

Writing Program

Fall 2024 Class Descriptions

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 1

Topic: Struggles for Social Justice

Instructor: Nesar Uddin

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

Description: This course will introduce learners to rhetorical situations and appeals to develop the skills necessary for analyzing and producing academic writing. In this class, learners will read African American writers such as Wiggins, Malcolm X and Kirkscery to analyze the rhetorical traditions that African American writers use in their arguments to persuade their audience. Learners will recognize how rhetoric functions by analyzing rhetorical arguments and developing their research-based arguments. Learners will identify how African American writers use their unique traditions of *testifying and narrative sequencing, call and response, rhythm and cadence, and signifying* besides using logos, ethos and pathos in their argument. In keeping with the current ubiquity of digital platforms, learners will transition from textual researched arguments to multimodal forms through the process writing approach. Primary assignments include rhetorical analysis, researched argument, multimodal composition and presentation, and portfolio.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 2

Topic: Struggles for Social Justice

Instructor: Nesar Uddin

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

Description: This course will introduce learners to rhetorical situations and appeals to develop the skills necessary for analyzing and producing academic writing. In this class, learners will read African American writers such as Wiggins, Malcolm X and Kirkscery to analyze the rhetorical traditions that African American writers use in their arguments to persuade their audience. Learners will recognize how rhetoric functions by analyzing rhetorical arguments and developing their research-based arguments. Learners will identify how African American writers use their unique traditions of *testifying and narrative sequencing, call and response, rhythm and cadence, and signifying* besides using logos, ethos and pathos in their argument. In keeping with the current ubiquity of digital platforms, learners will transition from textual researched arguments to multimodal forms through the process writing approach. Primary assignments include rhetorical analysis, researched argument, multimodal composition and presentation, and portfolio.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 3

Topic: An American Breakfast

Instructor: Julian Currents

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

Description: A hot cup of coffee, a heaping bowl of cereal, maybe even some hashbrowns: the American breakfast has become a globally recognizable cultural phenomenon. But where do these edible staples of American culture come from? How did they become part of American daily life? In this class, students will explore writings about some of our most recognizable contemporary commodities—like bananas, cereal, and sugar—as well as some that have largely faded from daily use (think Captain Ahab!). Considering the historical context of global commodities, the way we choose to think and write about these items can raise a variety of questions about ethics, identity, class, gender, race, and empire. Thus, we will examine the variety of ways in which traditional American breakfast foods have been rendered in media and culture, exploring what these renderings might suggest about the way we consume. Students will practice writing as a recursive process while developing the skills necessary to compose in multiple genres, in preparation for a variety of professional fields, through a series of creative and analytic assignments. This course will address fiction and nonfiction, film and photography, as well as contemporary critical discourses concerning commodity culture. Authors will include Alexis Pauline Gumbs, Seamus Heaney, Herman Melville, among others.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 4

Topic: An American Breakfast

Instructor: Julian Currents

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

Description: A hot cup of coffee, a heaping bowl of cereal, maybe even some hashbrowns: the American breakfast has become a globally recognizable cultural phenomenon. But where do these edible staples of American culture come from? How did they become part of American daily life? In this class, students will explore writings about some of our most recognizable contemporary commodities—like bananas, cereal, and sugar—as well as some that have largely faded from daily use (think Captain Ahab!). Considering the historical context of global commodities, the way we choose to think and write about these items can raise a variety of questions about ethics, identity, class, gender, race, and empire. Thus, we will examine the variety of ways in which traditional American breakfast foods have been rendered in media and culture, exploring what these renderings might suggest about the way we consume. Students will practice writing as a recursive process while developing the skills necessary to compose in multiple genres, in preparation for a variety of professional fields, through a series of creative and analytic assignments. This course will address fiction and nonfiction, film and photography, as well as contemporary critical discourses concerning commodity culture. Authors will include Alexis Pauline Gumbs, Seamus Heaney, Herman Melville, among others.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 5

Topic: Writing the Economy

Instructor: Bernard Krumm

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

Description: “It’s the economy, stupid!” That statement implies a few things: there is something called “the economy,” it’s incredibly important, and if you don’t understand the economy and why it’s important, you’re stupid. But you’re not stupid if you struggle to understand economics, a notoriously difficult academic discipline. At the same time, economic issues (e.g. wages, rents, prices, unemployment, profits, interest rates, trade, credit, debt, supply chains, etc.) have a very real impact on our lives. So why should something so important be so difficult to understand? And how can we come to understand these issues and make them understandable to others?

This course introduces you to academic research and writing by exploring how writers address economic issues. We will read, analyze, and compose argumentative works in a variety of genres and modes, all of which will engage economic problems that impact individuals and communities both in the United States and around the world. We will survey economic writing across disciplines and discourses, reading works by economists, historians, sociologists, policy experts, politicians, journalists, essayists, and fiction writers. We will consider how economic systems and trends shape and are shaped by political institutions, social arrangements, cultural forces, and human behavior. We will ask why economic issues are often difficult to understand. And we will discover ways in which to write about economic issues in a comprehensible and compelling manner.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 6

Topic: Writing the Economy

Instructor: Bernard Krumm

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

Description: “It’s the economy, stupid!” That statement implies a few things: there is something called “the economy,” it’s incredibly important, and if you don’t understand the economy and why it’s important, you’re stupid. But you’re not stupid if you struggle to understand economics, a notoriously difficult academic discipline. At the same time, economic issues (e.g. wages, rents, prices, unemployment, profits, interest rates, trade, credit, debt, supply chains, etc.) have a very real impact on our lives. So why should something so important be so difficult to understand? And how can we come to understand these issues and make them understandable to others?

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systems and trends shape and are shaped by political institutions, social arrangements, cultural forces, and human behavior. We will ask why economic issues are often difficult to understand. And we will discover ways in which to write about economic issues in a comprehensible and compelling manner.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 7

Topic: Writing in the City

Instructor: Rebekah Spera

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

Description: From graffiti scrawled on highway overpasses, advertisements on buses, op-eds in local papers, to books on urban theory, the city is a locus of writing. In this course, students will learn key components of composition by exploring writing of and about city environments, with a focus on our city, Atlanta, in particular. By reading diverse modes of writing, students will be invited to reflect upon their embodied relationship to writing, place, and the connection between the two. They will be challenged to think through issues like citizenship, democracy, capitalism, and social justice as they manifest in cities, as well as to consider how these issues intersect with their own experiences with urban life and their own relationship to writing. Major assignments include reflections composed in different locations, environmentally focused papers, personal narratives, multimodal remixes, paper revisions, and a portfolio.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 8

Topic: Writing in the City

Instructor: Rebekah Spera

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

Description: From graffiti scrawled on highway overpasses, advertisements on buses, op-eds in local papers, to books on urban theory, the city is a locus of writing. In this course, students will learn key components of composition by exploring writing of and about city environments, with a focus on our city, Atlanta, in particular. By reading diverse modes of writing, students will be invited to reflect upon their embodied relationship to writing, place, and the connection between the two. They will be challenged to think through issues like citizenship, democracy, capitalism, and social justice as they manifest in cities, as well as to consider how these issues intersect with their own experiences with urban life and their own relationship to writing. Major assignments include reflections composed in different locations, environmentally focused papers, personal narratives, multimodal remixes, paper revisions, and a portfolio.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 9

Topic: Writing in the City

Instructor: Rebekah Spera

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

Description: From graffiti scrawled on highway overpasses, advertisements on buses, op-eds in

local papers, to books on urban theory, the city is a locus of writing. In this course, students will learn key components of composition by exploring writing of and about city environments, with a focus on our city, Atlanta, in particular. By reading diverse modes of writing, students will be invited to reflect upon their embodied relationship to writing, place, and the connection between the two. They will be challenged to think through issues like citizenship, democracy, capitalism, and social justice as they manifest in cities, as well as to consider how these issues intersect with their own experiences with urban life and their own relationship to writing. Major assignments include reflections composed in different locations, environmentally focused papers, personal narratives, multimodal remixes, paper revisions, and a portfolio.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 10

Topic: Voices Across Horizons: Writing and Identity in a Multicultural World

Instructor: Mahmuda Sharmin

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

Description: Writing in a multicultural world enriches our collective consciousness, inclusivity, and a deeper appreciation of the complex interplay between identity and culture. In this writing course, we will explore how the accumulation of our experiences with diverse cultures and languages can impact what we think about writing and how we feel about ourselves as writers. Our experiences with reading, writing, language, and culture are part of our identity. People who have experienced a dominant culture can often have very positive literacy experiences. However, if people come from immigrant families, they may start school without dominant literacy experiences. This course will allow you to practice writing, reading, critical thinking, and visual analysis. In this course, we will read various texts written by writers from dominant and nondominant cultures to understand rhetorical approaches and writers' unique experiences. By the end of the course, students will complete rhetorical essays, research writing, multimodal projects, and portfolio reflection writing.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 11

Topic: Voices Across Horizons: Writing and Identity in a Multicultural World

Instructor: Mahmuda Sharmin

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

Description: Writing in a multicultural world enriches our collective consciousness, inclusivity, and a deeper appreciation of the complex interplay between identity and culture. In this writing course, we will explore how the accumulation of our experiences with diverse cultures and languages can impact what we think about writing and how we feel about ourselves as writers. Our experiences with reading, writing, language, and culture are part of our identity. People who have experienced a dominant culture can often have very positive literacy experiences. However, if people come from immigrant families, they may start school without dominant literacy experiences. This course will allow you to practice writing, reading, critical thinking, and visual analysis. In this course, we will read various texts written by writers from dominant and nondominant cultures to understand rhetorical approaches and writers' unique experiences. By

the end of the course, students will complete rhetorical essays, research writing, multimodal projects, and portfolio reflection writing.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 12

Topic: Voices Across Horizons: Writing and Identity in a Multicultural World

Instructor: Mahmuda Sharmin

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

Description: Writing in a multicultural world enriches our collective consciousness, inclusivity, and a deeper appreciation of the complex interplay between identity and culture. In this writing course, we will explore how the accumulation of our experiences with diverse cultures and languages can impact what we think about writing and how we feel about ourselves as writers. Our experiences with reading, writing, language, and culture are part of our identity. People who have experienced a dominant culture can often have very positive literacy experiences. However, if people come from immigrant families, they may start school without dominant literacy experiences. This course will allow you to practice writing, reading, critical thinking, and visual analysis. In this course, we will read various texts written by writers from dominant and nondominant cultures to understand rhetorical approaches and writers' unique experiences. By the end of the course, students will complete rhetorical essays, research writing, multimodal projects, and portfolio reflection writing.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading - ELL

Section: 13

Topic: Community Involvement: Tracing Discourse Communities

Instructor: Christian Gallichio

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

Description: This course will introduce students to genres of academic writing through a self-directed literacy study around the concept of discourse communities. As defined by the linguist John Swales, discourse communities are "groups that have goals or purposes and use communication to achieve these goals" through shared vocabulary. For this course, we will first trace out our own literacy development within a specific community through a personal narrative before broadening the field of inquiry in subsequent assignments to explore how those small communities interact with larger communities, nations, and systems. This course will ground that exploration in a recursive, process-oriented approach, that will teach critical reading and writing skills transferable to subsequent courses. Students will compose creative, reflective, and research-based compositions on the genre. Finally, the course will culminate in a digital portfolio that includes a reflective cover letter, in addition to exhibits highlighting self-revision and peer review.

This is an English Language Learner (ELL) course. Contact Jane O'Connor (jcoconn@emory.edu) for permission to enroll.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 14

Topic: Power to the Students: The Rhetoric of Student-Led Activism

Instructor: Christian Gallichio

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

Description: This course will introduce multiple genres of academic writing by exploring narratives surrounding student-led activism, both at Emory and other higher education universities. Why have universities become staging grounds for demonstrations and what is the relationship between the mission statements of universities and the role of student-activist protests? How does administration deal with these activities and what purpose does higher education play in recent protests? We will attempt to answer these questions by first turning to the archive, uncovering the Emory's relationship to Civil Rights and Anti-Vietnam protests during the 1960s, including Emory's "Four Days in May" protests in 1969, before shifting to the present. There, we will look at recent movements, including Black Lives Matter, Occupy, and #MeToo, among others. This course will ground this exploration in a recursive, process-oriented approach, that will teach critical reading and writing skills transferable to subsequent courses. Students will compose creative, reflective, and research-based compositions. Finally, the course will culminate in a digital portfolio that includes a reflective cover letter, in addition to exhibits highlighting self-revision and peer review.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 15

Topic: Power to the Students: The Rhetoric of Student-Led Activism

Instructor: Christian Gallichio

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

Description: This course will introduce multiple genres of academic writing by exploring narratives surrounding student-led activism, both at Emory and other higher education universities. Why have universities become staging grounds for demonstrations and what is the relationship between the mission statements of universities and the role of student-activist protests? How does administration deal with these activities and what purpose does higher education play in recent protests? We will attempt to answer these questions by first turning to the archive, uncovering the Emory's relationship to Civil Rights and Anti-Vietnam protests during the 1960s, including Emory's "Four Days in May" protests in 1969, before shifting to the present. There, we will look at recent movements, including Black Lives Matter, Occupy, and #MeToo, among others. This course will ground this exploration in a recursive, process-oriented approach, that will teach critical reading and writing skills transferable to subsequent courses. Students will compose creative, reflective, and research-based compositions. Finally, the course will culminate in a digital portfolio that includes a reflective cover letter, in addition to exhibits highlighting self-revision and peer review.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 16

Topic: The Science of Learning

Instructor: Donna McDermott

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

Description: The Science of Learning - You've spent nearly two decades learning massive amounts of information about the world around you. Why? What did you choose to learn, and what was chosen for you? In this course, you'll explore these questions while practicing general academic writing skills and some science-specific writing skills. You'll use writing as a process for thinking. Along the way, you'll synthesize information from scientific papers about animal cognition, scholarship on university education, and narratives of your own experiences to make sense of what can be learned, how it's done, and why we care. Assignments in this course include the creation of a journalism-style article about a recent scientific research paper, a board game based on the science of learning, and a memoir of students' varied experiences of learning.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 17

Topic: The Science of Learning

Instructor: Donna McDermott

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

Description: The Science of Learning - You've spent nearly two decades learning massive amounts of information about the world around you. Why? What did you choose to learn, and what was chosen for you? In this course, you'll explore these questions while practicing general academic writing skills and some science-specific writing skills. You'll use writing as a process for thinking. Along the way, you'll synthesize information from scientific papers about animal cognition, scholarship on university education, and narratives of your own experiences to make sense of what can be learned, how it's done, and why we care. Assignments in this course include the creation of a journalism-style article about a recent scientific research paper, a board game based on the science of learning, and a memoir of students' varied experiences of learning.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading - ELL

Section: 18

Topic: Rhetoric, Culture, and Community

Instructor: Vani Kannan

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

Description: This course introduces a range of scholarly and creative work in Black, Asian, Indigenous, Latinx, Queer, and Disability rhetorics, and engages with "rhetoric" as a set of practices that are always tied to definitions of "culture" and "community." Together, we will engage with print and digital archives and community publications; ground our study of language and communication in our shared contexts of Emory and Atlanta; and compose multimodal narratives, presentations, and self-designed research projects.

This is an English Language Learner (ELL) course. Contact Jane O'Connor (jcoconn@emory.edu) for permission to enroll.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 19

Topic: The Liminality of a Journey

Instructor: Maria Barreto

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

Description: This course will examine journeys as being a site of liminality; the state between leaving and arriving, a transformative space that puts who we were and who we are becoming in conversation with one another. We will primarily be investigating the ways identity is constructed against several sociopolitical, mental, and geographic landscapes. This course engages with several cultural artifacts ranging from a variety of mediums including but not limited to novels, essays, film, graphic novels, and video games. Some of the focal texts we will be exploring include *Gone Home*, *The Last of Us*, *Daytripper*, and *Signs Preceding the End of the World*. We will analyze how each text uses language to convey or challenge the course's themes. Through weekly writing exercises, and major assignments (a textual analysis, autoethnography, and multimodal project) students will cultivate the ability to write in various styles they will encounter both in and outside of an academic setting by engaging in scholarly, creative, and personal modes of writing. Ultimately, this course aims to challenge students on how to engage with both traditional and unconventional material while giving them the tools to critically examine and reproduce rhetorical practices.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 20

Topic: If there's a Will, There's a Way

Instructor: Hannah Chambers

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

Description: On April 24, 2018, *The New York Times* published an [article](#) stating that Fortune 500 female CEO's finally outnumbered Fortune 500 male CEO's named John. More recently, [Bloomberg](#) reported that as of April 25, 2023, female CEO's outnumber male CEO's of any single male name. These statistics, which may seem hard to believe at first, draw attention to the staggeringly low numbers of females and non-White, non-Western males in positions of power across corporate America. This course raises the question: Can the same be said of literature?

By interrogating works by prominent male authors named William, this course challenges the Western literary canon. We will discuss what the canon is, dive into what it means to use it, ask how it has already been a significant part of your academic journey, and question if it still has a place in literature and composition classes in 2024. In pairing four authors named William with less historically canonical female authors and authors of color, we will discuss form, content, and overall applicability of various points of view. In doing so, we will strengthen not only our own writing practices, but acknowledge the writing practices of some of the most famous names in literature. Rather than simply cancelling the canon, this course asks: If there's a Will, is

there still a way to discuss intersections of race, gender, and sexuality in our world today?**Course:** ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 21

Topic: Debunking Writing Buzzwords: An Exploration of Process Through Poetry

Instructor: Maggie Dryden

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

Description: Writing is hard. It's a *process* that involves deep awareness of yourself and the world, and yourself *in* the world. People tend to take for granted the difficulty of the writing process, using unhelpful buzzwords that strip it of its nuance and complexity. You've all received these buzzwords as essay-feedback written in red pen: *too vague, be concise!, needs coherence, needs more analysis.* And so on and so forth.

These words have come to mean so much that they mean nothing at all. And even worse, they make us believe that fixing these "issues" is as easy as dotting an "i" or crossing a "t." In our assessment, we find that these seemingly innocuous words are making (best case) *vacant* and (worst case) *problematic* arguments about the act of writing itself. Throughout this course, we will be combating these buzzwords, replacing what they've come to mean with assertions of what the process of writing is: a multi-faceted, contextual, and layered process that *does something in the world.* We will be looking at several different poems in their various contexts, and writing about those poems in several different modes, with our focus toward drafting, re-thinking, reflecting, and *process.*

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 22

Topic: Black Feminist Writers: Memory as Praxis

Instructor: Angelica Johnson

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

Description: Black Feminist Writers: Memory as Praxis will embark on a journey through the cultural, social, and environmental landscape of the American South. We will use Black feminism as a framework that shapes the way we engage with memory as a reading and writing practice. We will examine the writing strategies of Black feminists to shape our own writing habits. We will practice composing texts in multiple genres, using multiple modes with attention to rhetorical situations. This includes integrating insights from academic research, literary works, and personal experiences to construct well-informed and balanced arguments in your writing. Memory as praxis utilizes our own memories to engage with larger cultural and social issues. Through an interdisciplinary lens, we will examine memory theory, memoirs, short stories, poems, and art to understand how memory serves as a powerful tool in shaping and challenging historical narratives. We will read authors like Natasha Trethewey, Christina Sharpe, Saidiya Hartman, Tiya Miles, Alice Walker, and Toni Morrison.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 23

Topic: Identities in Flux: Mobility, Diaspora, and Translation

Instructor: Ayoung Kim

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

Description: In this course, we will be looking at texts with lens of mobility. Bringing in questions of migration, diaspora, translation, and by engaging with the significance of place within the texts, we will delve into the ways that we can hone better reading practices and eventually become alchemists of language ourselves. By the end of this course, students will have tested and gathered the tools that best fit them to tackle college-level writing and more. Rather than privilege the notion of multiverse (many versions of the same world) I lean into looking at the pluriverse (many world within the one space we share). How do we inhabit these worlds? Are all worlds given equal weight? Can someone live in two worlds at once? How does one create a world for audiences that may not yet exist? What happens to someone who constantly moves between worlds? Designed for ELL students entering into different worlds themselves, through more than just the aspect of language, this class aims to be a space where mistakes are merely the conduit to more nuance and higher functioning capacities. The more mistakes are made, the better you will be for it. And finally, congratulations on starting college. The best of luck.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 24

Topic: Art and Writing: Form, Meaning, and Interpretation

Instructor: Shaily Parihar

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

Description: How do artworks use multiple kinds of communication to make meaning? And what kinds of communication should we use as scholars to articulate an artwork's meaning?

The course will explore the ways in which artworks communicate messages, provoke emotions, and prompt critical thinking. Based on the principles of multimodality, the course will introduce you to a vocabulary of critique, 'a vocabulary of looking', to develop skills in observing and analyzing how to look at and interpret paintings, drawings and prints. We will engage with a range of 20th and 21st century artworks to gain insights into the diverse modalities that constitute an image, such as composition, space, form, text, tone, and color, and understand their significance in creating meaning. The course demonstrates that analyzing art through the concept of 'modality' is fundamentally an act of interpretation. We shall focus on reading the texts both as readers and as writers to effectively communicate about design and artwork, to show our understanding of the relationship between form and meaning.

Our exploration of artworks and writing assignments will pose the following questions: How can we understand meaning as an embodied experience? Or how is meaning created between a meeting point of bodies and their environment? How is meaning seen as an interconnectedness of the body with its surroundings, that is constantly being influenced by the material world?

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 25

Topic: Native American Voices

Instructor: Mandy Suhr-Systema

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* and engage several short written, audio, and visual texts by Indigenous creators. In addition to readings, class activities, regular short writing assignments, and the portfolio/cover letter required in all first-year writing classes, students will complete three major projects: a paper analyzing a Native news media text, a multimodal presentation on a contemporary Indigenous leader, and a narrative nonfiction essay reflecting on personal experiences learning about Indigenous peoples.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 26

Topic: Native American Voices

Instructor: Mandy Suhr-Systema

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

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* and engage several short written, audio, and visual texts by Indigenous creators. In addition to readings, class activities, regular short writing assignments, and the portfolio/cover letter required in all first-year writing classes, students will complete three major projects: a paper analyzing a Native news media text, a multimodal presentation on a contemporary Indigenous leader, and a narrative nonfiction essay reflecting on personal experiences learning about Indigenous peoples.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 27

Topic: The Secret Language of Comics

Instructor: David Morgen

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

Description: In this class we'll read powerful contemporary comics, including nonfiction memoir comics, superhero comics, and other genres in the comics medium. You'll write with both words and images in order to develop your critical thinking and communication skills. There are weekly "low-stakes" sketch assignments along with larger analytical writing assignments spanning a variety of formal and informal genres and multiple modes of communication. No preexisting drawing talent or expertise is required.

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 28

Topic: TBA

Instructor: Daniel Abitz

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

Description: TBA

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 29

Topic: TBA

Instructor: Daniel Abitz

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

Description: TBA

Course: ENGRD 101 - Rhetorical Comp/Critical Reading

Section: 30

Topic: TBA

Instructor: Daniel Abitz

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

Description: TBA

Course: ENGRD 123R – Communicative Grammar

Section: 1

Instructor: Jane O'Connor

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

Description: ENGRD 123 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 of their academic careers. This course will focus on researching, analyzing, and practicing English grammar 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 Language Learning sections of ENGRD 101. Other students may request the class.

Course: ENGRD 123R – Communicative Grammar

Section: 2

Instructor: Jane O'Connor

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

Description: ENGRD 123 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 of their academic careers. This course will focus on researching, analyzing, and practicing English grammar 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 Language Learning sections of ENGRD 101. Other students may request the class.

Course: ENGRD 190 - Freshman Seminar: Rhetoric and Discourse

Section: 1

Topic: Rhetoric and Discourse in Ekphrasis

Instructor: Daniel Bosch

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

Description: The arts are subjective, right? Paintings and sculptures and photographs and poems aim to *move*, not to convince. Yet are we not responsible to the data set via which we experience and sustain emotion, explore the human situation(s), and draw inspiration? Is it ever appropriate—or even beautiful—to make things up or to be imprecise with regard to works of art? And is *any* rhetorical move made in (or in response to) a painting or a poem its own justification? ENGRD 190 will hope try to turn a dark classroom into a space where we may engage such questions and illuminate the value, if any, of art that is demonstrably wrong (untrue, exaggerated, more like a door than a window) about other works of art.

Participants will observe, infer, juxtapose, compare, contrast, translate, and adduce counterfactuals with regard to a series of test cases physical objects (paintings, or photographs, or sculptures, or monuments) paired with a poem composed specifically to address it. They will write frequently and receive copious feedback. They will think hard about the relationships between truth and rhetorical form. And they will actively say what they see and grapple with

what they say—especially if they have no prior special training in looking at art or in reading poems.

Course: ENGRD 201W – Multimedia Journalism

Section: 1

Topic: Queer Media Making

Instructor: Sarah Salter

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

Description: This course studies the histories and practices of journalism through a focus on media addressed to and developed by non-normative communities of sexuality and gender. As a course that bridges theory and practice, we will think about how underground, mainstream, and DIY publication collectives use conventions of journalism and technologies of mass media to build communities explicitly for fostering safe, inclusive, even radical spaces of gender performance, queer intimacy, and social action. Plan for hands-on sessions in the Rose Library (with their rich collections of LGBTQ+ publications) as well as exploration of Atlanta’s contemporary publications. Across the semester, we will study the strategies, styles, and histories of mass media through an emphasis on queer-identifying publications, and practice the formats, genres, and conventions of media production specific to writing and digital communication.

Course: ENGRD 202 - Multiliteracy Tutor Practicum

Section: 1

Instructor: Melissa Yang & Levin Arnsperger

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

Description: This practicum course is designed as a companion to first semester experience as a Writing Center tutor. Tutors will have a chance to reflect on their tutoring experiences and discuss tutoring strategies. They will also learn about writing in different disciplines, promoting transfer of skills, and tutoring non-native speakers of English. And they will conduct academic and practical research related to their tutoring work. Contact ahackne@emory.edu for a permission number.

Course: ENGRD 220W – Rhetorical Studies

Section: 1

Instructor: Bernard Krumm

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

Description: What is rhetoric? How should we define it? Is it an art, a practice, or a field of study? How does rhetoric relate to politics? How does it relate to justice? Can rhetoric be a force for good? How might it be abused? This course will consider answers to these and other questions about rhetoric that have been debated for more than two thousand years. We will first look at how the Ancient Greeks and Romans theorized and practiced rhetoric. We will then see how the terms, categories, and practices developed by these thinkers influenced subsequent generations of writers and orators. Finally, we will discover ways to apply what we have learned in our work as students, professionals, and citizens.

Students will hopefully come away from this class with a better understanding of how to make their own arguments and analyze the arguments of others, how to address particular audiences in particular situations and for particular purposes, and how to inform and persuade in an effective and ethical manner.

Course: ENGRD 221RW - Advanced Writing Workshop - ELL

Section: 1

Topic: Translanguaging in Multilingual Classrooms

Instructor: Nesar Uddin

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

Description: In this course, we will critically read and discuss a variety of texts and scholarly articles about how multilingual learners engage in discursive communicative practices from a unitary fluid linguistic repertoire and make meaning of their multilingual world, and how denial of emergent multilingual learners' use of full linguistic capacities negatively impacts their academic success. Translanguaging refers to multilingual learners' use of full linguistic repertoire without regard for socio-political boundaries between named languages in meaning making. This course aims to develop learners' knowledge of translanguaging and its pedagogical approach to writing that promotes multilingual learners' social, cultural, and linguistic rights and helps them realize their transformative potential to ensure social justice by eliminating inequalities and discriminations based on languages and cultures. Throughout the semester, students will respond to a variety of writing tasks and assignments along with in-class discussions aiming at developing their written communication skills for different rhetorical situations. This course takes a process writing approach to narrative writing, research project (conducting primary research), multimodal composition, and reflection essay. Critical reading of articles and texts will help students understand the rhetorical process, analyze the audience and its cultural contexts, and foresee the audience's response. Course readings are available through the Library Course Reserves (accessible through Canvas).

This is an English Language Learner (ELL) course. Contact Jane O'Connor (jcoconn@emory.edu) for permission to enroll.

Course: ENGRD 223 – Rhetorical Grammar

Section: 1

Instructor: Robert Birdwell

Meets: Does not meet. This class is fully online and asynchronous class.

Description: Focusing on the work that language can do in the real world, this course is less about mastering the "rules" of grammar and more about making the best choices to suit your purposes as a communicator. Through a study of grammar's impact on rhetorical effectiveness, students work with their own writing as they learn to make and adapt grammatical choices to fit their audience, purpose, constraints, exigencies, and timing. We will assume an understanding of grammar as the customary constraints and possibilities for a language in a given community. This means that there's not one "right" or standard grammar. You can, however, draw on multiple grammatical moves in different contexts to try to achieve our desired effects, and, as scholar April Baker-Bell reminds us, you do not have to abandon "non-

standard" grammar in this process (for instance, grammar informed by African American Vernacular English, or grammar drawing on languages other than English). You will be encouraged to bring the knowledge of your own linguistic and social communities to this course, as you learn and innovate new techniques of rhetorical grammar.

Course: ENGRD 224R – English for ETSI Students

Section: 1

Instructor: Jane O'Connor

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

Description: This three-credit hour class is to be repeated over four semesters for the two-year duration that you attend Emory. The class is designed specifically to support you in developing your academic and informal/social English language proficiency through authentic materials. You will develop and practice your English language skills by reading, listening to, and interpreting diverse texts, engaging in discussions and performing various other activities both inside and outside of the classroom. In addition, it will introduce you to life in America and American culture, history, and traditions through expert guest speakers. Each of you will also be paired with a writing center tutor and conversation partner for extra practice outside of the classroom.

Enrollment by permission only from Jane O'Connor.

Course: ENGRD 230W – Professional Writing

Section: 1

Instructor: Melissa Yang

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

Description: In this writing-intensive and participation-driven course, we will collaboratively examine the contexts for and rhetorical dimensions of diverse professional documents— primarily, those you will produce this term. Major assignments include career materials (resume, cover letter, and/or personal statements), a research report analyzing workplace writing, and a project presenting a professional passion in multimodal form (podcast, video, infographic, etc.). Through practice and discussion, we will explore the nature of professionalism and strategies for producing ethical, effective, and efficient professional writing.

Course: ENGRD 230W – Professional Writing

Section: 2

Instructor: Melissa Yang

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

Description: In this writing-intensive and participation-driven course, we will collaboratively examine the contexts for and rhetorical dimensions of diverse professional documents— primarily, those you will produce this term. Major assignments include career materials (resume, cover letter, and/or personal statements), a research report analyzing workplace writing, and a project presenting a professional passion in multimodal form (podcast, video, infographic, etc.). Through practice and discussion, we will explore the nature of

professionalism and strategies for producing ethical, effective, and efficient professional writing.

Course: ENGRD 302W – Technical Writing for Data Science

Section: 1

Instructor: Greg Palermo

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

Description: In this writing-intensive course, we will practice the effective and ethical communication of specialized technical knowledge and quantitative data. Because data are information given order, we will consider their arrangement and re-arrangement as rhetoric. We will introduce rhetorical analysis as a model for understanding how quantitative data can be interpreted and conveyed for multiple audiences that range from professional researchers to the lay public. Guided by this knowledge, you will exercise strategies for communicating via the text, speech, and visual conventions that are integral to preparing “technical” genres such as research reports, research translations, informative and persuasive infographics, instructions, and data repositories. We will adapt these genres and their conventions for our course goals that center collaboration, transparency, and reproducibility, while emphasizing the methodological questions to ask when bringing new purposes to data prepared by others, as well as whom to ask, and how. As you gain comfort with thinking of writing and analysis as intertwined practices of exploratory inquiry, we will focus especially on how these practices shape the social impacts of our data-driven narratives.

Permission required for enrollment. Students may only request a permission number by emailing Sadie Hannans (sadie.marie.hannans@emory.edu). Please do not contact the instructor or other department admins directly to request placement in this class. Thank you.

Course: ENGRD 302W – Technical Writing for Data Science

Section: 2

Instructor: Ben Miller

Meets:

MW 8:30 A - 9:45 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.

Permission required for enrollment. Students may only request a permission number by emailing Sadie Hannans (sadie.marie.hannans@emory.edu). Please do not contact the instructor or other department admins directly to request placement in this class. Thank you.

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

Section: 1

Topic: [citation needed]

Instructor: Greg Palermo

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

Description: When citing sources in a paper, has your primary concern been to avoid academic dishonesty? Does formatting a works cited page ever feel like an aimless or arbitrary effort to ensure that everything is correct and in line with what your professor seems to want? People

within and beyond the university seem to have strong opinions on what source use should look like, especially in the wake of some recent, high-profile plagiarism scandals. But are they citing their sources? In this course, we will read and draw from research in writing studies and related fields to theorize when, why, and how people cite sources. In doing so, we will identify and interpret the metaphors for citing—like giving credit, building, networking, having conversations, and even courting readers—that can reflect back to us what we think writers do by referencing others’ work. We will consider authors’ cited references as artifacts of these practices, objects to which we can apply a variety of analog and digital methods to survey the research “landscape” of a given topic, understanding key influences on how a “field” of knowledge forms and changes. Moreover, we will practice representing combinations of others’ work in our own writing, weighing the balance between spending time with others’ ideas and developing what we want to say.

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

Section: 2

Topic: Writing with Large Language Models

Instructor: Ben Miller

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

Description: This course centers on developing a writing practice that includes large language models and on the critical reflection necessary to make that practice thoughtful. Drawing on experiments in creative and critical writing, and on work from critical data studies, cognitive science, philosophy, rhetoric, computer science, media studies, and elsewhere, students in Writing with Large Language Models will explore if and how generative AI can ethically support more incisive, creative writing.

This course focuses on reflective thinking and writing experiments with LLMs, not programming or implementation. No knowledge of machine learning, programming, or familiarity with AI tools is required, though an openness to technical matters could be beneficial.

Student work will include critical essays, creative projects, and/or the supported development of digital tools and projects.

Course: ENGRD 411W – History & Theory of Rhetoric/Writing/Literacy

Section: 1

Topic: Cultural Rhetorics

Instructor: Vani Kannan

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

Description: Cultural Rhetorics is a growing subfield of Rhetoric, Writing, and Literacy studies that poses a critical challenge to the discipline’s foundations in Greek and Roman oratorical traditions. In this course, we will engage with a range of scholarly and creative work in Black, Asian, Indigenous, Latinx, Queer, and Disability rhetorics, and engage with “rhetoric” as a set of practices that are always tied to definitions of “culture” and “community.” Students will engage in sustained independent research and leave the class with a portfolio of multimodal, multigenre, and/or multilingual compositions.