

ENGL 1101: English Composition I

Becoming ATLiens

Writing and Communication Program
School of Literature, Media, and Communication
Georgia Institute of Technology
Fall 2026



By artist ROA on Forsyth St.

Basic Course & Instructor Info

Instructor Name: Dr. Anwita Ghosh
Pronouns: she/her/hers

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Office Location: Clough 447A (inside the Naugle Writing and Communication Center)

Office Hours: Tuesdays 4 PM-5 PM and Thursdays 11 AM-12 PM, or, cheerfully by appointment

Class Location: Hall Building 102

Class Days: Tuesdays and Thursdays

Class Time: 2:00-3:15 PM

Credit Hours: 3

Class Section: J2

Class CRN: 89326

Dr. Ghosh reserves the right to change the policies, schedule, and syllabus during the semester within the parameters established by Georgia Tech institutional policy. As noted in Georgia Tech's Student-Faculty Expectations, students will be "clearly informed of any changes made to the syllabus during the semester with reasonable time to adjust to these changes."

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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 Description

This course develops your ability to think, write, speak, design, collaborate, and reflect as an effective communicator. Grounded in Georgia Tech's **WOVEN (Written, Oral, Visual, Electronic, and Nonverbal)** communication framework, it approaches writing as a situated, civic, and embodied practice. In this section, *Becoming ATLiens*, we move beyond the classroom to engage with Atlanta as both a lived environment and a contested rhetorical field. Borrowing its title from the iconic hip-hop album by Outkast, the course treats the city as a site where histories of migration, technology, music, urban development, and social struggle intersect. As embodied observers, you will use sensory experience (sight, sound, smell, touch, and taste) as analytic tools to examine how public narratives are produced, circulated, and felt. Through multimodal, field-based activities such as site visits, observational field notes, stakeholder interviews, and collaborative digital mapping, you will investigate how infrastructures, institutions, and everyday encounters shape what can be perceived and what remains obscured in public discourse. Drawing on essays, films, music, journalism, public archives, and digital media, we will explore how Atlanta has been imagined and contested across time—from the civil rights movement to contemporary debates about housing, infrastructure, and cultural representation. Assignments,

such as blog posts, brochures, and collaborative digital exhibits, will ask you to translate these observations into public-facing arguments. Through workshops, peer review, and iterative revision, you will learn to move across modes, address real audiences, and connect lived experience to critical analysis.

Required Materials

ENGL 1101 has TWO required textbooks:

1. Georgia Tech Writing and Communication Program, WOVEN text Open Educational Resource: woventext.lmc.gatech.edu
 2. Lunsford, Andrea. *The Everyday Writer*. I have uploaded a PDF of the book to Canvas (see the “Readings” folder under the Files tab).
- All other readings will be posted on Canvas.
 - For films: subscription as required. I recommend viewing in groups or helping each other out with accessing films.
 - Bring a notebook and pen to write!
 - Lastly, there are THREE mandatory Poetry@Tech events that you need to attend in person (9/17, 10/10, and 11/5).

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.
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	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.

Course Policies

You can find **Student Life Policies** [here](#). You should consider these policies as part of the syllabus.



Diversity Statement

A diversity of experience and perspectives is necessary to create an intellectual environment that fosters inquiry. It is the responsibility of everyone—instructor and students alike—to share their perspectives, seek out, listen to, and learn from the perspectives of others. While we may disagree, we must take care that the ideas we express do not deny or subjugate the experiences of others. Such care involves avoiding language that stereotypes or belittles a person or a group. In this class, all students will be treated equitably regardless of race, religion, sexuality, gender identification, gender expression, language background, ability, socioeconomic status, national identity, veteran status, or non-traditional student status. Inclusion means that everyone is welcome here, and that we all have a responsibility to make others feel welcome; equity means everyone should have access to the tools they need to succeed. As your instructor, I will present materials and activities that foster a positive learning environment based on open communication, mutual respect, and non-discrimination. Please let me know of ways to improve the effectiveness of the course for you personally or other students or student groups.



Classroom Environment and Mutual Respect

Our classroom environment will be built on mutual respect, which includes behaviors such as listening to others before responding, critiquing our peers' ideas rather than our peers themselves, and framing disagreement as an opportunity to develop and nuance our own views. Early in the class, we will collaboratively define mutual respect and civility and discuss how we can each do our part to ensure everyone feels encouraged to contribute.

Netiquette is the social code of online spaces. As such, it is vital that we agree to conduct ourselves professionally and work together to foster and preserve a virtual classroom environment in which we can respectfully discuss and deliberate controversial topics.



Grading Policy

This course uses a traditional letter grading system, consistent with Georgia Tech's grading policies. Your final grade will be determined by the quality of your work on course assignments as well as your engagement and participation throughout the semester.

Each assignment contributes a specified percentage toward the final course grade, as outlined in the Course Requirements section of this syllabus. These percentages reflect the relative importance of different course components, including major artifacts, drafts, process work, participation, and other assignments. Grades will be updated periodically so that you can monitor your progress throughout the semester.

Major assignments will be evaluated using criteria aligned with the [WCP Common Feedback Chart](#), which outlines expectations related to rhetorical awareness, development of ideas, organization, and communication across modes (written, oral, visual, electronic, and nonverbal). You will receive written and/or rubric-based feedback on major assignments to support revision and improvement.

You will be graded slightly differently for engagement and participation. To see how you will be graded, check the entry under "Engagement and Participation."

I will maintain updated grade records throughout the semester so that you can understand your current standing in the course at any point. You are encouraged to review feedback carefully and seek clarification during office hours or consultations if you have questions about your progress.



Attendance

Students are expected to attend every scheduled class session in person. Missing a scheduled class counts as an absence. However, **students may miss up to four (4) class sessions without penalty**, regardless of reason. After that, each additional unexcused absence will lower their final course grade by 2 points. For example, If a student has an A (90) but accumulated 8 unexcused absences, their grade will be reduced by 8 points (that is, 2 points for each of those 4 unexcused absences), resulting in an 82 (B).

If a student misses a class, it is their responsibility to 1) check Canvas and 2) contact their peers for notes. After taking those steps, they are welcome to contact the instructor and get more clarifications.

Excused Absence: Exceptions will be granted for Institute-approved absences (as documented by the Registrar) or in extraordinary circumstances such as hospitalization or family emergencies (documented by the Office of the Dean of Students). When students have such valid reasons for absence (including illness; serious family emergency; special curricular requirements such as judging trips or field trips; court-imposed legal obligations, serious weather conditions, religious observances, official participation in varsity athletic competitions), they are responsible for providing documentation in person or as a scan via email to the instructor within a week of the absence.

Tardies: If a student is late, they are welcome to still walk in and participate in the remaining time of the class. Constant tardiness without valid reasons may also be counted towards some of the unexcused absences. Four tardies equal one absence. Tardy = more than 12 minutes late.

Extension and Late Work: Your work should be submitted on time. Classroom activities, peer reviews, and discussions cannot be made up (which is why attendance is so important). If you have a valid, documented excuse, a reasonable effort will be made to help you make up the assignment.

Late papers will be accepted for up to three days after the due date, with 10% off the final grade per 24 hours. After three days, papers will not be accepted without instructor permission. If you anticipate that you will not be able to complete an assignment on time, please contact me before the due date (at least 48 hours), and we can work out if an extension is possible for that assignment. If you contact me after the due date, the late policy will be enforced. **(Note: I cannot give extensions on the Final Portfolio).**



Engagement and Participation

Engagement and participation in this course are an essential component of your learning and accounts for 20% of your final grade. Because this is a discussion- and workshop-based class, active involvement helps shape not only your own learning but also that of your peers.

Participation includes a range of contributions, not just speaking frequently, but engaging thoughtfully and consistently with the course material, activities, and community. Examples of engagement and participation include:

- Asking questions or responding to questions during class discussions
- Contributing to small-group and whole-class conversations
- Offering constructive feedback during peer review sessions

- Engaging in in-class activities (brainstorming, workshops, collaborative exercises)
- Demonstrating active listening (taking notes, building on others' ideas, staying present)
- Coming to class prepared, having completed readings and assignments

This list is not exhaustive. I recognize that some of you may not feel equally comfortable with all modes of participation, and I am open to alternative forms. **If you would like to propose a different way of participation, please discuss it with me well in advance so we can ensure it aligns with the goals of the course.**

Most of these opportunities will be graded on the basis of completion, however, the final participation grade (10 points) will be assessed holistically using the following general guidelines:

A-level (9-10) participation: Consistently prepared and actively engaged; contributes thoughtfully and regularly; helps move discussion forward; respectful and attentive to peers

B-level (8-8.9) participation: Usually prepared and engaged; contributes occasionally and meaningfully; participates in group work and discussions

C-level (7-7.9) participation: Inconsistently prepared or engaged; limited contributions; participates minimally in discussions or activities

D/F-level (0-6.9) participation: Rarely prepared; disengaged or absent; little to no contribution to class activities or discussions

You will have opportunities throughout the semester to self-evaluate your engagement and participation in the course. These reflections will be taken into account when Engagement and Participation grades are assigned at the end of the course.



Communication Expectations

Email: Should you need to get in touch with questions about the course or any assignments, please contact me via Georgia Tech email, aghosh370@gatech.edu. I will do my best to respond within 48 hours, not including weekends and holidays. Begin every subject line for every email message with ENGL 1101—[Section] and sign the email with your first and last name. Email correspondence should be respectful and appropriate.

Office Hours: I am looking forward to knowing each one of you. While this will undoubtedly happen during class sessions, I will be delighted to meet with you during my office hours, which I prefer to call “conversation hours.” I would love to chat about your progress in the course, what

else you would like to do as part of your class work, your revision plans for assignments, etc. If you have a scheduling conflict during allocated office hours, please contact me to find an alternative meeting time.

Anonymous Feedback: Once during midterm season, you will be asked to anonymously provide feedback on the course and my instruction. Though you should of course feel free to contact me at any point with concerns, do know that you'll have a space to do so anonymously, if that is a more comfortable option for you.



Generative AI Policy

This course is about developing 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 for you and so cannot meet the course requirements for you.

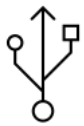
In this course, using generative AI tools in the work of the course (including assignments, discussions, ungraded work, etc.) is allowed only in instances specified by your instructor.

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. For example, you may use AI to create an outline for your essay, but definitely not to write, edit, or format your work.

To avoid plagiarism, do not use the “copy” feature in ChatGPT and do not compose your assignment while your ChatGPT window is open. If detected that your work is AI generated (without proper documentation and transparency), you will be scored 0 for the assignment. In its current form, AI is plagiarism. However, we will learn other ways of using/analyzing ChatGPT to our advantage.



Electronic Policy

My electronic policy basically boils down to “use it wisely and consciously.” It is up to you to decide what wise and conscious use means to you. Perhaps you know that your smart phone will inevitably lead you down a rabbit hole from which there is no escape, and so you leave it in your bag. Perhaps you’re one of those rare users who can shut off the distractions and use your laptop responsibly to record notes.

Because this is a multimodal communication course that includes electronic and digital work, I ask that you please bring a laptop to each class session. We’ll be following my colleague Dr. Duquette’s 45° rule: when we are engaging in person, laptops should be open at 45° so we can access them if needed, but can still focus on our discussion.

Regardless of what you decide, I expect you to think about your decision. We will spend time discussing how we use technology as a composing tool as a class community. I recommend practicing logging off when technology becomes a distraction.



Academic Misconduct

This course follows the definitions of academic dishonesty contained in the Academic Honor Code. Note especially the definition of plagiarism:

Submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations indicating the authorship.

If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment and be referred to the Office of Student Integrity, as required by Georgia Tech policy. I strongly urge you to be familiar with these Georgia Tech sites:

- Honor Challenge: <https://policylibrary.gatech.edu/student-life/academic-honor-code>
- Office of Student Integrity: <https://osi.gatech.edu/>
- Process for Academic Misconduct: <https://osi.gatech.edu/process/academic-misconduct-process>

In other words: DO NOT PLAGIARIZE. If I catch you, I will be required to report, and it will suck for both of us. If you are considering plagiarizing or otherwise turning in work that is not your own, get in touch with me. I will work with you to address whatever is stressing you out, and we will move forward from there. If you are unsure how best to cite your sources, please set up a meeting with me, and I will be happy to help determine a citation strategy– it’s so much easier than being charged with plagiarism.

Course Requirements



Artifacts and Grade Percentage

In this class, students will produce four major artifacts using different methods of inquiry. Each artifact will go through process documents, multiple drafts, and peer review, and a reflection must accompany the final draft. “Reflecting” in this case means that students will respond in writing to a set of questions that ask them to consider how and why they made the choices they made in completing a particular project. Students will then save that reflection and return to it later in the semester as they prepare their final portfolio.

Before each assignment, students will receive a detailed assignment sheet available on Canvas (see the **“Assignment Prompts” folder in Files**).



Artifact 0: Introductory Letter

10% of grade. This common first-week assignment asks students to write a 400–500-word letter introducing themselves to the instructor, sharing a story about their history with writing, and reflecting on what that experience has taught them about effective communication.

Due 9/4 (by midnight)



Artifact 1: Blog Post

10% of grade. Students will select a multimedia text (for example, an advocacy poster, a tourism brochure, a website, an advertisement, a PSA, etc.) and analyze how it invites audiences to *sense* the city. Focusing on elements such as sight, sound, touch, taste, or smell, students will examine how sensory appeals work alongside rhetorical choices to shape perceptions of a place and its communities. Written for a public-facing blog, the assignment asks students to combine firsthand observation with rhetorical analysis, beginning our semester-long investigation of how Atlanta is experienced, represented, and imagined.

Due 9/29 (by midnight)



Artifact 2: Brochure

20% of grade. Students will design a multimodal brochure that introduces a specific Atlanta place, neighborhood, event, or experience to a defined audience through the lens of one of the five senses—sight, sound, smell, taste, or touch. Rather than simply providing information, the brochure will use visual design, language, spatial organization, and sensory details to guide how its audience encounters and imagines the selected place. Students will make deliberate rhetorical choices about which sense to foreground, what version of Atlanta that sensory perspective reveals, and whom they are inviting to experience it.

Due 10/27 (by midnight)

3

Artifact 3: Digital Exhibit and Group Presentation

30% of grade. Working collaboratively in groups of 3–4, students will create a digital exhibit that explores an aspect of Atlanta’s public (for example, transportation, housing, parks and rec, etc.) life through the lens of one of the five senses—sight, sound, smell, taste, or touch. Groups will curate photographs, audio, maps, interviews, archival materials, written commentary, and other media to develop a cohesive argument about how their chosen sense shapes the ways Atlanta is experienced, understood, and represented. Moving beyond simply documenting the city, students will curate and interpret sensory evidence, considering how individual experiences connect to larger questions of place, identity, access, and community.

On Group Presentation Day, each group will then pitch its digital exhibit to a specific Atlanta museum, cultural institution, or university, adapting the presentation to explain why the exhibit would be relevant to that institution and its particular audiences.

Due 12/1 (by midnight)

4

Artifact 4: Final Portfolio

10% of grade. Instead of a final exam, this class culminates in a final multimedia portfolio that includes excerpts of student work from the semester (with introductions and reflections) and a 1,000-1,300-word reflective essay that considers their overall growth and development as a writer/communicator this semester.

In preparation for constructing their portfolio, students will be asked to save and back up all of their writing that they do for this class, informal, out of class, multiple drafts, etc.

Due 12/11 (by midnight)

5

Engagement and Participation

20% of grade. This course’s success depends on how fully students engage with the material and with one another. The 20% allocated to Engagement and Participation is divided equally into two components: 10% Engagement and 10% Participation.

Engagement (10%) is assessed based on consistent preparation and completion of course-related work. This includes being present and attentive in class, completing informal writing assignments, process documents, peer reviews, and other in-class or online activities on time. Most of these components will be graded on a complete/incomplete basis and are designed to support your development as a writer through sustained practice and reflection.

Participation (10%) focuses on students' active contribution to the learning environment. This includes asking and answering questions, contributing to small-group and whole-class discussions, and engaging thoughtfully with course material and peers. Participation is not simply about speaking frequently, but about demonstrating attentiveness, curiosity, and a willingness to contribute meaningfully.

Lastly, as part of your Engagement and Participation grade, you will be asked to submit short audio or video responses to the **THREE mandatory Poetry@Tech events**.

6

Poetry@Tech Events (Mandatory Attendance)

To encourage community participation and extend our exploration of Atlanta beyond the classroom, I am working with a Poetry@Tech Pedagogy Grant this semester. As part of this program, students will attend Poetry@Tech readings and events featuring contemporary poets and engage with poetry as a form of public, embodied, and sensory experience. In-person events are typically held at the Ehmer Theater in the John Lewis Student Center (usually accompanied by a free reception and book distribution starting at 5:15 PM). For additional information, check out this [webpage](#):

Fall 2026 Schedule

- **September 17 (Thursday), 6:00–7:30 p.m.** — Gabrielle Calvocoressi and Oluwaseun Olayiwola (*in person*)
- **October 10 (Saturday), 11:00 a.m.–12:00 p.m.** — Dana Levin, virtual poetry lecture on the image ([Register Here for Teams Link](#))
- **November 5 (Thursday), 6:00–7:30 p.m.** — Chelsea Rathburn and Nicholas Goodly, *Celebrating ATL Poets (in person)*

You are expected to attend all three events and, after each one, submit a short audio or video response in the style of an Instagram Reel or TikTok. Rather than simply summarizing what happened, your response should capture your experience of the event: identify a moment, image,

sound, idea, performance choice, or other sensory detail that stayed with you and briefly reflect on why it caught your attention and how it shaped your experience of the reading.



Revised Graded Writing

You may choose to revise one Artifact (except Artifact 0 and the Final Portfolio) after they have been graded if you believe there is more you can learn from continuing to work on them. If you decide to revise, you'll need to:

- schedule a conference to meet with me to discuss your plan, and
- submit your revision plan detailing the changes you made and why.

If you submitted your original project late, the late penalty will still apply to the revised project.

Note: If you turn in a revision plan and then decide not to revise, there is no penalty. Revision can never lower your grade: your original grade will either remain the same or improve based on your revisions.

All revisions are due by the last day of class, 12/8 (by midnight).



Mode of Submission

All artifacts and their accompanying process documents must be submitted as .pdf or .docx attachments to Canvas. Do not upload Pages or other file formats. Final drafts should be polished and presented in a professional manner. Any formal written paper must be 12-point Times New Roman font, double-spaced, with 1-inch margins and pages numbered. For assignments in other modalities (i.e. multimedia text, videos, podcasts, etc.), follow the instructions specific to that assignment. When using external sources, remember to cite properly (follow MLA format) and provide a Works Cited page.

This course is paper-minimal, so you will need reliable access to the internet, which is always available in several places (including the library) on campus. Problems with technology (e.g., computer crash, internet connectivity issues, etc.) are not acceptable excuses for submitting late work. Plan ahead to avoid last-minute crises related to submitting assignments.



Citation and Formatting

In-Text Citations

Once we determine how we want to address stylebooks, we can discuss the nitty-gritty of citation construction. However, as a general rule, citations are required if any of the following is true:

- The words are quoted or direct text
- The words are paraphrased from another writer/speaker/scholar
- The ideas represented are not your own
- You are stating facts, dates, historical information, etc. that is not common knowledge"
- You are using the information as supporting evidence
- You are responding to or writing about a piece of media (this includes writing, film, song, websites, etc.)

Citations are support beams for the structure of your thinking and your work. They also place you in conversation with others, they contextualize your thinking, and they demonstrate your knowledge, scholarly activity, ethics, and understanding of a topic. Are they a pain in the a-double-snakes? Yes, and they can be tedious, but they help to develop your ethos as a thinker and give your listener/reader/viewer the fullest confidence in your work.

Works Cited/Reference Pages

There are multiple types of end-pages for citations - Bibliography, References Page, Works Cited; Additional Sources, to name a few. Each type has specific rules and purposes and should be given time and attention. Regardless of the stylebook, your source list should be in alphabetical order and have some sort of formal construction to it. Each citation should also be uniform and follow the rules of the chosen stylebook. Finally, please do not use a citation generator. I ask this for a few reasons:

- College is about proficiency, specializing, and professionalizing. Producing polished work is a part of that, as is respecting.
- Constructions for citations (regardless of stylebook) have purposes related to the fields from which they come. Developing your knowledge of those purposes will help you understand the citation constructions in your chosen field as you begin to work with them more.
- For your audience, consistency helps communication; for citations, that help comes in the form of clearly articulating where a reader can find more, follow a thread of thinking, or review cited text or ideas. It respects the reader's time.

* **Common knowledge** is often defined as the common knowledge of an 8th grader. Particularly with historical facts, this can be contentious, so err on the side of caution and cite your sources. If you know that your primary audience has a specific knowledge or understanding of something, you can treat this slightly differently, but it should be done with thought and care.



Late and Missing Work

Turning in late work hinders the feedback you can receive and compromises your ability to complete the next assignment. Your work should be submitted on time. Classroom activities, quizzes, and discussions cannot be made up. If you have a valid, documented excuse, a reasonable effort will be made to help you make up the assignment.

If you know you will be missing a class, you must submit the assignment ahead of time to receive credit. Late papers will be accepted for up to three days after the due date, with 10% off the final grade per 24 hours. After three days, papers will not be accepted without instructor permission. If you anticipate that you will not be able to complete an assignment on time, please contact me before the due date (at least 48 hours), and we can work out if an extension is possible for that assignment. If you contact me after the due date, the late policy will be enforced. **(Note: I cannot give extensions on the Final Portfolio.)**

Poor planning catches up with us, leaving us overwhelmed at being behind and unable to move forward. If you're behind on a deadline: contact me ahead of the deadline (not the moment it is due) and send me whatever you have done on the assignment, even if it isn't much, and a late penalty can be deducted or even avoided. Then, we'll work out a plan to get you on track. But do plan ahead to avoid last-minute crises. For challenges that may require other kinds of support or accommodations, contact the Office of the Dean of Students Office (404-894-2565).



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.

Grade Breakdown

Grades are based on rubrics distributed with the artifact assignment sheets. These rubrics are based on the program-wide [Common Feedback Chart](#).

Learning Outcomes	Graded Elements	Due Date (by midnight)	Percentage
W, V, E	Artifact 0: Introductory Letter	9/4	10%
W, O, V, E	Artifact 1: Blog Post	9/29	10%
W, V, E, N	Artifact 2: Brochure	10/27	20%
W, O, V, E, N	Artifact 3: Digital Exhibit and Group Presentation	12/1	30%
W, O, V, E, N	Artifact 4: Final Portfolio	12/11	10%
W, O, V, E, N	Participation and Engagement (including the THREE mandatory Poetry@Tech events)	Daily (9/17, 10/10/ and 11/5)	20%



Grade Scale



Rounding Grades: I round grades according to the rules of mathematics. So, an 89.7 would be rounded to a 90, but an 89.4 would not be.

Letter Grade		Numeric Equivalent in this Class
(NB: Georgia Tech does NOT use +/- for course grades. Likewise, some instructors do NOT use +/- for grading assignments. If your instructor uses +/- for grading assignments, the table shows the equivalencies.)		
A: 90-100 Superior performance— rhetorically, aesthetically, and technically— demonstrating advanced understanding and use of the media in particular	A+	98-100
	A	94-97
	A-	90-93

contexts. An inventive spark and exceptional execution.		
B: 80-89	B+	88-89
Above-average, high-quality performance—rhetorically, aesthetically, and technically.	B	84-87
	B-	80-83
C: 70-79	C+	78-79
Average (not inferior) performance. Competent and acceptable—rhetorically, aesthetically, and technically.	C	74-77
	C+	70-73
D: 60-69	D+	68-69
Below-average performance. Less than competent—rhetorically, aesthetically, and technically.	D	64-67
	D-	60-63
F: 0-59	F	1-59
Unacceptable performance. Failure to meet even minimum criteria—rhetorically, aesthetically, and technically.	0 (zero) Work not submitted	0



Grading Concerns

If you would like to discuss evaluations for individual assignments, please wait 24 hours after receiving the evaluation (so that you have enough time to review my comments and identify areas

of concern). I will not discuss evaluations during, before, or after class, but I am happy to talk during office hours or by appointment.

If you have continued concerns after we have met, you may contact Dr. Andy Frazee, Director of Writing and Composition, at andy.frazee@lmc.gatech.edu. Be sure to put “Grade Concern” in the subject line. Additional information about grade appeals can be found here:

<https://catalog.gatech.edu/rules/19/>

Supplemental Resources for Student Success



Naugle Writing and Communication Center (NWCC)

Georgia Tech’s NWCC is an excellent resource for any communication-related project. Their trained consultants help both undergraduate and graduate students with written projects, multimodal projects, graduate school applications, lab reports, research papers, individual and group presentations, poster designs, grant proposals, policy memos, cover letters, resumes, CVs, and other documents. All of their services are free and confidential. It is a privilege to have such an excellent resource on campus.

The Center is physically located in Clough 447; they offer in-person, online, and asynchronous appointments. Staff include peer tutors (usually upper-division undergraduate) and professional consultants (postdoctoral fellows) who are uniquely qualified to provide students with feedback on their projects.

For more information or to make an appointment, please visit the [Center’s webpage](#). And, if you have any questions, please email them at wcc@gatech.edu.



Language Institute

The Georgia Tech Language Institute helps English language learners to prepare for academic work in the United States and assists with professional and social communications in English. To learn more about their programs, please visit <https://esl.gatech.edu/about-us>.



Georgia Tech Library

In your journey of knowledge curation, the library will be a wonderful resource. You can request consultations with subject experts to help find information and locate resources (library.gatech.edu/consultations). The Media Scholarship Commons will be an essential resource for you to complete the multimedia assignments of this class (library.gatech.edu/media-scholarship-commons). The space gives you access to video and audio recording rooms, post-production editing rooms, and much more.

Additional Campus Resources



Student Campus Services

Attending college can be a stressful time; don't hesitate to ask for help if you're feeling overly anxious, stressed, or depressed. Georgia Tech has two main ways to seek support: through the Office of the Dean of Students and through the Counseling Center. Both units work closely together to support Georgia Tech students. You can seek support by using the contact information below:

- Office of the Dean of Students: Charles A. Smithgall Jr Student Services Building (also known as the Flag Building), Suite 210, contact number: (404) 894-6367
- Counseling Center: Charles A. Smithgall Jr Student Services Building (also known as the Flag Building), Suite 328. Monday-Friday 8-5), students may walk in or call 404-894-2575. After business hours, please call 404-894-2575 and select the option to speak to the after-hours counselor.
- CARE—Center for Assessment, Referral, and Education (walk-in mental health services/resources): <https://care.gatech.edu>
- Crisis (24/7 mental health counselors): <https://counseling.gatech.edu/content/studentcrisis>
- Sexual Assault: <https://counseling.gatech.edu/content/sexual-assault-response>
- Suicide Prevention: <https://endsuicide.gatech.edu/>
- Counseling Support Services: <https://counseling.gatech.edu/content/campus-resources-0>

- STAR—Students' Temporary Assistance and Resources (help with food, shelter, clothing, and other necessary resources): <https://studentlife.gatech.edu/content/star-services>



Student Access and Accommodation

Anyone who anticipates difficulties with the content or format of the course due to a disability should let me know so that we can create a workable plan for your success in this course. You are not required to provide me documentation, unless you want to.

The Office of Disability Services serves any Georgia Tech student who has a documented, qualifying disability. Official documentation of the disability is required to determine eligibility for accommodations or adaptations that may be helpful for this course. Please make sure I receive a Faculty Accommodations Letter form verifying your disability and specifying the accommodation you need. The Office of Disability Studies operates under the guidelines of Section 504 of the Rehabilitation Act of 1973 and the 1990 Americans with Disabilities Act (ADA). For more information, see their website: <http://disabilityservices.gatech.edu>



Anti-Discrimination and Title IX Information

Georgia Tech is committed to providing a positive learning, living, and working environment free from unlawful discrimination, harassment, sexual misconduct, and retaliation. In support of this commitment, GT has a range of prohibited behaviors, including unlawful discrimination and harassment and related sexual and other misconduct based on age, race, color, religion, sex, sexual orientation, gender, gender identity, gender expression, national origin, ethnic origin, disability, predisposing genetic information, covered veteran status, and any other basis protected by law, except as permitted by law. GT also prohibits unlawful sexual and gender-based harassment and violence, sexual assault, incest, statutory rape, sexual exploitation, intimate partner violence, bullying, stalking, and retaliation. We understand that discrimination, harassment, and sexual violence can undermine students' academic success, and we encourage students who have experienced any of these issues to talk to someone about their experience, so they can get the support they need.

Please use the following links to review GT's Policy on Prohibited Discrimination, Harassment and Related Misconduct: <https://eoc.gatech.edu/> or to review GT's Title IX policy: <https://eoc.gatech.edu/title-ix-sexual-misconduct/resolution-pathways>



Mandatory Reporting

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. It is my goal that you feel comfortable sharing information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep any information you share private to the greatest extent possible. However, I have a mandatory reporting responsibility under GT's policy and federal law, and I am required to share any information I receive regarding sexual harassment, discrimination, and related conduct with GT's Title IX Coordinator.



Statement Regarding Insecurity and Emergency Response

When students face insecurity regarding food, shelter, clothing, or other necessary resources, it can be difficult to learn. It's important to know that you are not alone in dealing with these issues. Georgia Tech offers support for students through the Students' Temporary Assistance and Resources office located within the Division of Student Life. These resources include a food pantry, campus closet, temporary housing options, and emergency funding.

Please make sure you are familiar with GTENS (Georgia Tech's Emergency Notification System), which allows you to receive time-sensitive emergency messages in email, voice mail, and text messages, as well as the LiveSafe app, a comprehensive safety app that enables you to call or text GTPD quickly on your mobile phone. Please review and act on these five safety practices:

- GTENS Notification: Review the Georgia Tech Emergency Preparedness notification information and register (if you haven't already) through this [link](#).
- LiveSafe: Use this [link](#) to download the LiveSafe app to your Smartphone (if you haven't already done so).
- GT Police: Make sure the Georgia Tech Police Department number is in your Smartphone: (404) 894-2500. Call this number for any on-campus emergency.
- 9-1-1: In an emergency, you can always dial 9-1-1. If you call 9-1-1 from your cell phone, the call will be directed to the City of Atlanta Dispatch Center. Immediately tell the

dispatcher that you are calling from Georgia Tech, and your call will be transferred to the Georgia Tech Police Department Operations Center.

- Classes for Safety and Emergency Preparedness: Classes in crime prevention techniques, self-defense, property protection, and emergency preparedness, as well as additional resources, are available through the [GTPD website](#).

Class Schedule

The schedule below is subject to change and may not necessarily reflect all smaller benchmarks or in-class assignments. Readings are to be completed before the class period in which they are listed, unless otherwise noted. Our Canvas site will be the most up-to-date site for all resources, texts, due dates, assignments, and course information. Make it a habit to frequently check Canvas along with your e-mail for updates from me as they become available (make sure your Canvas notification is turned on for email announcements).

Readings that say PDF are available in the “Readings” folder (under the Files tab) on Canvas; all other readings are hyperlinked on the class schedule

Week	Day	Before Class	In Class	After Class	Institutional Deadlines
1	Tuesday (8/25)		• Syllabus Overview • Ice Breaker	Submit Syllabus Acknowledgment Form by 8/28 midnight	
	Thursday (8/27)	• Read <i>Understanding Rhetoric</i> (PDF)	• Artifact 0 Introduction • Class Discussion • Start Process Work # 1 for Artifact 0 in class	Upload Process Work # 1 for Artifact 0 by 8/28 midnight	August 28: Last day to register, make schedule changes, and/or drop without a W grade.

UNIT 1: Sensing Atlanta

2	Tuesday (9/1)	Process Work # 2 for Artifact 0 (first draft) due before class	- Peer Review of Artifact 0 (first draft) in class - Read Artifact 0 student samples - Class Discussion - NWCC Postcards		
	Thursday (9/3) ASYNCH CLASS	Read the Atlanta entry of the <i>New Georgia Encyclopedia</i>	- Discussion post activity (asynchronous) - Open Office Hours (on Zoom) between 12-3 PM	Artifact 0 (Final Draft) due by 9/4 midnight	
3	Tuesday (9/8)	- Read "Sensory Ethnography" by Tom Martin - Read Gabrielle Calvocoressi's poem - View Oluwaseun Olayiwola reading from Strange Beach	- Start the Reflection Questionnaire for Artifact 0 in class - Artifact 1 introduction - Class Discussion	Upload the Reflection Questionnaire for Artifact 0 by 9/9 midnight	
	Thursday (9/10)	Read Chapter 3 of Ryan Gravel, <i>Where We Want to Live</i> (PDF)	- Self-Evaluation of Engagement and Participation - Class Discussion - Artifact 1 brainstorming in class (examples of Atlanta multimedia texts)		September 10: All instructors are required to verify student participation in class.
4	Tuesday (9/15)	- Read MARTA's Art Program website - Read <i>The Everyday Writer</i>, p. 93-95 (PDF)	- Start Process Work # 1 for Artifact 1 in class - Class Discussion - Poetry@Tech Instructions	Upload Process Work # 1 for Artifact 1 by 9/16 midnight	

	Thursday (9/17)		Library Tutorial by Jordan Moore	Poetry@Tech Event at Ehmer Theater (6:00-7:30 PM) Upload Response to the First Poetry@Tech Event by 9/20 midnight	
5	Tuesday (9/22)	- Process Work # 2 for Artifact 1 (first draft) due before class - Read Blogs website	- Peer Review of Artifact 1 (first draft) in class - Class Discussion - Critical Analysis Worksheet		
	Thursday (9/24)		- Visit to the Naugle Center (Clough 447) - Work on Artifact 1		
Unit 2: Guiding Someone Through Atlanta					
6	Tuesday (9/29)	- Watch Streets by Vice (Atlanta) - Read ATLiens Explained	- Artifact 2 Introduction - Class Discussion	Artifact 1 (Final Draft) due by 9/29 midnight	
	Thursday (10/1)	- Read Introduction to <i>Ways of Sensing</i> (PDF) - Read the book review of Lisa Phillips' <i>Olfactory Rhetoric</i> (PDF)	- Start the Reflection Questionnaire for Artifact 1 in class - Class Discussion	Upload the Reflection Questionnaire for Artifact 1 by 10/2 midnight	
7	Tuesday (10/6)	NO CLASS	NO CLASS	NO CLASS	NO CLASS

	Thursday (10/8)	- Watch Dana Levin reading her poem - Browse the interactive website "Sounds of the Atlanta Beltline" - Read Georgia Accessible Travel Spotlight	- Class Discussion - Poetry@Tech Instructions	Poetry@Tech Event over Teams (online) on 10/10 between 11 AM and 12 PM Upload Response to the Second Poetry@Tech Event by 10/13 midnight	October 12: Progress report deadline
8	Tuesday (10/13)	- Read Creating Flyers and Brochures and What Is a Brochure? - Read different samples of brochures (PDF)	- Start Process Work # 1 for Artifact 2 in class - Class Discussion	Upload Process Work # 1 for Artifact 2 by 10/14 midnight	
	Thursday (10/15)		Library Tutorial (TBA)		
9	Tuesday (10/20)	- Process Work # 2 for Artifact 2 (first draft) due before class - Read <i>The Everyday Writer</i>, p. 201-209 (PDF)	- Peer Review of Artifact 2 (first draft) in class - Class Discussion		
	Thursday (10/22) ASYNCH CLASS		- Work on Artifact 2 - Open Office Hours (on Zoom) between 12-3 PM	Upload First Self-Evaluation for Engagement and Participation by 10/23 midnight	

Unit 3: Curating Atlanta

10	Tuesday (10/27)	- Form groups of 3 or 4 members for Artifact 3 - Browse the Digital Exhibits of Woodruff Library	Artifact 3 Introduction	Artifact 2 (Final Draft) due by 10/27 midnight	
	Thursday (10/29)	- Read Chapter 8 of WOVENText - Browse the Buford Highway Oral History Project website and listen to one of the oral stories	- Start the Reflection Questionnaire for Artifact 2 in class - Write a Group Contract for Artifact 3 - Class Discussion	Upload the Reflection Questionnaire for Artifact 2 by 10/30 midnight Submit the Group Contract for Artifact 3 by 12/30 midnight	October 31: Last day to withdraw from a single course or from school with W grades
11	Tuesday (11/3)	- Browse the Digital Storytelling website of AHC - Read Chelsea Rathburn's poem - Read Nicholas Goodly's poem	- Class Discussion - Poetry@Tech Instructions		
	Thursday (11/5)		Library Tutorial (TBA)	Poetry@Tech Event at Ehmer Theater (6:00-7:30 PM) Upload Response to the Third Poetry@Tech Event by 11/8 midnight	
12	Tuesday (11/10)	Read sample digital exhibits (PDF)	- Start Process Work # 1 for Artifact 3 in class - Class Discussion	Upload Process Work # 1 for Artifact 3 by 11/11 midnight	

	Thursday (11/12)	- Read A Guide to Exhibit Development - Read Business Plan and Pitch Presentation	- Class Discussion - Thesis Worksheet - Citation Tutorial		
13	Tuesday (11/17)	- Process Work # 2 for Artifact 3 (first draft) due before class - Read Building a Fundraising Plan	- Peer Review of Artifact 3 (first draft) in class - Work on Artifact 3 Group Presentation		
	Thursday (11/19)	- Read Final Portfolio Prompt (PDF) - Read Tips and Techniques for Effective Presentation	- Final Portfolio Tutorial - Work on Artifact 3 Group Presentation		
14	Tuesday (11/24)		- Work on Artifact 3 and Group Presentation - Open Office Hours (on Zoom) between 12-3 PM		
	Thursday (11/26)	NO CLASS	NO CLASS	NO CLASS	NO CLASS

Wrapping Up

15	Tuesday (12/1)	Upload the slides for group presentation before class	- Group Presentations for Artifact 3 in class - Start the Reflection Questionnaire for Artifact 3 in class	Artifact 3 (Final Draft) due by 12/1 midnight	
	Thursday (12/3)	- Read Final Portfolio Prompt - Read sample Final Portfolios (PDF)	Start Process Work # 1 for Final Portfolio	Upload Process Work # 1 for Final Portfolio by 12/4 midnight	
16	Tuesday (12/8)	Final Portfolio (first draft) due before class	- Course Wrap - Course Eval - Peer Review of Final Portfolio (first draft) in class	Upload Second Self-Evaluation for Engagement and Participation by 12/9 midnight	
	Thursday (12/10)	NO CLASS	NO CLASS Open Office Hours (on Zoom) between 12-3 PM	Final Portfolio (final draft) due by 12/11 midnight	
