

# WRITING CLASS DESCRIPTIONS

## FALL 2017

### English 101 - Expository Writing

<b>Course:</b>	ENG 101 (with ESL Support)	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Identity, Community, Power	004	MW	16:00 - 17:15
<b>Instructor:</b>	Shan Mukhtar			
<b>Description:</b> In this First-Year Writing course with ESL-support, students will be introduced to key rhetorical concepts in order to enhance their critical reading, writing, and multi-modal communication strategies. Further, they will engage with a range of written and visual texts related to social identity, community formation, and power relations in the U.S. from the civil rights period to the present.				

<b>Course:</b>	ENG 101 (with ESL Support)	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	America Today	005	TuTh	11:30 - 12:45
<b>Instructor:</b>	Levin Arnspenger	006	TuTh	13:00 - 14:15
<b>Description:</b> In this section of ENG 101 with ESL support, you will explore and analyze arguments about contemporary issues in American society by looking at politics, media, music, literature, and public landscapes. You will aim to improve your writing and communication skills, as you construct arguments, reflect upon your own arguments, and respond to other people's arguments. Using different tools and genres to address – and contribute to – current conversations, you will engage with concerns and ideas that affect people in the United States today. You will connect your own stories to ongoing debates. We will walk through several stages in this class. Each of the main assignments will be embedded in a collection of exercises and readings that relate to the assignment's topic (and genre).				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	In My White Tee: The Freshman Review	008	MWF	13:00 - 13:50
<b>Instructor:</b>	Lauren Highsmith			
<b>Description:</b> Welcome to Emory! Orientation has come and gone, but the adjustment has just begun. Who will you rely on to adapt and learn what it means to be an Emory Eagle? Upperclassmen who adopt you as their littles? Professors who have been here for decades? Why not you? Yes, you! Maybe you, the freshman with fresh eyes, should give an outsider-becomes-insider account of Emory culture.  The purpose of this course is to get first-year students actively engaged in campus life in order to become the go-to news source for the freshman class. First-year students, from any field, interested in having regular social media activity as a key component in class activities, attending extra-curricular events, and improving rhetorical and composition skills are invited to join in the efforts of a freshman class news blog. While the Dooley Report and The Emory Wheel are run by administrators and upperclassmen, the students in this class will create their own bridges to understanding Emory by attending events and writing reviews from their fresh perspectives. Students will work alone or in groups to create videos for the class YouTube channel (including reaction, reflection, and critical analysis videos). Students will learn more about their writing processes as well as how other students write and think through journaling, peer editing, and revisions. Students will also practice multimodal expression beyond the traditional response video (vlogger sits in front of computer, hits record, and talks. We can be more effective than that). Both the videos and the essays will be posted to the class blog (which will be available to the public and marketed to the freshman class via social media). [Clickbait, anyone?]				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Climate Change and Multimedia	001	MW	10:00 - 11:15
<b>Instructor:</b>	Sheila Tefft			
<b>Description:</b> Climate change is one of the most pressing issues of our time. In this course, students will write about the scientific, political, economic, social and cultural aspects of climate change in various multimedia: blogs, essays, journalism, and social media.				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Autoethnography and Digital Publication	003	TuTh	10:00 - 11:15
<b>Instructor:</b>	Heather Julien			
<b>Description:</b> Students will explore the intersection of ethnographic documentation and digital self-publication in a socio-political context. We will do this primarily using a genre called autoethnography. Rooted in anthropological and sociological methodologies of interview, field work, and artifact analysis (Alvarez 2012), autoethnographies can take different forms, from documentary films to performance art to academic cultural analysis to fiction and creative nonfiction. We will read autoethnography theory, choose a subject for an autoethnography, read relevant secondary sources, conduct and write up interviews, practice artifact analysis, and compose a multimodal project presented in a public-facing website.				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Networks, Aesthetics, and the Art of Social Change	007	MWF	9:00 - 9:50
<b>Instructor:</b>	Mike Lehman			
<b>Description:</b> Social media platforms have become so commonplace that we may not think of the potential they offer for organizing mass movements. The “Umbrella Revolution” that occurred in Hong Kong in the Fall of 2014 made use of specific technologies to organize people and to circulate artistic artifacts across social media and utilized digital platforms to stage protests against the suppression of democratic elections. Not only did the movement use social media to organize, spread information, and document the events as they unfolded, but the images and artifacts that were created during the movement are important depictions of populist movements in mass media.				
Over the course of the semester, you will develop the rhetorical skills necessary to read, write, and communicate about the impact and aesthetics of digital media in a collaborative environment. In this course you will develop multimodal texts that both use and critique different genres of communication platforms, highlighting both the benefits and possible abuses of technological innovation. We will be examining the ethical use of such technologies and must be critical of the possible abuses these technologies allow for state manipulation and their use in terrorist organizations. The final purpose for this course is for us to create our own network to enact social change within our local community.				
Your analyses of these issues will be developed in short writing assignments that use relevant sources that you will be required to find, evaluate, and catalog. Each writing assignment will be peer-reviewed with feedback from your peers and instructor. The course is designed to be open-ended and interactive. The dissemination of information changes daily, but the rhetorical language needed to analyze, write, and communicate an argument will be highly important throughout your academic and professional lives. At the end of the course you will have acquired the writing, reading, and analytical skills needed to engage with multiple genres across the disciplines.				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Body "Language"?	009	MWF	10:00 - 10:50
<b>Instructor:</b>	Rachel Kolb			
<p><b>Description:</b> Is body language, in fact, <i>language</i>? More productive questions to ask might include: how does body language differ from, add to, or transform our understanding of more explicitly conventional forms of language, specifically written and verbal language? Communication does not happen in a disembodied vacuum. On the contrary: we all have bodies, as diverse as those bodies might be. This course will consider how those bodies hold their own communicative meaning, and how they enact their own rhetoric in nonverbal, physical, and visual ways.</p> <p>Over the course of the semester, we will look at different instances of nonverbal rhetoric and think and write together about how the ways we communicate are fundamentally alive and embodied. Our course materials will derive from several different genres, ranging from dance and film to public speaking and life writing. We will consider and critically discuss elements including physical expression, movement, gesture, signed languages, variant bodies, and what all these (and others) mean for our ideas about communication, embodiment, and their significance. Students will learn how to analyze the impacts of different types of communication and will also have the chance to write/compose in multiple modes, not limited to written critical papers but also including short multimedia projects. This course will also include other kinds of writing, such as personal essays, blog posts, and evidence-based arguments about nonverbal rhetoric. This class will be participating in the Domain of One's Own project, for which no prior technical knowledge is necessary.</p>				

## English 123R - Communicative Grammar

<b>Course:</b>	ENG 123R	<b>Section #</b>	<b>Days</b>	<b>Time</b>
		001	Tu	11:30 - 12:45
<b>Instructor:</b>	Jane O'Connor	002	Tu	13:00 - 14:15
		003	W	11:30 - 12:45
		004	W	13:00 - 14:15
<p><b>Description:</b> 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

<b>Course:</b>	ENG 181	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	The Ekphrastic Problem	001	MW	10:00 - 11:15
<b>Instructor:</b>	Daniel Bosch	002	MW	8:30 - 9:45
<p><b>Description:</b> Detail-by-detail and phrase-by-phrase, this course confronts how art objects resist our words and arguments. Poet and critic John Hollander, an expert in ekphrasis—writing about paintings, photographs, and sculptures—had it right: “Whoever writes about writing about artistic images will be a sort of triple fool.” But what is the specific nature of this foolishness, which goes back at least 2500 years (in the West) and shows no sign of letting up? Some of the students who work hard in this course will prove Hollander wrong—at least for a few sentences in a row—<i>first</i> by slowing down to look carefully, and <i>then</i> by reading critically poems which struggle to say something meaningful about art. Several short essays and a multimodal presentation required.</p>				

<b>Course:</b>	ENG 181	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Journeying through Faerie	003	TuTh	10:00 - 11:15
<b>Instructor:</b>	Chris Adamson			
<p><b>Description:</b> What does <i>Adventure Time</i> have to do with Chaucer? How did we get from Gawain and the Green Knight to Finn and Jake? What do we miss out on if the only <i>Little Mermaid</i> we know is an 80s movie? In this class, we will explore together the development of faerie and fantasy genres, and enter into it ourselves as writers. While reading faerie and fantasy running from medieval romance to Victorian revisioning of the fairy tale and beyond, we will describe and interpret patterns and breaks in the tradition, write the same literary genres that we read, and add our own voices to the scholarly conversation through writing and delivering short conference papers. Like any romance or hero’s journey, we will end by telling others what we have learned through composing digital storytelling videos for a general audience and making them available online. Your challenge will be to communicate your insights to a specific audience, whether in the context of a conference or serving an online community. The readings will include: <i>Sir Orfeo</i>, <i>Sir Gawain and the Green Knight</i>, fairy tales by Andrew Lang and the Brothers Grimm, George MacDonald’s <i>The Golden Key</i>, Christina Rossetti’s “Goblin Market,” and <i>critical</i> work by Tolkien and Lewis (because they were amazing medievalists).</p>				

<b>Course:</b>	ENG 181	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Warning, Graphic Content	004	TuTh	11:30 - 12:45
<b>Instructor:</b>	Tesla Cariani			
<p><b>Description:</b> In an increasingly visual world, interfacing with texts and images is an integral part of everyday life. This writing-intensive course will explore how comics, graphic novels, and even graffiti leverage visual and semantic elements to convey meaning.</p> <p>You will engage with the course theme through assignments designed to develop your critical thinking and analytic skills. We will begin by reading McCloud’s <i>Understanding Comics: The Invisible Art</i> to give us a framework for approaching graphic texts. The first two-thirds of the semester will be dedicated to writing about visual texts like Alison Bechdel’s <i>Fun Home</i> or Marjane Satrapi’s <i>Persepolis</i>. In the last third of the course, we will examine graphically composed scholarly work, and you will have a chance to construct your own argument through images and text. No prior artistic skills necessary. Throughout the semester, we will explore how decisions about audience, style, format, genre, and argumentation inform and might even radically alter each text. You will maintain a blog, produce an analytic essay, create comics, present, experiment, and revise. You will leave this class with a portfolio of polished work.</p>				

<b>Course:</b>	ENG 181	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	American Ghost Stories	005	TuTh	13:00 - 14:15
<b>Instructor:</b>	Emily Banks			
<b>Description:</b> Throughout American literature, ghosts appear in many forms. In this course, we will explore scenes of haunting in short stories, novels, poems, films, oral narratives, and digital writings. We will examine the place of ghosts in American literature and culture, delving into theories of cultural memory, embodiment, temporality, fear, and madness. We will consider, as well, how social issues such as gender, sexuality, race, class, and disability play a role in literary and cultural representations of ghosts. This is a writing-intensive course, and students will develop the skills necessary to write about literature through a variety of creative and analytic assignments including blog posts, poems, short stories, close readings, and an academic article. Likely texts include works by Edgar Allen Poe, Henry James, Toni Morrison, Ellen Glasgow, Charles Chesnutt, Charlotte Perkins Gilman, and Shirley Jackson.				

## English 201W - Multimedia Journalism

<b>Course:</b>	ENG 201W	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Instructor:</b>	Sheila Tefft	001	MW	13:00 - 14:15
<b>Description:</b> This course focuses on writing and reporting for newspapers, radio, magazines, online sites and social media in the digital age. Since journalism is multimedia in nature, the course is designed with both strong digital components and a focus on the traditional skills of researching, reporting, interviewing and writing. The class will function as a newsroom. Journalistic formats and techniques form the basis of all writing for non-expert audiences, although the instructor does not assume any background in journalism. Good journalists are well-informed readers and viewers. Students will become savvy media consumers by deconstructing writing and critiquing the news.				

## English 202 – Writing Center Practicum

<b>Course:</b>	ENG 202	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Instructor:</b>	Mandy Suhr-Sytsma	001	W	18:00 - 19:00
<b>Description:</b> Designed as a companion to the first semester experience as a writing center tutor. Course includes reflection on tutoring experiences and practice in tutoring strategies. Included will be the history of writing centers, theoretical and pedagogical readings, and performing writing center research.				

## English 221RW - Advanced Writing Workshop

<b>Course:</b>	ENG221RW (with ESL Support)	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	The Power of Story	001	F	11:30 - 14:00
<b>Instructor:</b>	Shan Mukhtar			
<b>Description:</b> In this continuing writing, engaged learning course with ESL-support, students will engage in a semester-long exploration of how the rhetorical skills and strategies we use in telling stories can not only allow us to express our individual experiences and identities but also help us curate and produce collective stories for the purpose of community organizing and social change. In collaboration with an Atlanta community partner, the course will include participation in community-centered learning and organizing activities both on and off the Emory campus.				

<b>Course:</b>	ENG221RW	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	New Media Writing	002	TuTh	10:00 - 11:15
<b>Instructor:</b>	David Morgen			
<b>Description:</b> In this course students will develop advanced skills in composing for new media projects. This course introduces students to the theories and practices of creating content for linear and non-linear interactive media. Students will explore the rhetorical and design affordances of multiple new media publishing platforms, both proprietary and open source, and evaluate their effectiveness for different audiences and content. Additionally this course focuses on data visualization and integrating quantitative and qualitative evidence; generating optimized, rhetorically effective content for search engines; and using technology to compose collaborative new media projects, including a podcast series.				

## English 223 - Rhetorical Grammar

<b>Course:</b>	ENG 223	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Instructor:</b>	Joonna Trapp	001	M	16:00 - 17:15
		002	Tu	8:30 - 9:45
<b>Description:</b> 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.				

<b>Course:</b>	ENG 223	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Instructor:</b>	TBD	003	Tu	16:00 - 17:15
		004	W	16:00 - 17:15
<p><b>Description:</b> 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>Day</b>	<b>Time</b>
<b>Instructor:</b>	David Fisher	001	TuTh	16:00 - 17:15
<p><b>Description:</b> 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 student-generated data sets. We will attend carefully to document design and explore especially the possibilities for developing narratives using quantitative data.</p> <p>You will develop your work with an eye toward publishing it in an electronic portfolio (ePortfolio) using readily available, easy-to-use tools as part of the Domain of One's Own initiative. No prior technical knowledge or media-making experience is required.</p>				

## English 363W - Discourse Analysis

<b>Course:</b>	ENG 363W	<b>Section #</b>	<b>Day</b>	<b>Time</b>
<b>Topic:</b>	Fan Cultures	001	TuTh	11:30 - 12:45
<b>Instructor:</b>	Heather Julien			
<p><b>Description:</b> Students will become conversant with fan studies over the last decade as well as precursors and histories of fan studies. Through completion of a series of assignments ranging from original, researched infographics to dense multimodal websites designed for a variety of public audiences, students will produce their own original contributions to fan culture studies and critically incorporate the scholarly literature.</p>				

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

<b>Course:</b>	ENG 380W	<b>Section #</b>	<b>Day</b>	<b>Time</b>
<b>Topic:</b>	Writing for Publication	001	TuTh	14:30 - 15:45
<b>Instructor:</b>	Joonna Trapp			
<b>Description:</b> This course will prepare student writers to participate in the world of publication by developing their prose in various genres with an eye to sending their work to publishers for consideration. Additionally, students will learn about the mechanics of publication, the various forums and opportunities for publication, and the kinds of jobs available in the publishing industry, such as editing. The course will deal with academic publishing, as well as other more popular types of publishing industries. This course is not about the actual production process, but rather the front end of publishing. The plan for this course currently includes interaction with publishing houses in the area.				