

# Writing Program

## Spring 2021 Class Descriptions

**Course:** ENG 101 – Expository Writing

**Section:** 1

**Topic:** Politics of Archaeological Heritage

**Instructor:** Laura Heath-Stout

**Meets:** TuTh 8:00a - 9:15a online

**Description:** What should happen to Confederate monuments? Why did ISIS destroy the archaeological site of Palmyra? Why is it illegal for archaeologists to dig up Native American bones? What is the artifact on the flag of Zimbabwe? In this course, we will examine the ways archaeological heritage affects and is affected by modern identities, oppression, and politics.

**Course:** ENG 101 – Expository Writing

**Section:** 2

**Topic:** Politics of Archaeological Heritage

**Instructor:** Laura Heath-Stout

**Meets:** TuTh 9:40a - 10:55a online

**Description:** What should happen to Confederate monuments? Why did ISIS destroy the archaeological site of Palmyra? Why is it illegal for archaeologists to dig up Native American bones? What is the artifact on the flag of Zimbabwe? In this course, we will examine the ways archaeological heritage affects and is affected by modern identities, oppression, and politics.

**Course:** ENG 101 – Expository Writing

**Section:** 3

**Topic:** Politics of Archaeological Heritage

**Instructor:** Laura Heath-Stout

**Meets:** TuTh 11:20a - 12:35p online

**Description:** What should happen to Confederate monuments? Why did ISIS destroy the archaeological site of Palmyra? Why is it illegal for archaeologists to dig up Native American bones? What is the artifact on the flag of Zimbabwe? In this course, we will examine the ways archaeological heritage affects and is affected by modern identities, oppression, and politics.

**Course:** ENG 101 – Expository Writing

**Section:** 4

**Topic:** Technology and Attention

**Instructor:** Brandon Wicks

**Meets:** 9:40a - 10:55a online

**Description:** 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 attention in personal, social, and professional settings. We will apply what we learn to different rhetorical situations and experiment with a wide variety of genres and methods of composition-

-textual, visual, and audial media--to better understand, firsthand, how these various modes impact us as writers and audiences.

**Course:** ENG 101 – Expository Writing

**Section:** 5

**Topic:** Technology and Attention

**Instructor:** Brandon Wicks

**Meets:** 11:20a - 12:35p online

**Description:** 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 attention in personal, social, and professional settings. We will apply what we learn to different rhetorical situations and experiment with a wide variety of genres and methods of composition--textual, visual, and audial media--to better understand, firsthand, how these various modes impact us as writers and audiences.

**Course:** ENG 101 – Expository Writing

**Section:** 6

**Topic:** Activism: Argument, Art, and Affect

**Instructor:** Kathleen Leuschen

**Meets:** MW 1:00p - 2:15p classroom TBD

**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 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.

**Course:** ENG 101 – Expository Writing

**Section:** 7

**Topic:** Culture Online: Ethnography and Virtual Life

**Instructor:** Sean Dolan

**Meets:** MW 2:40p - 3:55p online

**Description:** The coronavirus pandemic has accelerated a trend toward virtual life—social life mediated by the internet. We will explore the implications of online culture by critically evaluating texts as well as first-hand participant observation of internet-based communities.

Students will practice multiple types of composition and ethnography as an approach to writing applicable to a wide-range of research fields.

**Course:** ENG 101 – Expository Writing

**Section:** 8

**Topic:** Writing Home

**Instructor:** Sarah Harsh

**Meets:** Th 1:00p - 2:15p online

**Description:** In this class, we will read and write about the people, places, and things that make us feel at home. In the process, we'll explore representations of belonging across cultures. Assignments will include regular reading and writing alongside major written and multimodal compositions. Students will practice writing as a process through extensive drafting, revision, and reflection. Completion of this course will make students better writers, thinkers, and communicators.

**Course:** ENG 101 – Expository Writing

**Section:** 9

**Topic:** The Mountains Are Calling: Nature & Environmental Writing

**Instructor:** Christopher Merwin

**Meets:** Tu classroom TBD & Th online (synchronously)

**Description:** This First Year Writing course focuses on nature and environmental writing with readings from classical (especially American) nature writers and conservationists, as well as contemporary journal and academic articles and public policy about the environment. We'll focus on thinking about the environment philosophically (through writers like Emerson, Thoreau, John Muir, Aldo Leopold, Nan Shepherd, and Annie Dillard) and translating that into environmental advocacy and activism. Throughout the course we will develop and hone our writing skills through multimodal reflections on/in nature, environmentally focused op-eds, feature articles, and photo essays.

**Course:** ENG 101 – Expository Writing

**Section:** 10

**Topic:** The Mountains Are Calling: Nature & Environmental Writing

**Instructor:** Christopher Merwin

**Meets:** Tu classroom TBD & Th online (synchronously)

**Description:** This First Year Writing course focuses on nature and environmental writing with readings from classical (especially American) nature writers and conservationists, as well as contemporary journal and academic articles and public policy about the environment. We'll focus on thinking about the environment philosophically (through writers like Emerson, Thoreau, John Muir, Aldo Leopold, Nan Shepherd, and Annie Dillard) and translating that into environmental advocacy and activism. Throughout the course we will develop and hone our

writing skills through multimodal reflections on/in nature, environmentally focused op-eds, feature articles, and photo essays.

**Course:** ENG 101 – Expository Writing

**Section:** 11

**Topic:** The Mountains Are Calling: Nature & Environmental Writing

**Instructor:** Christopher Merwin

**Meets:** Tu classroom TBD & Th online (synchronously)

**Description:** This First Year Writing course focuses on nature and environmental writing with readings from classical (especially American) nature writers and conservationists, as well as contemporary journal and academic articles and public policy about the environment. We'll focus on thinking about the environment philosophically (through writers like Emerson, Thoreau, John Muir, Aldo Leopold, Nan Shepherd, and Annie Dillard) and translating that into environmental advocacy and activism. Throughout the course we will develop and hone our writing skills through multimodal reflections on/in nature, environmentally focused op-eds, feature articles, and photo essays.

**Course:** ENG 101 – Expository Writing

**Section:** 12

**Topic:** Composing Environmental Change

**Instructor:** Melissa Yang

**Meets:** Tu 2:40p - 3:55p 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:** ENG 101 – Expository Writing

**Section:** 13

**Topic:** The United States of Rags and Riches: Writing about Class

**Instructor:** Tyler Tennant

**Meets:** W 4:20p - 5:35p online

**Description:** When you think about class in the US, what do you imagine? Perhaps social mobility, cycles of poverty, Occupy Wall Street, wealth inequality, the conjuncture of class with race and gender, or even metaphors of the bootstrap. Reading how the realities of opulence and precarity written in novels, film, political speeches and more inform our discourse about class, we will write critical, persuasive, and personal pieces in multimodal formats about the role of jobs, work, and labor in our lives.

**Course:** ENG 101 – Expository Writing

**Section:** 14

**Topic:** Personal Narrative/Public Crisis

**Instructor:** Makenzie Fitzgerald

**Meets:** Th 2:40p - 3:55p online

**Description:** In the midst of crisis, many of us struggle to connect to one another and properly articulate our own experiences. Personal narratives, such as memoirs, can expose us to the experiences of others, while helping us contextualize our own. However, in its narration, experience is always shaped, molded, and performed. By introducing students to a variety of personal narratives, this course will encourage critical reading and prepare students to thoughtfully produce their own personal narratives. Course materials will include a variety of genres, such as essays, graphic novels, and podcasts, highlighting ways others have articulated their lives in relation to wide-scale crises. Students will be asked to respond critically and creatively, with emphasis on revising their original work.

**Course:** ENGRD 123 – Communicative Grammar

**Section:** 1

**Instructor:** Jane O'Connor

**Meets:** Asynchronous online instruction only; class does not meet

**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. Other students may request the class.

**Course:** ENGRD 124 - Academic Communication Skills

**Section:** 1

**Instructor:** Levin Arnsperger

**Meets:** F 9:40a - 10:55a online

**Description:** ENG 124: In this class, students develop their speaking, reading, listening, and vocabulary skills through engagement with authentic materials. In addition, they participate in a variety of focused, practical activities, for example presentations and interviews. Students further hone their knowledge of rhetorical concepts addressed in ENG 101 and elsewhere, including audience, purpose, and argument. The texts and visual material (from popular to scholarly) for this class all focus on facets of communication, as we learn how different disciplines approach this topic and how students can navigate various genres, fields, and modes. Enrollment by permission only.

**Course:** ENG 181 - Writing about Literature

**Section:** 1

**Topic:** The Secret Language of Comics

**Instructor:** David Morgen

**Meets:** TuTh 4:20p - 5:35p online

**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:** ENG 181 - Writing about Literature

**Section:** 2

**Topic:** Teaching Dystopia

**Instructor:** Ra’Niqua Lee

**Meets:** W 8:00a - 9:15a online

**Description:** This course will explore dystopia as a genre and a potential lens for encountering disaster. We will examine how authors draw on history as a site of tragedy and trauma to create dystopia and project into a future in which their hopes and fears come true.

**Course:** ENG 181 - Writing about Literature

**Section:** 3

**Topic:** Literature and Survival

**Instructor:** Ishanika Sharma

**Meets:** Tu 9:40a - 10:55a online

**Description:** This class will think through the vicissitudes of survival. By reckoning with literature—poetry, fiction, and critical essays—we will probe whether survival is akin to “living,” if it is synonymous with “existence,” and how it relates to death. We will examine how literature figures and unsettles matters of survival multimodally, through blog posts, reflections, essays etc. With this thematic, we will approach issues like trauma, community, technology, telepathy, climate change, and migration.

**Course:** ENG 181 - Writing about Literature

**Section:** 4

**Topic:** American Hauntings: Raciality & Terror

**Instructor:** Brenton Boyd

**Meets:** M 11:20a - 12:35p online

**Description:** *Phantom pirate ships, Confederate apparitions, shadowy plantations.* Such images echo an historical reality more terrifying than the revenant itself. This course surveys the popular fascination with paranormality in the Americas using visual and literary texts—from *American Horror Story* and *Beloved*, to Southern ghost stories and conjure. Students will compose short essays, digital archives, and discussion posts while investigating the notion of ‘haunting’ as a philosophical allegory and a reflection on civil society’s brutal underside: raciality and terror.

**Course:** ENG 181 - Writing about Literature

**Section:** 5

**Topic:** Black Girl Magic

**Instructor:** Alexis Mayfield

**Meets:** Tu 11:20a - 12:35p online

**Description:** The phrase “Black Girl Magic” has made its way into our cultural lexicon but it’s not always clear what qualifies someone as a magical Black girl. In this course we will explore the magical from a Black feminist perspective, paying special attention to the relevance of ritual and spirituality in Black American life . This course will ask students to expand their definitions of a “text” by examining Beyonce’s *Lemonade* alongside “Phenomenal Woman” by Maya Angelou. Students will think critically about the social conditions that prohibit “Black Girl Magic” and those that demand magical intervention.

**Course:** ENG 181 - Writing about Literature

**Section:** 6

**Topic:** (Non)Binary(-/+)

**Instructor:** Karlié Rodríguez

**Meets:** W 11:20a - 12:35p online

**Description:** This course takes the word “(non)binary” as its object and seeks to define it against itself. We will examine if the human can exist outside of the binary, and if so, when, where, and how? We will be reading literary and theoretical such as the poetry of Raquel Salas Rivera and Aaron Apps; memoirs by Akwaeke Emezi and Jacob Tobia; auto-theory by Paul B. Preciado; and the horrific fiction of Agustina Bazterrica. The goal of this course is to get at the heart of what it means to occupy or be occupied by a (non)binary subjectivity, and to grapple with the prismatic spacetime of possibility that such an equation can allow and/or negate us. This course is reading, thinking, and writing intensive.

**Course:** ENG 181 - Writing about Literature

**Section:** 7

**Topic:** What’s Love Got to Do With It?

**Instructor:** Bailey Betik

**Meets:** M 8:00a - 9:15a online

**Description:** Students will define, explore, and analyze representations of “love”—the good, the bad, and the ugly— by conducting close readings of popular music and romantic comedies alongside canonical poetry and fiction. Intersectional readings of gender, sexuality, and culture will inform our approach to these artifacts of both romantic and familial love, and we will work through presentations, blog posts, and a final “playlist” project to better understand our relationships with others, our writing, and ourselves.



**Course:** ENGRD 221RW - Advanced Writing Workshop

**Section:** 1

**Topic:** Alt ATL: Living in Unsettled Times

**Instructor:** Sean Dolan

**Meets:** MW 9:40a - 10:55a

**Description:** Climate change, wealth disparities, and consumerist anxieties are among the forces that shape modern life. Through multiple modes of research, this course examines how Atlanta-based organizations locally address global challenges by facilitating alternative ways of living. This research will culminate in students conducting live interviews with guests from these organizations. Permission only from Jane O'Connor Director of the English Language Learning Program (ELLP).

**Course:** ENGRD 223 - Rhetorical Grammar

**Section:** 1

**Instructor:** Sarah Harsh

**Meets:** Asynchronous online instruction only; class does not meet

**Description:** 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. Text: Kolln, Martha and Loretta Gray. Rhetorical Grammar: Grammatical Choices, Rhetorical Effects. 8th Ed. 978-0-13-408037-6

**Course:** ENGRD 223 - Rhetorical Grammar

**Section:** 2

**Instructor:** Sarah Harsh

**Meets:** Asynchronous online instruction only; class does not meet

**Description:** 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. Text: Kolln, Martha and Loretta Gray. Rhetorical Grammar: Grammatical Choices, Rhetorical Effects. 8th Ed. 978-0-13-408037-6

**Course:** ENGRD 223 - Rhetorical Grammar

**Section:** 3

**Instructor:** Brandon Wicks

**Meets:** F 2:40p - 3:55p online

**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:** 4

**Instructor:** Brandon Wicks

**Meets:** F 4:20p - 5:35p online

**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 302 - Technical Writing

**Section:** 1

**Instructor:** Ben Miller

**Meets:** TuTh 8:00a - 9:15a online

**Description:** This course introduces rhetorical analysis and user experience design as a means of developing complex information for audiences ranging from professional peers to the general public. Communication via prose, speech, visuals, and gestures springs from work in many genres, which may include research reports, infographics, technical instructions, translations, and student-generated data. We will attend to document design and explore possibilities for developing narratives using quantitative data.

**Course:** ENGRD 316W - Rhetorics of Resistance

**Section:** 1

**Instructor:** Kathleen Leuschen

**Meets:** MW 4:20p - 5:35p classroom TBD

**Description:** 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 as rhetorical endeavors of resistance 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.

**Course:** ENGRD 367W - Writing for Games

**Section:** 1

**Instructor:** Ben Miller

**Meets:** TuTh 9:40a - 10:55a online

**Description:** Writing for games!

How does interactivity open up possibilities for storytelling? Students in Writing for Games explore that question by playing narrative-focused games and interactive stories, reading critical and technical literature about mechanics and story structure in interactive fiction, and experimenting with our own writing. We also explore how different authors and authorship systems use interactive mechanics to further traditional goals of storytelling like communication, engagement, and empathy.

**Course:** ENGRD 380W - Topics in Writing, Rhetoric, and Literacy

**Section:** 1

**Topic:** Literary Editing and Publishing

**Instructor:** Daniel Bosch

**Meets:** TuTh 9:40a - 10:55a classroom TBD

**Description:** Students in this practicum will collaborate to produce a literary journal called **380**. They will study models and case histories of literary journal production, and editorial ethics. They will develop practical skills in close reading, practical criticism, editing, use of submission management software, and publication design. They will read, discuss, argue, deliberate over, and reject or accept works submitted by writers from all over the world. Editors assigned to specific texts will engage with writers in real-time, deadline-driven problem-solving as they seek to sharpen the poems, stories, and essays they have accepted. Their **380** will make concrete their team's editorial vision. Admission by permission of instructor.

**Course:** ENGRD 380W - Topics in Writing, Rhetoric, and Literacy

**Section:** 2

**Topic:** Writing Ritual: The Composition of Meaning

**Instructor:** Sean Dolan

**Meets:** MW 4:20p - 5:35p online

**Description:** Rituals are symbolically charged practices that imbue life with meaning. Far from being incidental, rituals are powerful and necessary tools for accomplishing certain types of cultural work. Drawing on frameworks in ritual studies and anthropology, students will take on several phenomenologically oriented projects about ritual and develop writing practices around their investigations.

**Course:** ENGRD 380W - Topics in Writing, Rhetoric, and Literacy

**Section:** 3

**Topic:** Writing in the Humanities: Memory Studies

**Instructor:** Sarah Harsh

**Meets:** Th 4:20p - 5:35p online

**Description:** In this writing course students learn to draft, revise, and edit the genres of writing humanities scholars produce. The theme for this semester will be memory, broadly defined. Students are encouraged to pursue their own major-specific approaches to our theme. Assignments include book reviews, abstracts, presentations, bibliographies, and a research paper.

**Course:** ENGRD 380W - Topics in Writing, Rhetoric, and Literacy

**Section:** 4

**Topic:** Spiritual Writing

**Instructor:** Joonna Trapp

**Meets:** TuTh 2:40p - 3:55p online

**Description:** A reading and writing class in a spiritual vein. While paying significant to improving their writing, students will also learn to appreciate the diversity of spiritual expression and write a variety of genres found within that world. Authors may include Kathleen Norris, Annie Dillard, Paulo Coelho, Frederick Buechner, and shorter pieces from a number of spiritual perspectives. Projects may include a spiritual journal, a spiritual autobiography, a saint's life, place writing, and research and presentation. Any interested student welcome in the class.

**Course:** ENGRD 380W - Topics in Writing, Rhetoric, and Literacy

**Section:** 5

**Topic:** Bird by Bird: Writing with Animals

**Instructor:** Melissa Yang

**Meets:** TuTh 1:00p - 2:15p online

**Description:** For centuries, writing with animals was the only way humans knew how to write; we penned tales with quills plucked from geese on calf-skin vellum and bound our books in

leather. In the years since, our writing technologies and relationships with animals have both evolved. This writing-intensive seminar invites students to investigate intertwined histories and narratives of writing and animals through critical and creative writing and multimodal composing.