

# 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			

**Description:** 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 Arnsperger	006	TuTh	13:00 - 14:15

**Description:** 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			

**Description:** 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>	The Art of Social Change	007	MWF	9:00 - 9:50
<b>Instructor:</b>	Mike Lehman			
<b>Description:</b> Does art continue to make a social impact in the world we live in? In recent populist movements artistic productions flourished, but are these productions a static representation of an isolated event, or do they drive social change across physical and temporal borders? The “Umbrella Revolution” that occurred in Hong Kong in the Fall of 2014 made use of specific technology to organize people and circulate artistic artifacts across social media. The movement also utilized physical, collaborative installations across the city to motivate change. Likewise, digital and physical platforms continue to bring awareness to the current refugee crisis by spreading representations of movement across borders. While social media allows for the global dissemination of local artistic artifacts, other digital and physical platforms are also a space to create forms of representation that push on traditional definitions of genre. In this course, we will explore traditional, non-traditional, and emerging forms of artistic productions that engage audiences in the process of social change.				
Over the course of the semester, you will develop the rhetorical skills necessary to read, write, and communicate about the role of art in enacting social change. We will create and survey multimodal texts that both use and critique different genres of communication, highlighting the possibilities, limitations, and possible abuses of distribution and technological innovation. At the end of the semester you will have acquired the writing, reading, and analytical skills needed to engage with multiple genres that will transfer across the disciplines.				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	You Are What You Eat	011	MWF	8:00 - 8:50
<b>Instructor:</b>	Caroline Schwenz	012	MWF	9:00 - 9:50
<b>Description:</b> Eating is many things to many people. We all do it, we can't live without it, and some of us spend our lives perfecting cooking so that every bite is amazing. Why? What does it mean in terms of our culture? Our relationship to the environment? Our economic choices—where we shop, where we live, where we dine? This course will explore these issues under the umbrella of freshman composition. It will ask you to think about the ways that people talk and write about food—cookbooks, food blogs, podcasts, television shows—and will ask you, in turn, to talk and write about food. Just as the chef creates a composed dish through skillful use of technique and ingredients, I will ask you to compose pieces that skillfully demonstrate key concepts we discuss.				
This course will have two major units, each culminating in a multimodal written project and containing several small blogging assignments. In the first unit, students will explore the relationship between food and culture, while in the second, they will think about the relationship between food and the environment. As the semester finishes, students will compile a portfolio and compose a reflective letter that explains how their work demonstrates an understanding of course learning outcomes.				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	The Rhetoric of Drugs	010	MWF	15:00 – 15:50
		015	MWF	14:00 - 14:50
<b>Instructor:</b>	Hannah Markley	016	MWF	12:00 - 12:50
<p><b>Description:</b> From depictions of drug use and addiction in television and film to newspaper and magazine articles reporting on the opioid epidemic, our culture is beset by conflicting representations of the drug as both pharmaceutical and recreational, legal and illegal. Contemporary debates about the benefits and side effects of caffeine, the legalization of cannabis, and alcohol abuse also ask us to question our assumptions about potentially beneficial and potentially harmful effects of familiar substances. In light of the proliferation of drugs in our culture, how can we understand them in relation to the shifting social and political contexts that define them? What is a drug and who decides?</p> <p>This first-year writing course asks students to read and write about representations of drugs in multiple genres and forms using various compositional modes. Students will encounter print, visual, aural, spatial and gestural texts and develop critical thinking and reading skills that help them analyze how different rhetorical situations produce different ideas about what defines a drug. By learning to analyze, synthesize, and evaluate the texts and ideas they encounter about drugs and culture in their readings, students will develop their writing skills and situate their written arguments in broader public and scholarly conversations by citing and summarizing the sources from which they draw. Over the course of the semester students will come to understand the written, visual, and oral work they do as part of a writing process that requires them to research, draft, revise, edit, and reflect on the practice of writing over time. Each assignment in the course will include a draft, revision, and reflection element, encouraging students to see their written work and daily writing assignments as part of a long-term process that will culminate in a final project. The final project asks students to develop a poster campaign, event, poster session, or podcast that effectively communicates knowledge about drugs and culture that they have developed over the semester for a broader public.</p>				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Activism: Argument, Art, and Affect	018	TuTh	11:30 - 12:45
		019	TuTh	13:00 - 14:15
<b>Instructor:</b>	Kathleen Leuschen	020	TuTh	8:30 - 9:45
<p><b>Description:</b> 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 The Civil Rights Movement, Black Lives Matter, feminism(s), and LGBTQIA 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 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>	Consumerism and Identity	014	TuTh	10:00 - 11:15
<b>Instructor:</b>	Brandon Wicks	013	TuTh	17:30 - 18:45
<p><b>Description:</b> In this section of Expository Writing, we will master the writing process by exploring the intersection between consumerism and identity. Each of our readings will reveal a new perspective on how consumerism—the ever-increasing consumption of goods as an economic model—shapes our beliefs and our opportunities as individuals and as a society. These texts will come from a variety of academic disciplines, as well as popular media, to help us better understand the different rhetorical modes that we will need throughout our careers. The forms of our writing will vary just as widely: from reflective sketches to analytic essays, from observational diaries to dynamic visual presentations. We will pose questions and pursue answers; we will experiment with our ideas; we will draft and revise in order to contribute our own voices to the ongoing discourse. Class will be a daily collaboration, so please expect to read, write—and talk—plentifully.</p>				

<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>				

<b>Course:</b>	ENG 101	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	Pulitzer Prize Winners	003	TuTh	10:00 - 11:15
<b>Instructor:</b>	Dustin Mengelkoch			
<p><b>Description:</b> This course will explore the writings of public critics who have won the Pulitzer Prize in criticism. As critics, ostensibly, these writers offer cogent, piercing, and complicated observations about different aspects of art, literature, film, theater, et cetera. While they write conventional, short essays, keeping a broad audience in mind; nevertheless they privilege a sly sophistication and learnedness required to make challenging, sometimes esoteric, cultural practices appear easy to understand and even enjoy. We will use their essays to foster a considerate effort in how to make our own complex observations, thoughts, and analyses – by and through our own writing – readily approachable and digestible.</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
		002	Tu	13:00 - 14:15
<b>Instructor:</b>	Jane O'Connor	003	W	11:30 - 12:45
		004	W	13:00 - 14:15

**Description:** 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?

Permission only from Jane O'Connor. Class to be taken with English 101 with ESL support. Other students may request the class.

## English 181 - Writing about Literature

<b>Course:</b>	ENG 181	<b>Section #</b>	<b>Days</b>	<b>Time</b>
<b>Topic:</b>	The Good Life and Literature	006	MWF	8:00 - 8:50
		007	MWF	11:00 - 11:50
<b>Instructor:</b>	Patrick Herold	008	MWF	12:00 - 12:50

**Description:** "The unexamined life is not worth living." This quote attributed to Socrates by Plato is perhaps the most famous touchstone for philosophical debates over "the good life," which Socrates associates here with inner reflection and the pursuit of wisdom. This course is an introduction to academic composition in which we will examine what makes life meaningful or worth living through reading and writing about literature. What does literature, particularly from the twentieth century to the present, have to say about where we find meaning in our lives? Through family bonds and intimacy? A profession or vocation? A shared cultural heritage? Education and the pursuit of knowledge and understanding? Students will explore these and other questions through reading fiction and composing in multiple genres for multiple audiences. Development of transferable writing skills by drafting and revising a writing portfolio will be a central goal of the course; your writing tasks will include an academic article, a regular writing journal, and an open-genre text composed for presentation. Likely authors covered will include JM Coetzee, Tsitsi Dangarembga, and Kazuo Ishiguro.

<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
<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.				

<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			
<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).				

<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			
<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.  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.				

<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			
<p><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.</p>				

### 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
<p><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.</p>				

### 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
<p><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.</p>				

### 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			
<p><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.</p>				

<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
<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.				

## 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>	Literature and Medicine	001	TuTh	11:30 - 12:45
<b>Instructor:</b>	Dustin Mengelkoch			
<p><b>Description:</b> This course will explore literary narratives about illness, disease, and healing written by patients, physicians, and others. We will read texts that explore various aspects of this genre including: the interactions between patients and doctors; the naming of illness or disease and the attendant experience, evolution, and therapy; and interpretation by patient, doctor, and reader.</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>	Jonna Trapp			
<p><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.</p>				