

COURSE INFORMATION

Course Title: English 1101 – English Composition I

Section(s): K2: MW 2:00–3:15pm, M2: MW 3:00–4:45pm

Credits: 3 credits

Semester and Academic Year Fall 2026

INSTRUCTOR INFORMATION

Instructor: Dr. Ben Sandman

Email: bsandman6@gatech.edu

CORE IMPACTS STATEMENT

ENGL 1101 ENGL COMPOSITION I

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 focusing on skills required for effective writing in a variety of contexts, with emphasis on exposition, analysis, and argumentation, and also including introductory use of a variety of research skills. Develops analytical reading and writing skills through the investigation of methods used in cultural and literary studies and the application of those methods to specific texts.

COURSE THEME/TOPIC DESCRIPTION

In this course, we'll analyze a wide range of cultural criticism while considering the role of the critic and the genre of the review. As we pursue these questions, students will practice key writing skills like exposition, analysis, and argumentation

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.	Explore and use with purpose key rhetorical concepts through analyzing and composing a variety of written texts. These concepts include: • Rhetorical situation: purpose, audience, context • Genre • Argumentation: controlling purpose, evidence Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' 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
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 for inquiry, learning, critical thinking, and communicating in various rhetorical contexts Read a diverse range of written texts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate 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 writing is a process Develop a writing project through multiple stages Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing Use composing processes and tools as a means to discover and reconsider ideas Experience the collaborative and social aspects of writing 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 their work
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.	Develop an understanding of the ways in which rhetorical concepts can be transferred to multimodal artifacts
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.	Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising Learn common formats and/or design features for different kinds of written texts Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions

REQUIRED COURSE MATERIALS

Required Textbooks

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

2. The *WOVENText* Open Educational Resource: freely available at woventext.lmc.gatech.edu

Other Required Readings

1. Readings, podcasts, and other resources posted to Canvas.

Required Materials and Technology

1. A notebook for in-class writing. This can be a cheap composition notebook or a spiral notebook (no need for anything fancy!). In fact, the less fancy the better, since I'll occasionally ask you to tear out a page to hand in.
2. Laptop: please bring your laptop to class.
3. Access to a standard word processing program (Microsoft Word, Google Docs, Pages, etc.)
4. Access to Audacity (free audio editing software) for collaborative podcast project.

GRADING POLICY

To earn an A or B in this class will require strong effort and a willingness to grow as a writer and challenge yourself. I will provide feedback throughout the semester with specific ideas for improvement and revision. Major projects are designed in a way that will require you to start work on them early and progress step-by-step. If you want to succeed in this course, you should not expect to rush through major projects (or smaller assignments). Your final grade will be based on the following scale:

A (90-100)	Superior performance —rhetorically aesthetically, and technically. Demonstrates surprising insight, originality, or creativity.
B (80-89)	Above-average, high-quality performance —rhetorically, aesthetically, and technically.
C (70-79)	Average performance —competent and acceptable, rhetorically, aesthetically, and technically.
D (60-69)	Below average performance —needs substantive work, rhetorically, aesthetically, and/or technically.
F (59 and below)	Unacceptable performance. Fails to meet minimum criteria, rhetorically, aesthetically, and/or technically.

To help you better measure your performance, grades on major projects will be based on a point value equivalent a +/- letter grade (even though Georgia Tech does not use the +/- system for final grades).

A (94-100)	C+ (77-79)
A- (90-93)	C (74-76)
B+ (87-89)	C- (70-73)
B (84-86)	D+ (67-69)
B- (80-83)	D (64-66)
	D- (60-63)

DESCRIPTION OF GRADED COMPONENTS

Project 0: Common First Week Letter (5%)

For Project 0 (Common First Week Letter), you will compose a 400-500 word letter to introduce yourself to me, tell a story about your history with writing, and reflect upon what that experience taught you about effective communication.

Project 1: Rhetorical Analysis (20%)

For Project 1, you'll analyze a review by a professional critic, choosing one of the examples we've read and discussed. You'll consider the rhetorical appeals used by the author, evaluating their effectiveness, and you'll use textual evidence to support your main points. You'll consider in what ways the review does (or doesn't) fulfill the role of the critic, as discussed in our opening weeks. The required length for this paper is 1,000 words.

Project 2: Review (20%)

For Project 2, you'll locate a text or artifact that you're passionate about: something you love, or hate, or find totally baffling. You'll write your review—using the published work we've read as a model—but the text you choose need not be a written one. It should, however, contain written text that provides opportunities for you to practice skills like quotation and paraphrase. A few examples of appropriate genres to review: album, TV show, film, book, graphic novel. Some artifacts that *won't* work: photography, visual art, architecture, restaurant. If you're unsure whether your chosen text will work for this assignment, discuss with me. Your review should focus on a single text/artifact—for instance, a single film, rather than a whole series or a filmmaker's career—and this text/artifact should be of an appropriate length for you to review in 1,500 words.

Project 3: Collaborative Podcast (15%)

For Project 3, you'll work with a small group to produce a collaborative podcast. You'll form groups based on mutual interests, and you'll come to a consensus decision on the texts you'll review. The scope of this project will be larger than Project 2; that is to say, you should consider multiple texts, e.g., multiple books by one author, horror films with similar images/themes, or albums within a scene or subgenre of music. Each group member is responsible for one text/artifact. That said, the goal is not to produce a podcast with three disparate parts—an analysis of artifact 1, an analysis of artifact 2, an

analysis of artifact 3—but to draw connections between the three texts and come to some conclusion about them. Your podcast should follow the basic genre conventions we discuss—for instance, it should contain bumper music and an introduction.

Project 4: Portfolio (15%)

For the culminating assignment in English 1101, 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—such as ENGL 1102 and other courses. Your portfolio will offer an argument for your growth as a communicator over the course. In determining how you have grown as a communicator, you will consider the course goals and student learning outcomes for your course. As part of this argument, you will:

- select evidence to analyze from the body of work you have produced in the course
- provide a context for this evidence
- use the evidence as tools to support and clarify your argument and detail how you see your development moving forward.

This instructional guide for the required reflective portfolio provides information about your portfolio's rhetorical situation (including audience, purpose, and context) and the contents of the portfolio.

Process Assignments (15%)

Process assignments include discussion board posts, reading responses, drafts, outlines, and any other assignments that prepare you for the major projects listed above. These assignments are graded as Complete/Incomplete.

Participation (10%)

Your engaged presence is vital to the course. You'll receive a letter grade for your participation at the end of each Unit (Project 1, Project 2, and Project 3, and Project 4). See below for a guide to participation grades.

“A” participation: exceptional preparation for all class sessions; full awareness and focus in class; frequent substantive contributions to discussion; awareness of and respect for other students, letting them talk; full participation in group work, peer review, and on collaborative projects.

“B” participation: full preparation for all class sessions; good awareness and focus in class; frequent substantive contributions to discussion; awareness of and respect for other students, letting them talk; full participation in group work, peer review, and on collaborative projects.

“C” participation: satisfactory preparation, awareness, and focus in class; substantive contributions to discussion; full participation in group work and peer review.

“D” participation: lack of awareness and focus (sleeping in class, checking your phone or laptop when asked not to do so); disruptive and/or disrespectful behavior; frequent tardiness or leaving class early; lack of contributions to class discussion; failure to participate in group 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).

I 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 four (4) classes for T/Th or M/W classes or six (6) for M/W/F classes over the course of the semester without penalty. Each additional absence after the allotted number deducts 2% from a student’s final grade.

Technology and Email

Technology use in-class should be related to what we are doing in class. Please set your phone to vibrate. Do not answer your phone unless it appears to be an emergency. Do not engage with social media, chat, email, or other online activity unless I specifically request that you do so as part of our in-class work. Failure to follow this policy will affect your participation grade in the course.

Email is the best way to reach me. Monday through Friday, I’ll respond to your email within 24 hours; I do not respond to emails in the evenings (after 5pm) or on weekends. If more than 24 hours have passed during the week, feel free to give me a nudge.

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.

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 me.

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 allow 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 I allow 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. 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.

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.

Late and Missing Work

Process assignments (which are graded on a complete/incomplete basis) cannot be turned in late. Over the course of the semester, (except Project 4, which is due at the time of our scheduled final), you each get three days total of no-questions asked extensions to use on major projects (except Project 4, which is due at the time of our scheduled final). You can take these three days all at once or one at a time over multiple projects. To receive an extension, you must email me before the project's original deadline and let me know you're using the extension. Otherwise, major projects will be penalized 10% for each day they are late.

Missing Class and Making Up In-class Work

When you miss class, it's your responsibility to ask a classmate about what you've missed. If, after checking in with a classmate, you still have questions, feel free to email me. Your ability to make up in-class work will vary depending on the assignment, but, in

general, if you are within your allotted number of excused absences—four (4)—you will not be penalized. That said, if you miss a process assignment essential to a major project or a reflection required for your portfolio, you'll be expected to make this up.