

## **ENGL 1102— English Composition II**

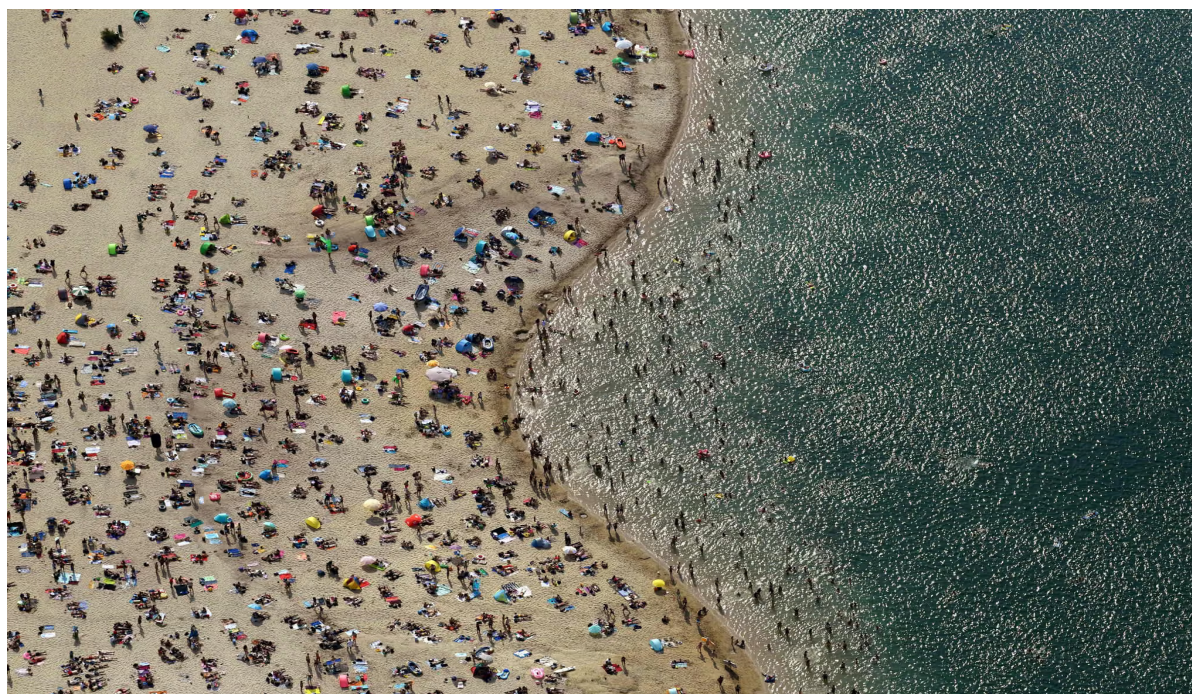
### **Articulating the Unthinkable: Storytelling and Ecology**

**Instructor:** Dr. Anila Shree  
**Email:** [ashree8@gatech.edu](mailto:ashree8@gatech.edu)

**Course Listing:** ENGL 1102, Section D7  
**Meeting Time:** MW 9:30AM-10:45AM  
**Location:** Stephen C Hall 103

**Office Hours:** W 11AM-12 PM  
(or via appointment)

**In-person Location:** Clough 447  
**Via Zoom:** [Meeting Link](#)



## **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

## **General Course Description ENGL 1102**

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— Articulating the Unthinkable: Storytelling and Ecology**

In this section of the ENGL 1102, you'll engage with cultural and literary texts to understand how storytelling shapes our understanding of ecology and environment. We'll especially investigate the idea of the "unthinkable" and its associations with storytelling and ecology. You'll employ writing and other WOVEN modes to create projects in a range of multimodal composition genres.

**LEARNING OUTCOMES**

|                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| <p><b>Rhetorical Knowledge</b></p> <p>Rhetorical knowledge focuses on the available means of persuasion, considering factors such as context, audience, purpose, genre, medium, and conventions.</p> | <p>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:</p> <ul style="list-style-type: none"> <li>• Rhetorical situation: purpose, audience, context</li> <li>• Argumentation in multiple modes</li> <li>• Genre</li> <li>• Affordances of mode, medium, technology</li> <li>• Multimodal synergy</li> </ul> <p>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</p> <p>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</p> <p>Understand the social contexts of multimodal communication</p> |
| <p><b>Critical Thinking, Writing, and Composing</b></p> <p>Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, sources, situations, and texts.</p>  | <p>Use composing and reading/viewing/listening for inquiry, learning, critical thinking, and communicating in various rhetorical contexts</p> <p>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</p> <p>Conduct primary and secondary research, integrating expert sources and data into multimodal projects</p> <p>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</p>                                            |

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| <p><b>Processes</b></p> <p>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.</p>   | <p>Understand that multimodal composition is a process</p> <p>Develop a multimodal project through multiple stages</p> <p>Develop flexible strategies for multimodal composition, reviewing, collaborating, revising, production, and dissemination</p> <p>Use composing processes and tools as a means to discover and reconsider ideas</p> <p>Experience the collaborative and social aspects of multimodal composition processes</p> <p>Learn to give and to act on productive feedback to works in progress</p> <p>Reflect on the development of composing practices and how those practices influence the work students produce</p> |
| <p><b>Modes, Media, and Technology</b></p> <p>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.</p> | <p>Match the affordances of different modes and media to varying rhetorical situations</p> <p>Adapt composing processes for a variety of technologies and modalities</p> <p>Understand and use a variety of technologies to address a range of audiences</p>                                                                                                                                                                                                                                                                                                                                                                             |
| <p><b>Knowledge of Conventions</b></p> <p>Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers' and writers' perceptions of correctness or appropriateness.</p>                                  | <p>Understand why genre conventions for structure, design, tone, and mechanics vary</p> <p>Gain experience negotiating variations in genre conventions</p> <p>Learn common formats and/or design features for different genres of multimodal artifacts</p> <p>Practice applying citation conventions systematically in their own work</p>                                                                                                                                                                                                                                                                                                |

## Required Texts

- Cheryl E. Ball, Jennifer Sheppard, Kristin L. Arola. *Writer/Designer: A Guide to Multimodal Projects*. (Available via Bedford Bookshelf)
- Arundhati Roy, *Mother Mary Comes to Me* (available at Georgia Tech, Barnes and Noble)
- Amitav Ghosh, *The Hungry Tide* (available at Georgia Tech, Barnes and Noble)

### DESCRIPTION OF GRADED COMPONENTS (Total points possible: 1000)

#### Assignment I: Common First Week Assignment (5% or 50 points)

In 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.

Due: Between 28-30 August 2026 via Canvas

Reflection Due: 4-6 September 2026 via Canvas

#### Assignment II— Articulating the Unthinkable: A Personal Narrative Photo Essay (10% or 100 points)



In our first major composition assignment for the class, you will rehearse the genres of personal narrative and photo-essay. Personal narratives require the author to transform the raw material of individual experience into audience-oriented writing by engaging in a form of storytelling. By combining the personal narrative with features of another genre—the photo-essay— **we'll reflect upon the interaction between word and image** while understanding the affordances of visual rhetoric. In this assignment,

you will choose your own subject/topic of focus but, in accordance with our theme. Samples will be a part of class sessions in leading up to the assignment submission.

Due: Between 18-20 September 2026 via Canvas

Reflection Due: 25-27 September 2026 via Canvas



### **Assignment III— Digital Magazine and Podcast (20% or 200 points)**

This assignment will invite you to collaborate with your peers to complete a multimodal Digital Magazine which will include a short Podcast. These artifacts will be created on the basis of class readings and texts chosen in conversation with the instructor. The theme or topic will be guided by the thematic framework of the class which pushes us to think about **the connection between storytelling, the unthinkable, and the environment**. A key goal will be to rehearse collaboration, intertextuality, multimodal communication, and digital content creation. Collaborating teams will submit a digital magazine and a podcast (7-10 minutes)

Due: Between October 9-11, 2026

Reflection Due: October 16-18, 2023.

### **Assignment IV— Research Ignite Presentation (20% or 200 points)**

You will compose an Ignite Presentation on a research topic of your choice for this assignment. Your task will be to adapt your research into a 5-minute presentation which will include 20 slides and an audio overview. You will choose your topic/theme in conversation with the instructor and establish a process (annotated bibliographies for research papers may be required and thought statements or drafts for creative projects). Your final artifact will display a sustained engagement with the theme of the class.

Due: November 20-22, 2026

Reflection Due: November 30, 2026

### **Assignment V: The Final Portfolio (15% or 150 points)**

This assignment is a university-wide requirement that asks you to compile all the writing you have done this semester in an e-portfolio accompanied by a reflective cover letter.

Due: December 7, 2026

### **Other graded components:**

- **Leading class discussion** (10% or 100 points): You'll be invited to lead class discussion on specific days for chosen texts
- **Participation** (10% or 100 points): You'll be expected to demonstrate daily in-class engagement in the form of group work, verbal contributions, and written submissions. See detailed course policy on "Participation".
- **Research Proposal** (5% or 50 points): You will submit a proposal for the research you wish to conduct for your Ignite Presentation.
- **Peer review sessions** (5% or 50 points): You'll collaborate with your classmates to review drafts of various class projects and offer feedback

## GRADING POLICY

At the end of the class, you will receive a letter grade. Each assignment and graded component of the class (e.g. participation, peer review) has a percentage grade attached to it which accumulates to your final grade of the class. However, we will strive to create a learning environment where our efforts are not directed towards the attainment of a high grade but rather oriented towards collaborative learning and growth. To facilitate such an atmosphere, our class will include the following components of “ungrading”:

**A “B” Contract:** To eliminate the fear of failure and cultivate a curiosity for learning, we will make a contract. If members of the class follow the participation, attendance, and assessment guidelines laid down in the syllabus, members will receive at-least a “B” for this class. In other words, no “F” or “below-average” grades will be assigned unless you are unable to meet some of the core demands of the class. If such a situation is to arise, please be assured that it will not be a surprise and you will have received prior communication.

**Self-Reflection and Student Assessment:** For each of the major assignments of the class, members will be required to write a short self-reflection. The review will allow the students to consider their own learning objectives, their progress, and identify obstacles and challenges. Students will also have the opportunity to use the self-reflection as the basis of self-assessment, i.e., they will be given the opportunity to assign themselves a grade for the major assignments while outlining their reasoning for the instructor and on the basis of the rubric co-created in the class. The grade assigned by the student will account for 50% of the final grade assigned to the that assignment. The remaining 50% will come from the instructor. To put it simply, students will control 50% of the grade for each major assignment.

**NOTE:** In an exceptional scenario, the instructor may ask you to revise and reconsider your self-assessment if there is a significant discrepancy between the self-evaluation grade and the instructor grade.

### Revision Policy

You can revise and resubmit any major assignment you submit for this course. I am happy to talk with you about the revision process and will accept your revised assignment for a regrade at any time during the semester. In order for the resubmission to be valid, you must reach out to me within a week of receiving your graded work so we can have a conversation about your revision strategy and the proposed timeline.

All assignments for this course are “weighted,” and as the semester progresses, most assignments become worth more on the grading scale. Detailed instructions and rubrics will be given for all major assignments and, ultimately, your grades will be assigned based on your adherence to them. I am happy to talk about why you receive a particular grade, but since I take great care in grading papers, your grade is *not* negotiable but I am always happy to talk to you about the grade you have received so feel free to reach out for a conversation. I do ask that you wait 24 hours

after getting a paper back so that you can carefully review the document before reaching out to me.

### **Georgia Tech Grading Scale:**

| Letter Grade       | A      | A-    | B+    | B     | B-    | C+    | C     | C-    | D+-F |
|--------------------|--------|-------|-------|-------|-------|-------|-------|-------|------|
| Numeric Equivalent | 100-95 | 94-90 | 89-88 | 87-84 | 83-80 | 79-78 | 77-74 | 73-70 | >69  |

Any other additional reading material will be made accessible either in the classroom, or through Canvas. You should bring a copy of the day's readings, along with a notebook and pen, to each class session.

**A Unit based sequence of readings will be provided on the Canvas home page which you are requested to consult in order to prepare for each session.**

### **Additional Resources**

[Naugle Writing and Communication Center](#)

[Georgia Tech Library](#)

[The Purdue Online Writing Lab](#)

### **Course Policies**

#### **Attendance**

In accordance with Georgia Tech policy, attendance is mandatory. You should notify me in advance through an email of a planned or unplanned absence. You are requested to be responsible for missed sessions. Excused absences are available and may be availed in the event of personal illness, grief, religious or cultural holidays, and University responsibilities. Up to 4 unexcused absences in the semester can be availed without effecting your overall course grade—it may, however, impact your participation grade for the course. Subsequent absences will lower your final grade by half a letter grade (eg. With the 5th unexcused absence your final grade for the course can be lowered from an A to an A-). More than 6 unexcused absences can result in a fail grade. Recurring issues with tardiness can also affect your attendance.



## **Participation**

A key responsibility for this course is to engage meaningfully with class content and with your classmates. Engagement includes attendance, preparation, and presentation. Your course assessment includes a participation grade. This grade's effect on your final course grade will be announced at the end of the semester. As our course is discussion based, the class requires frequent, student-driven participation. This includes such things as asking questions, offering comments or insights during discussions, volunteering to read when we look at sample essays, etc. These have to happen on a daily or an almost-daily basis for an A in this category. Other elements of participation include leading class discussion on the assigned day, participating in peer reviews, and individual conferences. I will strive to build multiple oral, written, verbal, and even non-verbal modes of participation for you. If you have any concerns, or difficulty with participation in class, please don't hesitate to reach out. Your attendance and participation matters to our class community.

## **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.

**Whenever you use AI for any process involved in the completion of your assignment (research, outlining, source-hunting, or drafting), you'll be required to declare it in adherence to individual assignment instructions. You will also be required to submit a short AI-use statement (300-500 words) that details the specific ways in which you used AI to complete aspects of the assignment.**

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.

## 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.

## **Communication Policy**

I am best available to you via email and during office hours. Please allow me 24 hours (48 hours during weekends and holidays) to respond to your emails (I usually respond sooner). If you don't receive a response after that duration, feel free to send a reminder email. If our schedules do not allow for a meeting during office hours, please email to find an appointment for zoom meetings.

## **Missing Class and Making Up In-class Work**

In accordance with Georgia Tech policy, attendance is mandatory. You should notify me in advance through an email of a planned or unplanned absence. You are requested to be responsible for missed sessions.

## **Important Dates Calendar**

First Day of Class: August 24, 2026

Last Day to make Class Changes: August 28, 2026

Assignment I: Common First Week Assignment Due: 28-30 August 2026

**No Class Official Institute Holiday: September 7, 2026**

Assignment II Photo Essay Due: September 18-20, 2026

**No Classes Mid-Term Break: October 5-6, 2026**

Assignment III Due, October 9-11 2026

Assignment IV Due: November 20-22, 2026

**No Class Thanksgiving Break: November 25-27**

Final Day of Class: December 7, 2026

Assignment V Due: December 7, 2026