e. if you email at 11AM on a Friday, I may not respond until Monday). If I haven't responded in that window, you can nudge me.

Office Hours: You are welcome to meet with me in person for office hours, or by Zoom. If you plan to drop into office hours, it is helpful for me to know in advance (just send a quick email). If you want to request a meeting outside of my regular office hours, please send that request by email, and include in your initial request at least two suggested times that work for you.

When asking a question over email, please do everything you can to indicate what you yourself have already done to find the answer.

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.