

Writing Program

Fall 2021 Class Descriptions

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 1

Topic: Global Translations: Rhetoric in the Age of #s and @s

Instructor: Karlie Rodriguez

Meets: MW 8:30 A - 9:45 A

Description: This course will cover activist movements that began online but have had consequences in the real world, such as #BlackLivesMatter, #MeToo, and #RickyRenuncia. You will consider the influence you could have in the world with a mere hashtag, question whether this influence is ethical, and decide if it is enough to produce enduring change. You will also read #Scholarship, #Poetry, and #Manifestos with the goal of conceptualizing your own movement. This course hopes to inspire you to #Read, #Think, #Write, and (maybe) #Share.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 2

Topic: Resisting [,] Retelling: Learning the Power of Reshaping Existing Narratives

Instructor: Jareema Hylton

Meets: MW 10:00 A - 11:15 A

Description: In this course, we will critically read filmic, pictorial, and literary appropriations of classic texts written by Homer, Shakespeare, Charlotte Brontë, Alice Walker, and other “authoritative” cultural voices to understand revision strategies in the writing process. How do writers use language to reimagine key scenes or themes from the “original” and to what effect? Utilizing the comparative essay, we will analyze and evaluate genre conventions, purposes, and implications behind writers’ additions or omissions as parts of respective arguments. Additionally, we will produce critical review blogs to practice close reading skills and to shape recognition of audience.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 3

Topic: Queer Intimacies Around the World

Instructor: Rohit Chakraborty

Meets: MW 11:30 A - 12:45 P

Description: Queer intimacies have been written about, painted, performed on film, and photographed for many years. Museums and libraries are gradually incorporating their own wings of LGBTQIA+ archives where you can access narratives of queer activism and living. As the years roll on, visibility of and discussion around queer lives are becoming more prominent. This course is designed to help you participate in the discussion. Whether you identify as a queer individual yourself, or are an empathetic ally, eager to delve into the discussion and learn more about queer living, this course will offer texts in multiple modes (literature, art, cinema, photography, archival materials) to hone your skills of observation and analysis. By engaging with multiple genres and modes, you will encounter different kinds of “texts”. But our

objective, as a class, will remain fundamentally consistent: to make ourselves more sensitive to the nuances of a text, to develop our observational skills, to apply those skills into developing cohesive and persuasive arguments, to present polished pieces of writing that convey our persuasive arguments, and, finally, to develop our skill to look inward, and be able to reflect on how our writing, and thinking about the “texts” at hand, has changed our writing, and the way we approach a “text”. In this course, we will develop skills in different genres of writing. We will work with technology to produce our “arguments”, for example, the way video essayists on YouTube do. We will be heading to the Rose Library’s LGBTQ archives for some hunting and researching. This course is about celebrating what is often called “alternative” sexualities, desires, and intimacies that have often been hushed up. As a class, we will come together to talk openly, and safely, about queer intimacies from around the world, and develop the way we interact with it, through our writing, research, and analysis.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 4

Topic: Composing Environmental Change

Instructor: Melissa Yang

Meets: MW 1:00 P - 2:15 P online

Description: This writing-intensive course invites students to develop skills in rhetoric, research, writing, and revision while exploring the environmental humanities. Selected readings on ecological topics will range in genre from historical nature writing to contemporary science journalism and media. Assignments will include critical and creative essays and multimodal projects.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 5

Topic: Ethnography: Interrogating Culture through Writing

Instructor: Sean Dolan

Meets: MW 2:30 P - 3:45 P

Description: Ethnography is a type of research writing that focuses on social life. Its primary focus is cultural diversity. In this course, we will explore ethnography as an approach to writing applicable to different rhetorical aims and fields of research. In addition to analyzing examples of ethnography, students will conduct ethnographic projects by writing about social and cultural events in Atlanta.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 6

Topic: Ethnography: Interrogating Culture through Writing

Instructor: Sean Dolan

Meets: MW 5:30 P - 6:45 P

Description: Ethnography is a type of research writing that focuses on social life. Its primary

focus is cultural diversity. In this course, we will explore ethnography as an approach to writing applicable to different rhetorical aims and fields of research. In addition to analyzing examples of ethnography, students will conduct ethnographic projects by writing about social and cultural events in Atlanta.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 7

Topic: Charon’s Keen Gaze

Instructor: Daniel Bosch

Meets: MW 8:30 A - 9:45 A

Description: In CKG students will compose arguments and essays and PPTX presentations regarding some of the most difficult-to-read photographic images ever made, and they will grapple with the questions such as: When and in what manner is it ever appropriate to *say* or to *write* in the face of felt pain? And, what strengths and weaknesses does writing and rhetoric afford us, when we would bear our sight of human suffering into academic discourse? **NOTE WELL: This course requires close, extended, critical attention to graphic images of explicit human suffering. The difficulty of the work CKG takes up with regard to *writing* may be enhanced because of the nature of the pictures under study.**

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 8

Topic: Charon’s Keen Gaze

Instructor: Daniel Bosch

Meets: MW 10:00 A - 11:15 A

Description: In CKG students will compose arguments and essays and PPTX presentations regarding some of the most difficult-to-read photographic images ever made, and they will grapple with the questions such as: When and in what manner is it ever appropriate to *say* or to *write* in the face of felt pain? And, what strengths and weaknesses does writing and rhetoric afford us, when we would bear our sight of human suffering into academic discourse? **NOTE WELL: This course requires close, extended, critical attention to graphic images of explicit human suffering. The difficulty of the work CKG takes up with regard to *writing* may be enhanced because of the nature of the pictures under study.**

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 9

Topic: Detecting Crime in All its Phases: First Year Writing Investigators

Instructor: Kareem Joseph

Meets: TuTh 8:30 A - 9:45 A

Description: In this class we will explore, analyze, critique and interpret crime as a concept and construct. Through engaging a variety of genres and modes of writing, we will explore the different ways crime and criminality has been written about throughout history as a way to

inform our own writing practice. Ultimately, we will learn how crime has been largely constructed and circulated as a political tool. We will engage social media, news reports, interviews, and documentaries in order to explore different ways of reading and analyzing crime, foregrounding the many genres and mediums through which crime is written. We will ask the following overarching questions throughout the semester: What is crime? What does it mean to us personally? How is crime being represented? What arguments are being made about crime? And why are such arguments being made? These guiding questions will be used as tools to identify how writers approach and navigate a multitude of rhetorical situations—with the ultimate purpose of translating those skills into our own thinking and writing methodology. We will also compare and contrast the rhetorical situations writers in different genres have to consider. This approach should highlight that there is not only one way to rhetorically frame crime; additionally, it should help us develop our interpretative and analytical skills in terms of effective and coherent writing. By the end of the semester we will develop reading and writing practices influenced by the course materials, which will help us identify who's our audience, create clear arguments, and utilize different types of evidence depending on the genre and its respective constraints. Also, we will explore existing representations of crime in order to learn how to strategically write ourselves into contemporary discourses, as well as reference writings and otherwise forms of (digital) content to support the claims we make. And as writing can be done in a notebook, talked in a podcast, typed onto a screen in long form, or limited to a number of characters on a social media post, we will also focus on the constraints and possibilities across genres. We will explore reading and writing within these forms, with the goal of identifying, for the sake of transferability, why writers, including ourselves use a particular genre to make certain arguments. That consideration will get us beyond surface level engagement and into excavating the properties of genres and the different contexts they can be used for, such that we begin to recognize that thinking about writing is just as integral to the process as writing itself. We will maintain a blog throughout the semester, from which a final portfolio will be produced. The final project will ask us to return to our weekly blogs and make commentary on the rhetorical choices we have made and why. We will follow a rubric of rhetorical situations to guide our commentary, which will also ask of us to justify our use of multi-modal forms of communication and evidence. By the end of the semester, we will be able identify different discourses concerning crime and its representations, analyze such discourses and its attendant communities to identify audience and craft arguments, deconstruct the properties of genres to decide which one is best for the mode(s) of communication used, and transfer those skills, approaches and practices between genres of writing and beyond.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 10

Topic: Native American Voices

Instructor: Mandy Suhr-Sytsma

Meets: TuTh 10:00 A - 11:15 A

Description: In this interdisciplinary writing course, we will read the 2019 non-fiction book *An Indigenous Peoples' History of the United States for Young People* along with several short works of journalism, fiction, and film by Indigenous authors. In addition to readings, class

activities, regular short writing assignments, and the portfolio/cover letter required in all first-year writing courses, students will complete three major projects: a rhetorical analysis of Native new media texts, a presentation/essay project based on focused research about one Indigenous nation, and a multimodal journalistic profile of a young Indigenous leader.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 11

Topic: Native American Voices

Instructor: Mandy Suhr-Sytsma

Meets: TuTh 11:30 A - 12:45 A

Description: In this interdisciplinary writing course, we will read the 2019 non-fiction book *An Indigenous Peoples' History of the United States for Young People* along with several short works of journalism, fiction, and film by Indigenous authors. In addition to readings, class activities, regular short writing assignments, and the portfolio/cover letter required in all first-year writing courses, students will complete three major projects: a rhetorical analysis of Native new media texts, a presentation/essay project based on focused research about one Indigenous nation, and a multimodal journalistic profile of a young Indigenous leader.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 12

Topic: The Mountains Are Calling—Environmental Writing

Instructor: Christopher Merwin

Meets: TuTh 5:30 P - 6:45 P

Description: This intensive writing course focuses on nature and environmental writing with readings from classical (especially American) nature writers and conservationists, contemporary academic articles, and public policy about the environment. We'll focus on thinking about environment philosophically (through writers like Emerson, Thoreau, John Muir, Aldo Leopold) and translating that into environmental ethics, advocacy, and activism. Throughout the course we will hone our writing skills through multimodal reflections on/in nature and environmentally focused papers, narratives, and projects.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 13

Topic: Activism: Argument, Art, and Affect

Instructor: Kathleen Leuschen

Meets: TuTh 1:00 P - 2:15 P

Description: 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 Rhetorical Comp/Critical Reading 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.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 14

Topic: Technology and Society

Instructor: Benjamin Miller

Meets: TuTh 11:30 A - 12:45 P

Description: In this writing course, we explore how different authors, cultures, and media engage with the topic of technology and society, and the nature of the claims, evidence, and reasoning of those engagements. Via readings and media drawn from different periods, traditions, and cultures, and about technology ranging from ideograms to algorithms, this course will help us develop our analytic and communicative skills.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 15

Topic: The Secret Language of Comics

Instructor: David Morgen

Meets: TuTh 4:00 P - 5:15 P

Description: Comics is a hybrid and surprisingly versatile medium that can be abstract and surreal but also immediate and direct. Comics is not an illustrative form, in which the words and images match, but rather what has been called “narrative drawing” or “picture writing,” in which the words and images each move the narrative forward in different ways as the reader makes out the relationship between the two. How one ought to read comics often feels like an open question — which it is. For a reader navigating the space of the page, reading comics can feel less directive and linear than reading most prose narrative.

Historically, there has been an association between comics and a kind of subpar literacy, as if comics could not be “real” reading, because of the widespread notion that visual literacy, which comics requires, is somehow less complicated than verbal literacy, which comics also requires. Contemporary comics, however, asks us to reconsider several commonplace assumptions about images, including that visuality stands for a subpar literacy. In comics the combination of words and images, and how this narrative exists laid out in space on the page, requires an active and involved literacy, with a high engagement of reading and looking for meaning.

We will read and discuss a number of powerful contemporary comics – including graphic memoir and other nonfiction comics, superhero narratives, and other genres in the comics medium. You will write with both words and images in order to develop your critical thinking

and communication skills. We will write to explore concepts like genre, rhetoric, academic discourse, and critical thinking, while furthering our 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). You will write and design a narrative comic of your own as well as create visual analyses over the course of the semester. No particular preexisting drawing talent or expertise is required for successful completion of this course.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 16

Topic: Grimm Adaptations: Fairy Tales Old and New

Instructor: Makenzie Fitzgerald

Meets: TuThF 10:00 A - 10:50 A

Description: Once upon a time, fairy tales came to popularity in the western tradition through the work of authors like the Brothers Grimm and, much later, the works of the Walt Disney Company. This course will begin with the early origins of the fairy tale before focusing on modern adaptations in genres such as film, television, and YA literature. The fairy tale has varied widely across cultures and throughout its long history: not all contained fairy godmothers; not all ended happily-ever-after; many were embroiled in and celebrated dangerous systems of oppression. With this in mind, particular attention will be paid to adaptations that attempt to broaden or subvert how we understand fairy tales, highlighting the ways authors have increasingly used the genre to critique and re-define itself. Students will be asked to respond to the literature critically and creatively, with emphasis on revising their original work, and class sessions will be largely discussion-based.

Course: ENGRD 101 ELL – Rhetorical Comp/Critical Reading with English Language Learner Support

Section: 17

Topic: In Sickness and In Health

Instructor: Jareka Dellenbaugh-Dempsey

Meets: MWF 10:00 A - 10:50 A

Description: How do people get sick? What does it mean to stay healthy? How do we find out what we need to do to be well? Medical practitioners, patients, caregivers, advocacy groups, and policy analysts all use language to describe illness, ascribe diagnoses, lobby for funding and scientific attention, execute public health campaigns, and more. In this course we will explore how language and narrative shape our ideas of illness and health, and practice creating narratives of our own. We will examine genres such as personal narratives, op-eds, podcasts, and film with readings from Audre Lorde, Tressie McMillan Cottom, Arthur Frank, and others. Students will build familiarity with a variety of rhetorical terms and methods through writing in a variety of genres.

This course is intended for ELL students. Enrollment by permission only from Jane O'Connor.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 18

Topic: Composing Place: Imagination and Perception

Instructor: Francis Ittenbach

Meets: TuTh 2:30 P - 3:45 P

Description: Joan Didion once wrote that “a place belongs forever to whoever claims it hardest, remembers it most obsessively, wrenches it from itself, shapes it, renders it, loves it so radically that he remakes it in his own image.” How do the ways we think about place(s) – both real and imaginary – shape our perceptions of the world? This course will examine how the spaces we dwell in, pass through, and even imagine permeate our daily lives. Through philosophy, memoir, journalism, poetry, and film, students will learn to approach writing as a process, critiquing their own and others’ work and adapting genre and style to appropriate rhetorical situations. Potential texts include works from Didion, Gaston Bachelard, Alice Oswald, Hayao Miyazaki, Robert MacFarlane, and Hisham Matar (among others). Drawing on these creators’ various methods of evoking places both physical and immaterial in their work, students will compose a Lifespace essay, a research article, and a photo essay, along with a final portfolio and reflection on the development of their own writing process.

Course: ENGRD 101 – Rhetorical Comp/Critical Reading

Section: 19

Topic: Click and Subscribe: Cultural Critique in the Age of Influencers

Instructor: Ariel Lawrence

Meets: MWF 1:00 P - 1:50 P

Description: From make-up and skincare tutorials to DIY and Twitter activism, the impact of “Influencer Culture” on our society is an impossible thing to ignore. While the title of “Influencer” might come off to some as a problematic or even dirty word, platforms like YouTube, Instagram, Twitter, and Tik Tok have changed everything about what we believe an expert to be and, in that same equation, what we consider to be a good or bad critique. In a world where anyone and everyone can hop on camera and share their opinions about what we buy, how we act, and who we should be, how do we learn to remain critical thinkers amidst all of the noise? In this First-Year Writing course we will explore the evolving role of cultural criticism in our current moment of online and digital spaces through the impact of Influencer Culture. We will craft Tweets, discussion responses, letters, reviews, think pieces, and research essays that consider the relationship between expertise, power, and digital media. Students will be expected to watch, listen, and read a variety of texts as a means to determine what we as a society expect from our current generation of experts and what the subject of their critiques say about who we are. Unless accommodations are provided, all course content and assignments will be housed in a digital space, meaning that this will be a 100% paperless experience. As a writing course, students should be prepared to read and respond to content weekly, conduct small in-class journal assignments, and eventually construct a revised portfolio

of their best work. Students will be able to compose and submit projects in a multimodal format if they choose to do so. By the end of this course, students will have a stronger understanding of writing as a dynamic process and will have a stronger sense of how to be more critical thinkers as well as how to read the world around them.

Course: ENGRD 101 ELL – Rhetorical Comp/Critical Reading with English Language Learner Support

Section: 20

Topic: Global Issues/Local Responses

Instructor: Sean Dolan

Meets: MW 4:00 P - 5:15 P

Description: Many of the pressing problems we currently face are global in scale, yet responses are articulated at the local level—we act in our communities. In this course, we will examine how Atlanta-based organizations respond to problems. Students will learn about Atlanta through a variety of texts as well as interviews and research in the community.

This course is intended for ELL students. Enrollment by permission only from Jane O'Connor.

Course: ENGRD 123R – Communicative Grammar

Section: 1

Instructor: Jane O'Connor

Meets: M 11:30 A - 12:45 P

Description: ENGRD 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?

Enrollment by permission only from Jane O'Connor. Class to be taken with ENGRD 101. Other students may request the class.

Course: ENGRD 123R – Communicative Grammar

Section: 2

Instructor: Jane O'Connor

Meets: W 11:30 A - 12:45 P

Description: ENGRD 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?

Enrollment by permission only from Jane O'Connor. Class to be taken with ENGRD 101. Other students may request the class.

Course: ENGRD 123R – Communicative Grammar

Section: 3

Instructor: Jane O'Connor

Meets: Asynchronous online instruction only; class does not meet

Description: ENGRD 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?

Enrollment by permission only from Jane O'Connor. Class to be taken with ENGRD 101. Other students may request the class.

Course: ENGRD 220W - Rhetorical Studies

Section: 1

Instructor: Christopher Merwin

Meets: TuTh 4:00 P - 5:15 P

Description: Have you ever imagined yourself giving eloquent speeches? Or writing elegant and moving prose encouraging others to act as their better selves? In this writing intensive course, we explore the history of rhetoric, starting with the ancient Greeks and Romans and practicing the art of (academic) persuasiveness. We'll look at the ethics and social issues around rhetoric, learn to think, write, and give speeches like a *rhetor*, and analyze how these ancient techniques are still employed today.

Course: ENGRD 221RW ELL – Advanced Writing Workshop

Section: 1

Topic: Writing Lives

Instructor: Sarah Harsh

Meets: TuTh 10:00 A - 11:15 A

Description: In this class, students will practice writing about their own lives, read life writing by famous authors, and explore what it means to live a writerly life. We will investigate questions of identity as we refine our writing skills and practices. Projects include narrative writing, textual analysis, and multimodal compositions.

Enrollment by permission only from Jane O'Connor Director of the English Language Learning Program (ELLP).

Course: ENGRD 221RW ELL – Advanced Writing Workshop

Section: 2

Topic: Writing Lives

Instructor: Sarah Harsh

Meets: TuTh 11:30 A - 12:45 P

Description: In this class, students will practice writing about their own lives, read life writing by famous authors, and explore what it means to live a writerly life. We will investigate questions of identity as we refine our writing skills and practices. Projects include narrative writing, textual analysis, and multimodal compositions.

Enrollment by permission only from Jane O'Connor Director of the English Language Learning Program (ELLP).

Course: ENGRD 223 - Rhetorical Grammar

Section: 1

Instructor: Christopher Merwin

Meets: Asynchronous online instruction only; class does not meet

Description: Through a study and analysis of grammar's impact on rhetorical effectiveness, students work with their own writing as they learn to make and adapt grammatical choices to fit audience, purpose, constraints, exigencies, and timing. The notion of good grammar makes most of us think of getting it right or being correct. In reality, 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. Grammatical choices are part of the writer's toolkit, helping the writer make meaning in collaboration with a reader.

Course: ENGRD 223 - Rhetorical Grammar

Section: 2

Instructor: Christopher Merwin

Meets: Asynchronous online instruction only; class does not meet

Description: Through a study and analysis of grammar's impact on rhetorical effectiveness, students work with their own writing as they learn to make and adapt grammatical choices to fit audience, purpose, constraints, exigencies, and timing. The notion of good grammar makes most of us think of getting it right or being correct. In reality, 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. Grammatical choices are part of the writer's toolkit, helping the writer make meaning in collaboration with a reader.

Course: ENGRD 223 - Rhetorical Grammar

Section: 3

Instructor: Sarah Harsh

Meets: Asynchronous online instruction only; class does not meet

Description: Through a study and analysis of grammar's impact on rhetorical effectiveness, students work with their own writing as they learn to make and adapt grammatical choices to fit audience, purpose, constraints, exigencies, and timing. This class is fully online and asynchronous.

Course: ENGRD 223 - Rhetorical Grammar

Section: 4

Instructor: Sarah Harsh

Meets: Asynchronous online instruction only; class does not meet

Description: Through a study and analysis of grammar's impact on rhetorical effectiveness, students work with their own writing as they learn to make and adapt grammatical choices to fit audience, purpose, constraints, exigencies, and timing. This class is fully online and asynchronous.

Course: ENGRD 302W - Technical Writing for Data Science

Section: 1

Instructor: Ben Miller

Meets: TuTh 10:00 A - 11:15 A

Description: This writing-intensive course provides students with practice developing effective and ethically sensitive communication in genres that characterize professional activity across and outside the university with a focus on technical and quantitative information. No prior technical knowledge is required.

Enrollment by permission only. Complete one of the following forms to request a permission number:

QTM 302W (only QTM majors/minors): <https://forms.office.com/r/OPt8qwQi1X>

ENGRD 302W (only non-QTM majors/minors): <https://forms.office.com/r/9wS838REfV>

Course: ENGRD 349W - Writing for Publication

Section: 1

Instructor: Joonna Trapp

Meets: TuTh 2:30 P - 3:45 P

Description: This course will prepare you as a writer to participate in the world of non-fiction publication by developing your prose in various genres with an eye to sending that work to publishers for consideration. Additionally, you will learn about the mechanics of publication, the various forums and opportunities for publication, and even hear about the kinds of jobs available in the publishing industry, such as editing. You will do a mini-internship, seeing their work into print with *The Wheel* or another venue. You will also polish something already written for submission to an academic journal or contest. Finally, you will develop a full book proposal for a particular non-fiction market. The course is not about the actual production process, but rather the front end of publishing, the relationship between a writer and potential readers. No books required for class.