

# Writing Class Descriptions

## Spring 2019

### English 101 - Expository Writing

Course:	ENG 101	Section #	Days	Time
Topic:	Stories of Migration and Integration	001	TuTh	11:30 – 12:45
Instructor:	Levin Arnsperger	002	TuTh	13:00 – 14:15

**This class is permission only for invited international first year students who speak English as a second language and who have taken the Emory English Assessment. Students will be enrolled directly into the class by the ESL Program. Any questions please contact Jane O'Connor (jcoconn@emory.edu).**

In this class, students will focus on the topic of immigration, both from a theoretical and practical perspective. While we will read a range of shorter and longer texts about the migration experience, community-engaged learning is an essential part of this class. All students will volunteer through Project SHINE from February until April, participating with other students in site visits to various partners that all serve refugees, immigrants, and new Americans in the Atlanta area. Students will complete reflections about their community work and experiences, and they will also create multimodal projects in which they illustrate their personal lessons and assess the impact of the work they contribute to throughout the semester. Students will consider in class discussions and homework assignments the theoretical and practical implications of community-engaged learning. As in all ENG 101 classes, students will become familiar with rhetorical concepts, including audience, genre, and discourse community.

Course:	ENG 101	Section #	Days	Time
Topic:	Knowledge, the Internet, and Democracy	003	MW	11:30 – 12:45
Instructor:	Patrick Herald	004	MW	13:00 – 14:15

In a world that is continually shrinking due to ever-evolving technologies of communication, more raw information is available to more people than at any previous point in history. However, there may be good reason for skepticism toward Utopian visions of freely available information. Has the rise of social media and corporate emphasis on consumer choice led to an internet so personalized that our online experience is in a kind of bubble, only exposing us to information we are already inclined to agree with, and blocking ideas that might challenge us? Has the explosion of amateur (and dogmatic professional) content on YouTube, blogs, and other sources undermined journalism and made it overly difficult to determine what sources are credible? Is substantive content drowned out by the noise of memes, comment sections, and online bullying? Or does the internet still represent a kind of information democracy, serving as a net benefit for society as a limitless medium for creativity, self-expression, and political mobilization?

Students will critically engage with these and related questions as they gain experience drafting and revising their own texts, both print and digital. Regular writing assignments will enable students to sharpen and convey their own perspectives as they engage with the perspectives of authors they read and other students in the class they engage with in discussion. Students will also gain experience in composing online, including a major project that asks them to present a well-reasoned and researched stance on an issue in the form of an online text; the genre of this composition will be determined by students' consideration of its content and audience.

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Activism: Argument, Art, and Affect	005	MWF	14:00 – 14:50
<b>Instructor:</b>	Kathleen Leuschen	006	MWF	15:00 – 15:50
<p>The position of the writer is one much like a doorway—writers are the conduits between the discourses and demands of the outside world and the dreams and logic of one’s own inner landscape. Author Ta-Nehisi Coates describes the act of writing as “the art of thinking” which surpasses the mere transcription of words, sentences, paragraphs, and ideas. Writing, as Coates explains, can be and often is “a confrontation with [one’s] own innocence, [one’s] own rationalizations.” In this expository writing class, students will learn to embody writing as a personal “art of thinking” space. Students will write to explore concepts like genre, rhetoric, revision, academic discourse, and critical thinking, while further developing and honing their own methods and styles of writing. Students will achieve this through a thematic exploration of the argument, art, and affect of historic and contemporary activism in the United States. More specifically, students will engage with the words, images, and feelings of immigration policies and activism. This focus, combined with writing and class discussions and activities, is particularly fruitful for writers because activism in itself includes multiple points of view, controversy, revision of ideas, and the need for definitive decision-making. Course assignments include a variety of informal and formal genres including digital and multimodal, and a community-engaged assignment with Project SHINE that requires students to work off campus with Atlanta’s immigrant and refugee populations. The course culminates in a revised writing portfolio of students’ observations and arguments.</p>				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	News Literacy in the Digital Age	007	MW	10:00 – 11:15
<b>Instructor:</b>	Sheila Tefft			
<p>This course will teach you to become a more discriminating consumer of news. You will learn tools to determine reliable news sources, distinguish between news and opinion, and develop an appreciation for the free press and its role as news is increasingly delivered via the Internet. The course will look at the First Amendment and the legal underpinnings of an independent press as well as the evolution of the press as a watchdog and guardian of democratic ideals. The power of information and the evolution of how this information is delivered from people who have it to people who need it to be free and self-governing will focus on the basics of good journalism and discussions about news delivery, fake news, fact-checking, bias and fairness, and assertion versus verification. In writing assignments that will include a research-based essay and multimedia formats, you will learn how to apply critical thinking skills to evaluate the credibility of news across all platforms: print, social, media, broadcast and the web.</p>				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Lost, Forgotten, Buried	013	MWF	10:00 – 10:50
<b>Instructor:</b>	Sophia Leonard			
<p>You’ve heard it a thousand times: the best way to understand the present is by looking to the past. But what if the story of the past is incomplete? What if truths have been lost, forgotten, buried, or left out of the textbooks? In this writing-intensive course, you will explore initiatives within and beyond Emory to recover, unbury, and make sense of the past—including carefully preserved collections of archival materials and rare books, museum exhibits of ancient artifacts and works of art, a podcast about unsolved crimes during the modern civil rights era, and more. You will cultivate transferable writing, research, and critical thinking skills through a series of small and large writing experiments, many of which will ask you to try your hand at closing gaps in the story of the past.</p>				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Play Make Write Think	009	MW	10:00 – 11:15
<b>Instructor:</b>	David Morgen			
<p>As products of a complicated network of social, economic, and technological forces, games are dense objects, deeply layered with multiple meanings and hidden histories that reveal much about our cultural values, hopes and anxieties, and assumptions about the world. In this class, we will play games, read about games, write about games, and design games. In the process, we will explore how systems analysis, probability theory, pattern recognition, and procedural rhetoric have become indispensable tools for understanding contemporary culture.</p> <p>The writing you do in this class will include not only words on paper but also oral, visual, electronic, and nonverbal communication. You will write to explore concepts like genre, rhetoric, academic discourse, and critical thinking, while further developing and honing your own methods and styles of writing. There are weekly “low-stakes” sketch assignments to encourage your exploration of different methods and techniques, along with some larger analytical writing assignments. These course assignments include a variety of formal and informal genres, all of them incorporating multiple modes of communication (Written, Aural, Nonverbal, Digital).</p>				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	The Rules of Writing and the Art of Rule Breaking	010	MWF	11:00 – 11:50
<b>Instructor:</b>	Mixon Robinson			
<p>As in all composition courses, in this one you will learn to put into practice the various “rules” of college writing: grammar, style, citation, research, revision, etc. But rather than simply learning the rules to follow them, you will be challenged to consider the usefulness of the “Rules of Writing” and the value of rules in general. We will read, watch, and listen to materials that will lead us into discussions and debates about all kinds of rules we encounter every day, some that allow for better communication and encourage creativity, others that limit unreasonably and restrict excessively. The challenge will be to develop strategies for assessing the difference. Are there rules that should be broken? When and how? As a class, we will attempt to develop an idea of what an “Art of Rule Breaking” might mean. Over the course of the semester you will create a series of projects, including a personal narrative, a critical analysis, a research paper, and a multimodal presentation. At the end of the semester you will curate a portfolio of your work and reflect on your progress as a writer and researcher.</p>				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Being Here: Technology and Attention	011	TuTh	14:30 – 15:45
<b>Instructor:</b>	Brandon Wicks	012	TuTh	16:00 – 17:15
<p>In this section of Expository Writing, we will explore how technologies of convenience and communication shape not only our attention but also our expectations of <i>others’</i> attention in personal, social, and professional settings. What are the values of concentration or distraction? Entertainment or boredom? Multitasking or mindfulness?</p> <p>Our purpose is not to privilege one form of technology over another, but to gain a critical awareness of how each affects our attention—and then to harness that awareness for different rhetorical situations. To do so, we will take what we have learned and experiment with a wide variety of genres and methods of composition—laptops, phones, pen and paper, visual and auidial media—to better understand, firsthand, how these various modes impact us as writers and audiences.</p>				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Accessibility and Activism	014	TuTh	14:30 – 15:45
<b>Instructor:</b>	Jess Libow			
<p>How are you reading this course description? What tools are you using? Are you reading alone? Collaboratively? Is your reading process visual, auditory, or tactile? Is it a combination of all three? There are countless ways to access a text, and this idea will be central to our concerns in this class. Throughout the semester, we will read and write about disabled activists’ experiences of and insights about accessibility. We’ll consider the various ways readers make their way into texts of all kinds as well as into physical and social environments. We’ll also think about audience in our own compositions and strive to make our work maximally accessible. In doing so, we will explore the possibilities and limitations posed by different modalities (visual, auditory, etc.) and develop a set of best practices that will inform our approach to writing. Student writing, both individual and collaborative, will include personal narratives, audio descriptions, classroom guidelines, research projects, and multimodal presentations.</p>				

### English 123R – Communicative Grammar

<b>Course:</b>	ENG 123R	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Instructor:</b>	Jane O’Connor	001	W	13:00 – 14:15
		002	W	11:30 – 12:45
<p>English 123R is an intensive grammar course designed specifically to prepare students for whom English is an additional language for the communicative expectations and challenges they may encounter over the course their academic careers. This course will focus on researching, analyzing and practicing English grammar in order to develop students’ knowledge of form, meaning and usage, while providing continuous and responsive feedback. Through a variety of activities and texts we will study, practice and refine grammatical accuracy for the purpose of expressing clear and precise meanings. At times I will use lecture and focused activities to introduce specific grammar points that are important for additional language learners; in other lessons, students will discover the nuances of grammar usage by reading texts or using corpus linguistics; additionally, students will have ample opportunity to practice and apply what they have learned to revise and refine their own academic writing. We will look at both more serious “global” concerns that can affect a reader’s general comprehension of the work (such as verb tense) and less serious “local” concerns that can result in an impreciseness of meaning (such as verb form). What are the choices we make as we construct meaning and how can different choices affect meaning?</p> <p>Permission only from Jane O’Connor. Class to be taken with English 101 with ESL support. Other students may request the class.</p>				

## English 181 – Writing about Literature

Course:	ENG 181	Section #	Days	Time
Topic:	Portraits, Persons, and Photographic Evidence	001	TuTh	10:00 – 11:15
Instructor:	Daniel Bosch			
<p>Framed by John Berger's <i>Ways of Seeing</i>, <i>P, P, P</i> uses inductive analysis to explore a data set comprised of photographs and photographic essays regarding human subjects. It explores the nature of photographic evidence, the rhetoric(s) at work in and between and across images, the struggle to arrange images in meaningful sequences that are also true, the difficulty of composing words to accompany pictures, and the ethics of representing individuals as instances of types of people. Very close reading is required. Three major compositions, all of which will likely include images, and one of which will include vocal presentation of carefully revised text.</p>				

Course:	ENG 181	Section #	Days	Time
Topic:	Popular Medical Non-fiction: Mukherjee	002	TuTh	10:00 – 11:15
Instructor:	Dustin Mengelkoch			
<p>In 2011, Siddhartha Mukherjee won the Pulitzer Prize for general non-fiction writing. His book, <i>The Emperor of All Maladies: A Biography of Cancer</i>, encompassed scientific, medical, historical, and biographical writing. It is an incomparable work, unique to itself, achieving a rare balance: academic expertise and skilled storytelling. In this course we will read, analyze, and write about Mukherjee's magnum opus, particularly what features make it persuasive, interesting, genre-bending, and even eloquent. For humanists and scientists alike, his book offers a chance to investigate, learn about, and practice some of the techniques of popular scientific communication. Assignments will include several papers (including drafts) and a presentation, each aimed to further practice and develop transferable writing skills.</p>				

Course:	ENG 181	Section #	Days	Time
Topic:	The Nature of Writing: Travel Art and Ads	003	TuTh	8:30 – 9:45
Instructor:	Kayla Shipp Kamibayashi			
<p>Humans have been trying to #liveauthentic since we invented the wheel. From pioneers moving west in covered wagons to millennials rolling to the woods in tiny houses, many humans see nature as their greatest escape from modern problems.</p> <p>Over the course of the semester we will work together to answer two questions: what draws us to nature as a subject and destination, and how should we write about it? We will look at depictions of nature in art, literature, and travel advertisements across time. Initially we will investigate the ways nature has been painted, photographed, and written about, using visual analysis to practice making claims of our own. The semester will conclude with an exploration of travel advertising and how it can teach us to write in direct and compelling ways. Students will practice cultural and rhetorical analysis by looking closely at nature descriptions and depictions, and sharpen composition skills by creating art and ads of their own, culminating in written analysis and a portfolio.</p>				

<b>Course:</b>	ENG 181	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	The Sociopolitical in Marvel Comics	005	TuTh	13:00 – 14:15
<b>Instructor:</b>	Tolbert			
<p>The goal of this class is to introduce students to literary analysis within the academic community. A secondary goal will be to develop analytical and rhetorical tools that students can transfer to their writing in other disciplines throughout their academic careers. Our discussions will be grounded in writing and will cover topics like genre, form, activity systems, principals of design, and rhetorical models.</p> <p>In order to accomplish these goals, we will use as our course’s content various comic books within the Marvel Universe written in the last five years. Comic books are intentionally multimodal, intertextual, and social; they participate within diverse and fluid activity systems; and, they continually push boundaries of narrative form. Also, because most Marvel comics are often monthly, serial narratives that invite immediate reader feedback, these comics address social and political developments within our society and quickly respond to pressure from consumers. Comics allow students to see the social webs of interaction behind every literary text in a way that traditional, print literature cannot.</p> <p>As part of this course, students will participate in the comic book activity system by creating comic book reviews for a popular audience and critical analyses of a comic book for a scholarly audience. Students will also apply what they learn about the comic book genre to the creation of an original, research-based comic that addresses an issue within their chosen field of study. We will use a digital subscription to Marvel Unlimited as our class textbook. We will read comics that address race, gender, class, disability, imperialism, and other popular topics within literary studies. These will likely include <i>Hawkeye</i> (2012), <i>Captain Marvel</i> (2012), <i>Superior Spider Man</i> (2013), <i>Iron Man: Iron Metropolitan</i> (2013), <i>Superior Iron Man</i> (2014), <i>Secret Avengers</i> (2014), <i>Black Widow</i> (2014), <i>Groot</i> (2015), <i>Captain America: Sam Wilson</i> (2015), <i>Black Panther</i> (2016), and <i>Black Panther: World of Wakanda</i> (2016).</p>				

<b>Course:</b>	ENG 181	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Rising Tides & Island Lives	006	TuTh	10:00 – 11:15
<b>Instructor:</b>	Hannah Hjerpe-Schroeder			
<p>Our tides are rising. As global temperatures fluctuate, there is no doubt that some of the most environmentally exposed lives are those on islands. Whether imagined as landscapes of paradise, spaces of extreme loneliness, destinations for psychological escape, or metaphors for vulnerability, islands are often positioned in art and global discourses as platforms for questions of ethics, identity, class, gender, race, and empire. In this class, we will examine the multitude of ways in which islands have been rendered in literature and explore what these renderings might suggest about our future on this planet. As this is a writing-intensive course, students will develop the skills necessary to write about literature through a series of creative and analytic assignments which may include art and film analyses, in-class presentations, regular informal responses, and a final critical analysis paper on a text or theme of choice. This course has an eco-critical focus and will address both literary fiction as well as contemporary critical discourses concerning how island communities are impacted by climate change. Authors will include W.B. Yeats, Tiphonie Yanique, Jamaica Kincaid, Jean Rhys, Kei Miller, Tamiano J. Gurr, and Lorna Goodison, among others.</p>				

<b>Course:</b>	ENG 181	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Originality & Echo	004	TuTh	11:30 – 12:45
<b>Instructor:</b>	Connor Larsen			
<p>The rumors that you have heard are true: Pablo Picasso, Bob Dylan, and William Shakespeare are all guilty of theft. This class will investigate what it means to be an “original” artist, and will argue, perhaps paradoxically, that we will become better writers through borrowing, theft, literary cannibalism, pastiche, and homage. We will learn to analyze rhetorical forms, which will become the building blocks for a strong, confident, <i>original</i> prose style of our own. Assignments will include an abstract, a visual analysis, a textual analysis, an op-ed, and a presentation.</p>				

<b>Course:</b>	ENG 181	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	The Poem and the Magazine	007	MWF	9:00 – 9:50
<b>Instructor:</b>	Joseph Fritsch			
<p>In this writing-intensive class, we will focus on poetry as it comes to readers in magazines and journals across the twentieth century and into the present. These publishing platforms represent a wide range of particular interests as well as appeals to general readerships. We’ll explore how the medium influences the content. Students will be asked to wear the different hats of an editor, a reader, an advertiser, and a critic as they write into the different genres that are represented by a diversity of journals.</p> <p>Some of the writing assignments students will be asked to perform include: Letters to the editor, creating your own mission statement, analyses of advertisements, and critical reviews. Students will also contribute regular discussion posts to guide our in-class conversations.</p>				

<b>Course:</b>	ENG 181	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	The Golden Age	008	MWF	13:00 – 13:50
<b>Instructor:</b>	Willem Parshley			
<p>We often look back to our childhoods with intense nostalgia, longing to return to a time when we were not yet constrained by the rules and expectations of adulthood. Yet talk to any middle-schooler and they might remind you that being a kid isn’t always all it’s cracked up to be.</p> <p>Literature about and addressed to children influences these beliefs about childhood and what it means to be a kid in subtle and important ways. In this course, we will read and write about a few of the foundational texts of children’s literature, primarily novels and poems, of course, but also the numerous theatrical and film adaptations that continue to be produced in their wake. Considering theories of gender, race, and madness, we will attempt to come to terms with the often-contradictory ideas about innocence, curiosity, corruption, and delinquency that characterize children’s literature of the “golden age” (1865-1926). The course is writing intensive, and you will leave having practiced composing within a variety of genres and rhetorical situations, including blog-posts, close-reading/textual interpretations, film reviews, summaries, and conference presentations.</p>				

## English 223 – Rhetorical Grammar

<b>Course:</b>	ENG 223	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Instructor:</b>	Dustin Mengelkoch	001	Tu	8:30 - 9:45
		002	Th	8:30 - 9:45
<p>Grammar is often taught as something separate from rhetorical training and even separate from the writer’s own writing. This course in Rhetorical Grammar will serve you as a writer inside your college training as a critical thinker and performer of discourse in relation to the work you do as a writer in college courses. Grammar is all about choices, and these choices are made to forward your argument, help you find an audience, and make a difference with your writing. You will begin to realize that the choices you make at the sentence level should not be tacked on as a final editing activity, but rather, should be integrated throughout the writing process as part of the resources you have as a writer to create meaning. This one-credit course has no tests.</p>				

<b>Course:</b>	ENG 223	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Instructor:</b>	Brandon Wicks	003	Tu	17:30 - 18:45
		004	Th	17:30 - 18:45
<p>Grammar is often taught as something separate from rhetorical training and even separate from the writer’s own writing. This course in Rhetorical Grammar will serve you as a writer inside your college training as a critical thinker and performer of discourse in relation to the work you do as a writer in college courses. Grammar is all about choices, and these choices are made to forward your argument, help you find an audience, and make a difference with your writing. You will begin to realize that the choices you make at the sentence level should not be tacked on as a final editing activity, but rather, should be integrated throughout the writing process as part of the resources you have as a writer to create meaning. This one-credit course has no tests.</p>				

## English 302W – Technical Writing

<b>Course:</b>	ENG 302W	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Instructor:</b>	David Fisher	001	MW	8:30 – 9:45
		003	TuTh	8:30 – 9:45
<p>This course introduces the methods of rhetorical analysis and user experience design as means of developing complex information for a variety of audiences, ranging from professional peers to the general public. Communication via prose, speech, visuals, and gestures springs from work in a variety of genres, which may include short research reports, informative and persuasive infographics, technical instructions, translations, and user-selected or user-generated data sets. We will explore a variety of platforms for writing and publishing as we attend carefully to document design and the possibilities for developing narratives using quantitative data.</p>				

<b>Course:</b>	ENG 302W	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Instructor:</b>	Benjamin Miller	002	TuTh	10:00 – 11:15
<p>This course introduces the methods of rhetorical analysis and user experience design as means of developing complex information for a variety of audiences, ranging from professional peers to the general public. Communication via prose, speech, visuals, and gestures springs from work in a variety of genres, which may include short research reports, informative and persuasive infographics, technical instructions, translations, and user-selected or user-generated data sets. We will explore a variety of platforms for writing and publishing as we attend carefully to document design and the possibilities for developing narratives using quantitative data.</p>				



## English 380W – Topics in Writing, Rhetoric, and Literacy

<b>Course:</b>	ENG 380W	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	The Internet, Technology, and Society	001	TuTh	13:00 – 14:15
<b>Instructor:</b>	Patrick Herald			
<p>This course will focus on the question of how the internet has reshaped knowledge, human society, and everyday life. What did writers in the recent but pre-internet past say about rapidly evolving technologies and forms of communication? What do scholars and professionals connected to web industries today write about the sweeping, continuous changes brought about by the internet? Have the hopes and fears of the past come to fruition, and what might the future look like as these developments continue? Should we be enthusiastic, cautious, or resistant to them? Students in this section of Eng 380W will think and write through questions like these using regular and major writing projects that ask them to engage closely with course readings and undertake research of their own on related subtopics to our broad course theme; a focus of these assignments will be on entering existing conversations on the internet’s role in society. Course readings may include books, essays, and online texts by James Williams, Clay Shirky, Zadie Smith, Jaron Lanier, and more.</p>				

<b>Course:</b>	ENG 380W	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Literacy and Rhetorics of Resistance	002	TuTh	11:30 – 12:45
<b>Instructor:</b>	Kt Leuschen			
<p>History is rife with warnings, prohibitions, and laws that have prevented various groups of people from full access to the practices of reading and writing. Consider this, why were African slaves forbidden to learn to read and write in the United States? Why did Victorian doctors link women’s independent reading to physical maladies like insanity and infertility? This class investigates literacy practices <i>as rhetorical endeavors of resistance</i> to power structures that attempted to control and deprive certain populations from the pleasure and agency of meaning-making. Through informal, formal, and multimodal assignments, students will develop a strong foundational knowledge of rhetorical theory through a thematic study of the literacy practices of figures like Frederick Douglass, Malcolm X, Paulo Freire, Malala Yousafzai, Mary Daly, and others. Assignments will include an archival project, as well as a community engagement component.</p>				