

Course Title English 1102 – English Composition II Section(s) F5 Credits 3 credits

English 1102: Translating Sound and Music (FA 2026)



Top left: Orpheus and Eurydice by Edward Poynter (1862)

Bottom left: The Sirens and Ulysses by William Etty (Manchester Art Gallery, 1837)

Right: Ulysses and Sirens by Pablo Picasso (1946)

Instructor: Seona Kim (she/her)

Office: Skiles 323

E-Mail: skim3732@gatech.edu

Student Hours: Online by appt.

Contacting Me

Please contact me via email with questions about course materials or policies. In my experience, larger issues such as questions about readings, revisions, or assignments are best discussed in one-on-one conferences. Therefore, I encourage you to visit me during my student hours if your questions require more than one sentence or so response. If my student hour conflicts with your schedule, we can arrange a meeting at a different time upon request.

ENGL 1102 Core IMPACTS Statement

ENGL 1102 ENGL 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

Georgia Tech General Education Outcome for Communication

Learning Goal A1: Communication

Student will demonstrate proficiency in the process of articulating and organizing rhetorical arguments in written, oral, visual, and nonverbal modes, using concrete support and conventional language.



Course Description

Top: Gustav Mahler, Jennie, Kaifi Khalil x Eva B x Abdul Wahab Bugti
Bottom: Kneecap, Frank Waln, Nina Simone

"Language is an expression of the political identity. Stories are built from language. Nations are built from stories. This is our story." from *Kneecap* (2024)

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. In this section of the course, you will investigate global and local music and sound as you employ writing and other WOVEN modes to create projects about music/sound in a range of genres.

This course will focus on investigating the multimodal dimensions of music and sound from various genres and cultures and will engage in debates about the relationships between music/sound and identity, place, memory, fashion, and technology. We will also interrogate how sound shapes our understanding of, and connection to, particular spaces and times, extending this exploration to questions of archivability. Your critical and creative engagements with multimodal resources will endeavor to foreground the

persuasive and personal translation of interconnected layers of sound, visuals, rhetoric, and nonverbal movement.

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
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Texts and Materials

Required Textbook:

- Cheryl E. Ball, Jennifer Sheppard, and Kristin L. Arola, *Writer/Designer: A Guide to Making Multimodal Projects* (3rd edition), available through *The Bedford Bookshelf*
- The WOVENText Open Educational Resources, available at woventext.lmc.gatech.edu.

Additional Materials (available as PDFs or links via Canvas):

- Audre Lorde, "The Transformation of Silence into Language and Action" (1978)
- John Berger, *Ways of Seeing* (1972)
- Paul J. Voss & Marta L. Werner, "Toward a Poetics of the Archive" (1999)
- Franny Choi, *Soft Science* (2019)
- Layli Long Soldier, *Whereas* (2017)
- Big Ideas Podcast, "Indigenous Hip Hop as Music and Resistance" (2023)
- Langston Hughes, "The Weary Blues" (1925)
- Robert Walser (ed.), *Keeping Time: Readings in Jazz History* (Select chapters) (1999)
- Renée Fleming (ed.), *Music and Mind: Harnessing the Arts for Health and Wellness* (1st Section: "How and Why") (2024)
- Anthony Storr, *Music and the Mind* (1992)

Assignments

In ENGL 1102, all components of the course, including projects, assignments, and stages of projects or assignments, must be submitted to pass the course, as determined by the instructor of the course in consultation with the Director of the Writing and Communication Program.

Artifact 0 (Individual, 8/30)	50
Artifact 1 (Individual, 10/4)	200
Artifact 2 (Individual, 11/1)	200
Artifact 3 (Group, 12/1)	200
Artifact 4: Final Portfolio (Individual, 12/17)	200
Attendance & Participation	150
TOTAL	1000

Artifact 0: Common First Week Video

For this assignment, you will create a 60-90 second video to introduce yourself, identify the course you are taking, and articulate a challenge you anticipate facing in the coming semester of ENGL 1102 and a goal that you'd like to set for yourself.

Artifact 1: Curating and Critiquing a Playlist

For the first major assignment, you will create meaning in two related yet different genres – music curation and music criticism – by examining and applying the different rhetorical practices appropriate to each. You will first produce a curated playlist of 5-7 songs designed to convey a specific and coherent message, accompanied by a liner notes infographic that employs the WVE modes of communication. You will then write a critical review (750 words) analyzing the selection and organization of your playlist as well as the visual and rhetorical design of your liner notes. From a critic's standpoint, you will evaluate the artifact's deliberate choices, multimodality, coherence, creativity, and overall effectiveness for its intended audience and purpose.

Artifact 2: Soundscape Archive

For this project, you will investigate how sound functions rhetorically within a specific context, community, or environment. You will collect, record, and organize sonic materials (120-180 seconds) to construct a personal sonic interpretation of Georgia Tech, Atlanta, or Georgia (select one). You will then accompany this archivable artifact with a museum guide-style audio/visual recording that analyzes the significance of the recorded sounds and justifies their preservation in the soundscape archive.

Artifact 3: Group Podcast

For the third major assignment, you will create a short podcast of 15-20 minutes on one musical genre. You will first choose a genre of music that your group is interested in researching further. Then, you will provide historical and cultural contexts in which the genre has been evolved and transformed with several examples of that type of music to examine more closely. Finally, your group will record a podcast aimed at a public audience that addresses some critical questions regarding its definition, scope, message, players, and meaning.

While this is an audio-based assignment, you are also required to create a visual cover for your imaginary podcast channel and a written script incorporating scholarly debates to deliver your message logically and coherently.

Artifact 4: Final Portfolio

As a student enrolled in ENGL 1101 or 1102, you are required to submit a final multimodal portfolio. The purpose of the multimodal reflective e-portfolio is to demonstrate and reflect about how well you have met the outcomes established for ENGL 1101 and 1102 at Georgia Tech.

Your portfolio will include:

- Reflective Introduction to the Portfolio (1,000-1,300 words)
- Artifact 0: Common First Week Video
- Artifacts 1-3, including the artifact, a brief introduction to the artifact, the short reflection (200 words), and process documents.

You should refer to the [WCP Portfolio Instructions](#) for additional information about portfolio requirements and help preparing your portfolio.

Attendance and Participation

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).

Your instructor can communicate with you about 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. **Students may miss a total of two (2) classes over the course of the summer session without penalty. Each additional absence after the allotted number deducts 5% from a student's final grade.**

Grading

Grading Scale: Georgia Tech uses the following numeric-to-letter grading scale:

Letter Grade	Numeric Equivalencies
A	90 – 100 (Superior Performance)
B	80 – 89 (Above-Average, High-Quality Performance)
C	70 – 79 (Average – Not Inferior – Performance)
D	60 – 69 (Below-Average Performance)
F	00 – 59 (Unacceptable Performance)

Course Policies

Mode of Submission

All papers will be submitted as MS Word (.doc or .docx) documents to Canvas. Do not upload PDF files. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced, with 1-inch margins and pages numbers along with your last name. For assignments in other modalities, follow the instruction submissions specific to that assignment.

Late Assignments

Group projects, your individual paper, and your multimodal final portfolio are due at 11:59 PM to receive full credit. Grades for late works will be reduced by 10% of the final grade per each day after the due date, including weekends and holidays. No essay will be accepted after three days. However, if you contact me *before* the due date, we can

work out if an extension is possible for that assignment. (No extension will be possible for a group project.) **Keep in mind that you must turn in all artifacts, including process documents, to pass the course.**

Assignment Revision

You are encouraged to revise and resubmit major artifacts to improve your work and potentially earn a higher grade, as long as the detailed revision plan is communicated in advance and approved by your instructor.

In-Class Work

Papers and drafts are due online at the assigned deadline.

Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions, writing workshops, peer reviews, and other in-class activities. Students must be present for all in-class activities to receive credit for them. Writing workshops require that students provide constructive feedback about their peers' writing.

In general, students are expected to contribute constructively and collaboratively to each class session.

Artificial Intelligence (AI)

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 me. As with any technology, generative AI tools must 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 me will be considered an infraction of the Georgia Tech Honor Code subject to investigation by the Office of Student Integrity.

Technology

For this multimodal communication course, I encourage you to bring your laptop to every class session. However, laptop use should be limited to course-related activities. Accessing social media or using your phone during class is discouraged; please keep your phone silenced and put away to minimize distractions for yourself and your classmates.

Academic Misconduct/Plagiarism

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.

Discrimination and Harassment

Georgia Tech does not discriminate against individuals on the basis of race, color, religion, sex, national origin, age, disability, sexual orientation, or veteran status in the administration of admissions policies, educational policies, employment policies, or any other Institute-governed programs and activities. This class adheres to those guidelines. Alternative viewpoints are welcome in this classroom. However, statements that are deemed racist, sexist, classist, or otherwise discriminatory toward others in the class will not be tolerated. No form of harassment or discrimination is allowed in this class.

In keeping with the professional nature of this course, only professional behavior is acceptable between the instructor and the students and between students. No harassment of any kind is allowed in class including but not limited to gender, age, ability, religion, sexual orientation, and ethnicity.

Campus Resources

The following resources are available to all Georgia Tech students. Remember that help is available.

Mental Health and Wellbeing:

- **Office of the Dean of Students:** <http://studentlife.gatech.edu>
- **Center for Mental Health Care and Services:** <https://mentalhealth.gatech.edu/>
- **Mental Health and Wellbeing**
site: <https://studentlife.gatech.edu/services/mental-health-well-being>
- **Center for Mental Health Care and Resources** (walk-in mental health services/resources): <https://care.gatech.edu>
- **Sexual Assault:** <https://wellnesscenter.gatech.edu/voice>
- **Suicide Prevention:** <https://mentalhealth.gatech.edu/end-suicide-initiative>
- **STAR** – Students’ Temporary Assistance and Resources (help with food, shelter, clothing, and other necessary resources): <https://studentlife.gatech.edu/content/star-services>

Communication Center: Stuck with your projects? Then, the Communication Center is a perfect place to visit! Their trained consultants can help with projects ranging from multimodal assignments for ENGL 1101 and 1102 to graduate school applications, from engineering and science reports to oral presentations, from storyboards for videos to poster designs, from grant proposals to job cover letters and resumes. They offer both in-person and online appointments.

- Visit: Clough Commons, Suite 447
- Email: commmlab@gatech.edu
- Website: <http://communicationcenter.gatech.edu>

Disability Services and Accommodations: If you require accommodation to compensate for a disability, please speak with me outside of class so that we can identify an appropriate course of action. If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet

with me soon, preferably in the first week of the semester. Please request that an Office of Disability Services staff verify your disability and specify the accommodation you will need.

Georgia Tech complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. Any student who may require an accommodation under such provisions should contact me as soon as possible and no later than the end of the first week of classes or as soon as you become aware. No retroactive accommodations will be provided in this class.

- 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

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. I will inform you of any changes, and the most updated copy of this syllabus can always be found on Canvas. Please pay attention to updates given in class and in syllabus.