Fall 2018 Course Descriptions – ENGL 1101

NOTE: OSCAR contains the most up-to-date information about course section schedules and locations. Please double-check course section times and locations before registering.

ENGL 1101: Bad Collections. Stockpiles of nuclear weapons, a surfeit of trash in landfills, record high accrual of greenhouse gasses in the atmosphere, eighty-five percent of global wealth concentrated in just ten percent of its occupants: these are just some bad collections that threaten the continued existence of life on earth. The dangers that these collections pose are obvious, so why is it so hard to disarm, reduce, and redistribute? Why can't we clean up the messes we make? What if we cannot clean-up, because the messes we make compromise human agency? What if we are already incorporate in the bad collections that overwhelm us?

To answer these questions, and meet the course goals, we will analyze and practice strategies for communicating ideas about "bad" collections to a range of audiences across a variety of platforms. Using a WOVEN approach to communication that considers the interrelationship between Written, Oral, Visual, and Nonverbal modes, this course will give you practice in analyzing the rhetorical strategies for articulating your own ideas about the transmission of mass production and excessive accumulation. To investigate ways that dangerous assemblages from the past figure the present and the future, we will analyze William Shakespeare's *Hamlet* and J.G. Ballard's *The Drowned World*, as well as contemporary theory by authors such as Jane Bennett, Jeffrey Cohen, and Scott Herring. Over the course of the semester, you will shoot an introductory video, respond to reading quizzes, design a poster, write a literary analysis essay, produce a collaborative archival project, and curate all major assignments into a final, multimedia portfolio. Instructor: McKenna Rose, PhD.

Available sections

ENGL	1101	N1	12:00PM-1:15PM	TR	Stephen C Hall 106
ENGL	1101	D2	1:30PM-2:45PM	TR	Skiles 168
ENGL	1101	F2	9:30AM-10:45PM	TR	Skiles 171

ENGL 1101: Autobiographical Graphic Novels This course will consider how authors use multimodal communication, in the form of graphic novels, to express various experiences from their own lives. We will use Scott McCloud's Understanding Comics to help us closely evaluate 4 graphic novels. Our major project over the course of the semester will highlight all the forms of WOVEN (written, oral, visual, electronic, and nonverbal) communication as we create our own autobiographical mini-comic.

You will write a descriptive essay, create visual storyboards and drafts, make a small graphic novel, and present about a graphic novel of your choice. Other graded elements include the common assignments from Georgia Tech's Writing and Communication Program, unannounced reading quizzes, and participation. Instructor: Rachel Dean-Ruzicka, PhD.

Available sections

ENGL	1101	K	8:00AM-9:15AM	TR	Clough Commons 125
ENGL	1101	F3	9:30AM-10:45AM	TR	Skiles 354
ENGL	0999	N	12:00PM-12:50PM	TR	Stephen C Hall 005

ENGL 1101: Media Convergence Culture In this course, we will use Georgia Tech's WOVEN curriculum (written, oral, visual, electronic, and nonverbal modes) to engage in critical thinking, articulate clear communication, and foster rhetorical awareness. Particularly this course will focus on transnational popular culture mediated within what Henry Jenkins defines as a "convergence culture." With the contemporary influence of social media and the constant engagement of worldwide fan communities, the lines between corporate and grassroots digital and material production is blurred, resulting in interaction between "the power of the media producer and the power of the consumer." This includes the definition of community, the creation and dissemination of media, and the constant conversation taking place through (social) media platforms.

The "source material" of this course will range from K-Pop to Star Wars, from Star Trek to professional wrestling, from Dancing with the Stars to Agents of S.H.I.E.L.D. From hashtags to fan projects and from music videos to reaction videos, we will explore the ways that contemporary popular culture and fandom crosses perceived boundaries through digital mediation while also considering the cultural, political, social, and economic issues present in such media "convergence." The projects for this course engage each of the WOVEN modes that might include, but will not be limited to, discussion board posts, Twitter conversations, the creation of transformative works, and analysis of social media circulation. Through engaging with a diverse range of media not only limited to academic theory, we will ourselves engage in the transnational "convergence culture" of media, placing ourselves into dialogue with source materials while mediating our interactions through WOVEN modes of communication. The course will employ both lecture and workshop teaching approaches. Instructor: Chelsea Murdock, PhD.

Available sections

ENGL	1101	D7	1:30PM-2:45PM	TR	Skiles 308

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ENGL 1101: Sound, Music, Silence, and the Voice Our theme in this course will be sound, music, silence, and the voice, and we will first examine and the history of writing about popular music (what Elvis Costello once sarcastically compared to "dancing about architecture") and practice writing about music ourselves. Later in the course, we will examine sound, silence, recording technology, listening, and the voice more generally, and we will consider how crucially these elements impact our communication with and understanding of the world with each other.

Some (but not all) of the questions we will try to answer during the semester will be: What kinds of assumptions shape how people hear and listen? How do we make sense of what we hear? How do we meaningfully discuss sound, which is so transient and ephemeral? How have recording technologies affected our involvement with sound, soundscapes, silence/noise, voices, and listening/hearing? What are the ethics of listening? Why does silence make us uncomfortable? What kinds of voices are we drawn to, and how much of this is shaped by cultural assumptions and technology? Assignments will include multimodal essays, podcasts about the soundscape of the Georgia Tech campus, group presentations about noteworthy "audio events," and personal narratives about interactions with sound and silence. Instructor: Jeff Fallis, PhD.

Available sections

ENGL	1101	I2	4:30PM-5:45PM	TR	Stephen C Hall 106
ENGL	1101	H	3:00PM-4:15PM	TR	Skiles 168
ENGL	1101	HP	12:00PM-1:15PM	TR	Skiles 308

ENGL 1101: Graphic Realism This course will investigate the genre of graphic realism to explore the potential of visual storytelling. Along with the WOVENText, which will serve as our guide to multimodal communication, we will read a variety of autobiographical graphic narratives to answer questions such as the following: how can we define graphic realism and what are some storytelling possibilities of the genre? Why do many artists choose the medium to write about history--that is, in what ways does graphic realism have the potential to address historical events and social issues?

The goal of this course is to address rhetorical principles, research practices, and multimodal composition so that students can be more capable readers and writers, listeners and speakers, collaborators, viewers and designers in a variety of settings. With this goal in mind, we will create diverse projects employing WOVEN modes: critical analysis and reflection papers, archiving digital collections, blog posts and responses, visual narratives, collaborative video projects, and multimodal portfolio. Working on these projects, students will learn to develop a process of writing, explore diverse contexts and styles of reading, write in appropriate academic genres and computer media to communicate with different audiences, and practice disciplines of research. Instructor: Hyeryung Hwang, PhD.

Available sections

ENGL	1101	D8	1:30PM-2:45PM	TR	Stephen C Hall 106
ENGL	1101	N4	12:00PM-1:15PM	TR	Skiles 171
ENGL	1101	H2	3:00PM-4:15PM	TR	Stephen C Hall 106

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Fall 2018 Course Descriptions – ENGL 1102

NOTE: OSCAR contains the most up-to-date information about course section schedules and locations. Please double-check course section times and locations before registering.

ENGL 1102: Graphic Medicine. The term "graphic medicine" refers to the study and creation of comics for public health, and many health organizations are using graphic medicine to help educate people about disease, treatment, and living with or taking care of someone with an illness. For those training to be medical professionals, reading and creating comics about medicine can provide an outlet for exploring ethical dilemmas, as well as for developing an understanding of patient experience.   Why have medical professionals and patients turned to the comics form to communicate about health and caretaking? How does comics' alchemical combination of text and image lend itself to discussions of such health-related topics as biomedical ethics, patients' rights, and treatment vs. care? How can you use comics to explore your own evolving relationship to medicine? Answering these questions will help you gain a better understanding of the role text and image can play in communication, and selecting what to represent via text and image when making comics will help you learn how to more effectively use the tools at your disposal in today's multimedia landscape.

In this course, you will analyze comics that fall under the category of graphic medicine and craft your own research-oriented comic based on interviews with doctors and patients, academic research, and your own experience as a caretaker or patient. The course will culminate with the publication of a collection of your comics to be distributed to the public. We will be focusing on comics as a mode of inquiry and communication, so no artistic skill is required. By the end of the course, you will be able to make thoughtful decisions about how to choose the right mode of communication—speaking, writing, or images—for a particular context. Instructor: Leah Misemer, PhD.

Available sections

ENGL	1102	A	9:05AM-9:55AM	MWF	Clough Commons 131

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ENGL 1102: Media Archaeology. This class will explore a new way of looking at the history of media and technology. With one foot firmly in the past, and another far into the future, we will use old media to better understand new media, and vice versa. We will examine media that is dead, imaginary, and ephemeral. Week by week, we will alternate between old media technologies and cutting-edge ones: from panorama paintings to virtual reality, from Pong to the PS4, from 3D films to 3D printers, from Ferris wheels to drones. Assignments will be analogously multimodal, and will improve your written, oral, visual, electronic, and nonverbal communication skills. We will go on a number of field trips—into virtual reality, over to a magic show, up to the top of an observatory. We will focus in particular on the moving image, on games, on magic, and on the aerial view. As Walter Benjamin once said: those who "wish to garner fresh perspectives must be immune to vertigo." Instructor: Patrick Ellis, PhD.

Available sections

ENGL	1102	B2	11:15AM-12:05PM	MWF	Clough Commons 129
ENGL	1102	G	12:20PM-1:10PM	MWF	Stephen C Hall 103
ENGL	1102	J4	10:10AM-11:00AM	MWF	Stephen C Hall 106

ENGL 1102: Remixing Gothic Contradictions. You may be familiar with the monsters, vampires, and haunted houses of the gothic mode, but maybe you're curious about how contemporary manifestations of the gothic compare to the "originals".

In this class, we'll explore classic gothic novels, Mary Shelley's Frankenstein, Bram Stoker's Dracula, and Horace Walpole's quirky Castle of Otranto. We'll delve deeper into the gothic's history, contradictions, and craft: How can a mode associated with derivative genre fiction produce complex, enduring characters? How did authors use fantasy to contemplate the scientific discoveries and technological developments of their era? Why does the literature of the dark side contain moments of comic relief?

While we'll approach our contradictory gothic texts from many angles, we'll also devote special attention to how the historical gothic aligns with WOVEN communication: For example, we'll explore how our authors remix—tweak, customize, and rework—familiar tropes and genres into exciting new creations.

As you hone research and WOVEN communication skills, you, too, will remix genre (and gothic) conventions through a variety of multimodal assignments. Instructor: Katie Homar, PhD.

Available sections

ENGL	1102	B	11:15AM-12:05PM	MWF	Clough Commons 123
ENGL	1102	G1	12:20PM-1:10PM	MWF	Clough Commons 123
ENGL	1102	L1	1:55PM-2:45PM	MWF	Skiles 168

ENGL 1102: We Are Young: Teens, DIY, and the Avant-Garde. Whether you're singing along to "Teenage Lobotomy" by The Ramones or "Teenage Dream" by Katy Perry, experimentation and rebellion remain the trademarks of youth culture. From The Breakfast Club to the teen leaders of the #NeverAgain movement, media continually reproduces our collective belief that adolescents, the young, the coming-of-age, are the heroes and antiheroes sanctioned to make and remake their images and beliefs in the passionate, excessive, and defiant role of the teenager. At the same time, 20th century art has given us the avant-garde artist as the emblem of disobedience and aesthetic revolution. From the Futurists to the punks, art has been a DIY experiment in destroying the old to create the new.

This course will utilize poetry, literature, painting, film, and music to explore the intersections of youth, art, and do-it-yourself cultures. Focusing on the multimodal aesthetic of the New York School of artists while reading from earlier modernist texts through to recent iterations of teen life, students will develop historical, aesthetic, and experiential relationships to what it means to be young and make art. Utilizing our WOVEN curriculum, students will read experimental coming-of-age narratives, investigate the construction of adolescence as an identity, and make their own critical and creative artifacts that analyze and reimagine the rhetoric of youth culture. Instructor: Nick Sturm, PhD.

Available sections

ENGL	1102	Q	3:00PM-4:15PM	MW	Skiles 314
ENGL	1102	S	4:30PM-5:45PM	MW	Skiles 308
ENGL	1102	V	6:00PM-7:15PM	MW	Skiles 308

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ENGL 1102: The History and Rhetoric of Science Writing for Children. Books for children, both fiction and non-fiction, can address scientific principles in creative ways in an attempt to educate, inform and excite young children. Hidden inside many classic children's texts are broad scientific concepts like climate change (Cloudy with a Chance of Meatballs), engineering (The Three Little Pigs), life cycles (The Very Hungry Caterpillar), and environmentalism (The Lorax). Other newer texts, like Babies Love Quarks are designed to help entice even the youngest children to love science, as a response to the STEM "crisis" in American education. In this writing course, students will embrace the rhetorical challenges of addressing complex scientific principles in visually appealing formats and child friendly language through research, annotation, presentation, and creation. Students enrolled in this section should plan to (as Miss Frizzle says in the Magic School Bus series) "Take chances, make mistakes, get messy!"

As a class, we will explore the historical scope of science writing for children by reading and analyzing primary texts like The Water-Babies, The Secret Garden and A Wrinkle in Time. The class will also send time interacting with digital archives of children's books from the 1800s. Students will engage in original research on authors of science books for children, focusing on authors who are largely unrecognized or texts that have fallen out of circulation. Students will make their research public through social media (i.e. keeping a research journal on Twitter) and public dissemination of information (i.e. creating or editing Wikipedia pages, presenting information to the class orally). At the end of the semester, students will apply what they have learned about science writing for children to compose, illustrate, and bind non-fiction picture books for children. Topics for these books might include a biography of the scientist or author they profiled in Unit 1, a scientific concept important to the students' field of study (such as mechanical engineering or computer science), or an important scientific discovery or technological concept (such as the landing of the Mars Rover Curiosity). Instructor: Rebekah Fitzsimmons, PhD.

Available sections

ENGL	1102	F9	9:30AM-10:45AM	TR	Skiles 170
ENGL	1102	HP1	8:00AM-9:15AM	TR	Skiles 168
ENGL	1102	N4	12:00PM-1:15PM	TR	Skiles 168

ENGL 1102: Women in Science Fiction. Women in Science Fiction explores the unique contributions of women writers, artists, and musicians in the science fiction genre, from Margaret Cavendish's The Blazing World (1666) to Janelle Monáe's 21st century Afrofuturist albums. Engaging such themes as racial segregation, gender identity, and queer sexuality, the course will explore women who have used science fiction to comment on social issues, propose avenues toward justice, and to celebrate creativity. These women assert the social justice stakes of imaginative futures, and defy the stereotyping of science fiction as an exclusively white male genre. Instructor: Bethany Jacobs, PhD.

Available sections

ENGL	1102	D4	1:30PM-2:45PM	TR	Stephen C Hall 103
ENGL	1102	F2	9:30AM-10:45AM	TR	Skiles 368
ENGL	1102	HP2	12:00PM-1:15PM	TR	Skiles 169

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ENGL 1102: Renaissances: Disney Princesses and the Danish Prince. Renaissances: Disney Princesses and the Danish Prince is a section of English Composition II aimed at developing students' multimodal (written, oral, visual, electronic, and nonverbal) communication skills. Students will hone their ability to ask good questions, find answers, and persuasively communicate their findings through assignment sequences that include two short papers, a video essay, a presentation, and a web project. As a process-driven class, we will emphasize drafting, peer review, and iterative design.

This section's theme is "Renaissance," a term coined in the 19th century to describe moments of cultural revitalization. This course will focus in on two renaissances: the English Renaissance (ca 1500-1650) and the Disney Renaissance (1989-1999). Shakespeare's Danish prince Hamlet will join other royalty of early modern drama to be read alongside Disney Renaissance movies such as The Little Mermaid, Beauty and the Beast, and The Lion King. These pairings will guide class discussions on the metaphor of rebirth as it pertains to themes of self-formation and identity. Instructor: Dorothea Coblentz, PhD.

Available sections

ENGL	1102	G3	12:20PM-1:10PM	MWF	Clough Commons 125
ENGL	1102	J	10:10AM-11:00AM	MWF	Clough Commons 123
ENGL	1102	HP3	9:05AM-9:55AM	MWF	Clough Commons 123

ENGL 1102: Nature's Rhetoric. This course explores how local institutions—including businesses, nonprofit organizations, and our own campus—variously advance and challenge received ideas about nature and sustainability. By analyzing the public-facing, multimodal rhetoric of these institutions, we will ask: how suitable are these ideas for a consideration of the complex environmental issues of our present age? Specifically, students in this course will analyze how projects at Georgia Tech (the Living Building project) as well as businesses and nonprofit organizations across Atlanta (including Zoo Atlanta, the Georgia Aquarium, Trees Atlanta, the West Atlanta Watershed Alliance, and others) conceive of "nature" and humans' relationship to it. We will also examine several contemporary literary texts (poetry, creative nonfiction, and a novel) to advance and complicate our discussion of key concepts.

Throughout this course, students will practice how to structure and support arguments, engage in inquiry-driven research, produce meaning through situation-appropriate language, genre, and design choices, and critically reflect on our rhetorical strategies and the strategies of others. This course trains students to identify, employ, and synthesize the principles of written, oral, visual, electronic, and nonverbal (WOVEN) communication through informal and formal writing assignments, collaborative work, in-class discussion, group excursions, volunteer work, and presentations, as well as the use of a variety of digital tools**.** Instructor: Christina Colvin, PhD.

Available sections

ENGL	1102	B5	11:15AM-12:05PM	MWF	Skiles 302
ENGL	1102	J2	10:10AM-11:00AM	MWF	Clough Commons 131
ENGL	1102	L	1:55PM-2:45PM	MWF	Skiles 370

ENGL 1102: Mary Shelley's Frankenstein. This course is designed to build on the critical thinking and composition strategies learned in ENGL 1101 by examining the legacy of Mary Shelley's Frankenstein to introduce students to key concepts in literature, visual culture, and digital humanities. Building on the excitement and festivities planned around the bicentennial of Frankenstein's publication, students enrolled in this course will engage with the history and afterlives of this wildly important text. In addition to reading Shelley's book, students will read later fictions in the gothic genre concerning science and technology run amok, including Arthur Machen's The Great God Pan (1890) and H. P. Lovecraft's Cool Air (1928). Students will also study new media examples within the genre of horror and science fiction, such at the episode of Black Mirror titled "Nosedive" (2016), and the film Ex Machina (2014). This range of texts plucked from the nineteenth-, twentieth-, and twenty-first-centuries, will contextualize the evolution and endurance of Shelley's novel. Students enrolled in this course will create artifacts focused on the topics of ethics and technology. Students will be evaluated on their successful engagement with course outcomes in rhetoric, process, and multimodality through the completion of written assignments as well as multimodal and digital projects. Instructor: Kate Holterhoff, PhD.

Available sections

ENGL	1102	F4	9:30AM-10:45AM	TR	Skiles 168
ENGL	1102	HP5	1:30PM-2:45PM	TR	Clough Commons 123
ENGL	1102	N3	12:00PM-1:15PM	TR	Skiles 354

ENGL 1102: Television and Feminism. In this course, we will examine the contemporary television landscape and its relationship to feminism. By looking at a range of current shows, including The Good Place and Jane the Virgin, we can question how notions of intersectionality, justice, and equity are taken up within serialized storytelling. Moreover, we will examine the way the shift toward streaming networks has influenced not just the way shows are disseminated but also the kinds of stories that are told—and who gets to tell them. We will use the WOVEN (Written, Oral, Visual, Electronic, and Nonverbal) curriculum as our primary means of understanding the nuances of how television and feminism interact. Questions we will ask include: To what extent does authorship matter in television? How does the visual nature of a medium like television create an argument for or against feminist values? Why does being able to effectively analyze television matter to our professional communication goals? Instructor: Casey Wilson, PhD.

Available sections

ENGL	1102	H	3:00PM-4:15PM	TR	Skiles 156
ENGL	1102	I	4:30PM-5:45PM	TR	Skiles 156
ENGL	1102	W	6:00PM-7:15PM	TR	Skiles 156

ENGL 1102: Birthday Suits: Materiality of the Body in the Eighteenth Century and Today. In Samuel Richardson's 1740 novel Pamela, one character mentions needing a "birthday suit," by which he means a new suit of clothing to wear when attending events celebrating the King's birthday. Yet, in today's parlance, the term has come to signify nakedness, the human body in its natural form, thus suggesting the idea of bodily materiality encompasses a multifaceted landscape. Using our WOVENText curriculum, we will consider how eighteenth-century models have been transformed – or not – leading to the ways bodies are presented and represented in the twenty-first century. How do modern image texts, including videos, cartoons, ads, and photographs, provoke similar questions about size, shape, costume, attitude, class, gender, and race as eighteenth-century understandings of bodily materiality? How do scenes from television shows such as Grey's Anatomy resemble dissection theatres in the eighteenth-century? How do today's clinical trials for medical treatments compare to rhetorical and empirical methods that were developing during the 1700s? Why do publications such as The Spectator comment on dress and gender performance like modern periodicals do? What techniques do writers such as Jonathan Swift share with cultural critics today? The class will also include a visit to the Bodies Exhibit in Atlantic Station, in addition to challenging students to produce various multimodal artifacts that explore historical trends in the scientific study of the body, gender performance, and visual portrayal of bodies in literature, nonfiction texts, and print culture. Instructor: Courtney Hoffman, PhD.

Available sections

ENGL	1102	HP4	9:05AM-9:55AM	MWF	Stephen C Hall 103

ENGL 1102: Your Obedient Servant: Movement of Information in the Age of Print Media and Beyond. What does it mean to convey information between people: between individuals, between the mass, between nations? In an age when a message can be sent with the push of a button, when we can communicate via emojis, and we can block access for those whom we chose, the notion that news could days, weeks, months, or years to arrive at its destination – or maybe never arrive at all – is occasionally hard to fathom. This course will examine the ways in which letters, the postal service, newsheets, periodicals, and pamphlets gave rise to email, tweets, video chats, and websites as means of disseminating information, both personal and public, over the last two centuries. Using multimodality and the WOVEN curriculum (Written, Oral, Visual, Electronic, and Nonverbal), we will consider how twenty-first-century means of communication have been shaped by those of the eighteenth and nineteenth century. How did ideas, social norms, public policies, and scientific advancements spread before the internet – when a pen and ink was the only way to communicate over distances? Why and how was the promulgation of print and visual culture intertwined, and why do we still read the letters of ordinary people who lived in the eighteenth century? What can the method by which information was conveyed show us about the modes through which we communicate today? How can twenty-first-century technologies of communication teach us about our relationships with our friends, families, communities, and the world? We will discuss these topics and others in this ENGL 1102 course. Instructor: Courtney Hoffman, PhD.

Available sections

ENGL	1102	B1	11:15AM-12:05PM	MWF	Clough Commons 127
ENGL	1102	C	8:00AM-8:50AM	MWF	Stephen C Hall 103

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ENGL 1102: Seriality in American Literature. Contemporary debates about the legitimacy of television as a "literary" form often depart from the premise that serial television is fundamentally different from, say, the novel. As a line of defense, some television critics defend their object of study by highlighting how serial television is a lot like literature. Given that writers like Charles Dickens, Henry James, Harriet Beecher Stowe, Fyodor Dostoevsky, Thomas Hardy, and many others first published many of their most famous works in serial forms, it might be more historically accurate to say that the novel learned how to be literary from the serial. In our course, we will consider how serialized texts ranging from nineteenth century novels to twenty-first century podcasts have been used to tell sophisticated, compelling stories in the wide-ranging and broadly defined category of American literature. Instructor: Matthew Dischinger, PhD.

Available sections

ENGL	1102	D3	1:30PM-2:45PM	TR	Clough Commons 325
ENGL	1102	F1	9:30AM-10:45AM	TR	Skiles 169
ENGL	1102	N2	12:00PM-1:15PM	TR	Skiles 170

Fall 2018 Course Descriptions – LMC 3403

NOTE: OSCAR contains the most up-to-date information about course section schedules and locations. Please double-check course section times and locations before registering.

LMC 3403: Business Communication LMC 3403 is a professional communication course designed specifically for students in the Scheller College of Business. As such, this course is structured to provide students with a unique classroom experience which models rhetorical situations one can expect to encounter in the business world. Throughout the semester, our chief goal will be to assess each audience and rhetorical situation effectively, so that we might apply rhetorically sound principles of communication and design to each. Instructor: Andrea Rogers, PhD.

Available section

LMC	3403	BA4	9:30AM-10:45AM	TR	Skiles 302
LMC	3403	BA5	12:00PM-1:15PM	TR	Skiles 302
LMC	3403	BA6	1:30PM-2:45PM	TR	Skiles 370

LMC 3403: Business Communication. This business communication course is designed to introduce students in the Scheller College of Business to the kinds of communications and documents they will experience in the work place. It is an exciting time to study business communication. While in the past, business or professional writing courses focused on teaching students rules, genres, and the do(s) and don't(s) for creating documents, our focus will be more on creativity, rhetorical theory, and design. As much as this is a course on business communication, this is also and as much a course in design theory. We will read broadly from a variety of disciplines such as: rhetoric, anthropology, philosophy, and marketing. Our goal will be to analyze real-world written, oral, visual, electronic, and non-verbal forms of communication so that we may become designers who create audience/user centered artifacts that are rhetorically sound and engaging. You will learn about design theory, the aesthetics of cool, how to do communication and marketing consulting work, the best story telling practices, sustainability, equity, and film theory.

This is a project based course. Therefore, the course is divided by the major projects which include: making and keeping a common book, videos, forecast reports, and consulting work with clients. Every project will challenge you to reflect on the rhetorical choices you make during the process of designing your documents. This course is affiliated with the Serve-Learn-Sustain Center on campus and we will be collaborating with clients in the Atlanta area. Instructor: Joe Aldinger, PhD.

Available sections

LMC	3403	BA1	12:00PM-1:15PM	TR	Skiles 370
LMC	3403	BA2	1:30PM-2:45PM	TR	Skiles 302
LMC	3403	BA3	4:30PM-5:45PM	TR	Skiles 302

LMC 3403: Technical Communication. Community, Sustainability, Engagement. Technical communication involves a variety of stakeholders and many types of information strategies and communication practices. This class serves as an introductory survey to this fascinating and complex field. In taking this class, you will learn rhetorical and genre strategies related to specific project types, develop competencies in audience awareness and situational analysis, enhance your already existent research and design skills, and engage in reflection about your results. You will extend your problem-solving skills by working, both individually and in a small group, on a range of assignments designed to expose you to standard workplace genres and issues. Throughout the semester, you will develop a range of multimodal artifacts, including but not limited to memos, presentations, brochures and/or flyers, manuals, and reports. At the end of the semester, you should be able to demonstrate an awareness of audience, argument, language, persuasion, and design principles.

This section of Technical Communication is organized around the ideas of community, sustainability, and engagement. These are important concepts given that the technical communication classroom is not just a laboratory space for professional training; it is also a laboratory space for developing the necessary skills to become a responsible citizen (Blake Scott 294). This semester's experiences should transform you into a more effective communicator, aware of the ways that technical communication can be used in both the workplace and the community. We will discuss these concepts more in class and will also have readings, available via our course website, for you to read prior to completing work for our clients this semester. When creating your deliverables this semester, you will be looking more closely at various initiatives that Georgia Tech participates in on a regular basis relating to the concept of STEAM and sustainability. STEAM stands for Science, Technology, Engineering, Arts, and Mathematics, which you are exposed to and participating in through your individual role as a student.

Through deliverables and various class opportunities, you will be able to explore the ways that scientists, researchers, engineers, educators, and community members interested in STEAM use these fields to help our community focus on issues relating to the environment, economics, and social equity. Client-based projects created for partners including the Center for Serve-Learn-Sustain and Poetry @ Tech will help you become more involved in the Georgia Tech and Atlanta communities. The opportunity to work on these projects and to reflect on what you have learned along the way will aid you in considering both the ethical implications of technical communications and the important social responsibilities that technical communicators must account for in their daily work. Instructor: Rebekah Greene, PhD.

Available sections

LMC	3403	K	8:00AM-9:15AM	TR	Skiles 317
LMC	3403	F	9:30AM-10:45AM	TR	Skiles 308

Fall 2018 Course Descriptions – LMC 3431

NOTE: OSCAR contains the most up-to-date information about course section schedules and locations. Please double-check course section times and locations before registering.

LMC 3431: Tech Comm Approaches. This course is part 2 of a two-semester Junior Design capstone course that includes a computer science and technical communication component. In part one of the course, you selected a project, interacted with the client, developed the project requirements, and prototyped the application. Additionally, you practiced and honed your abilities to analyze the technical needs of your project by researching the feasibility of several approaches and proposed the one with which you felt was most optimal.

This semester, as you work toward building and delivering your project's main deliverables, you will continue revising and refining the project's goals, uses, and results through technical documentation. The course is organized by five, three-week sprints. Three of these sprints are coding intensive, during which teams are expected to accomplish demonstrable progress in coding and implementing their product/system. The semester's major technical document is a Detailed Design explaining the architectural and information components of the team's product/system. Students will also be asked to participate in a team Retrospective twice during the semester. These Retrospectives are valuable processes through which a team works through an understanding of their work processes and identifies areas for improvement in subsequent sprints. Project Management is an important component of the course. Teams will be asked to carefully plan, document, and manage their workflow and collaboration in order to provide a quality project on time at the end of the semester. Throughout the semester, you will be tracking and managing your work through weekly meeting minutes and Zenhub. A final presentation/demo and reflection will round out the deliverables for the course. Instructor: To be announced.

Course Prerequisites: LMC 3432 and CS 3311

Available sections

LMC	3431	JIA	10:10AM-11:00AM	M	Coll of Computing 101
LMC	3431	JIB	11:15AM-12:05PM	M	Architecture (East) 207
LMC	3431	JIC	12:20PM-1:10PM	M	Van Leer E283
LMC	3431	JID	1:55PM-2:45PM	M	Coll of Computing 101
LMC	3431	JIE	11:15AM-12:05PM	M	Van Leer E283

Fall 2018 Course Descriptions – LMC 3432

NOTE: OSCAR contains the most up-to-date information about course section schedules and locations. Please double-check course section times and locations before registering.

LMC 3432: Tech Comm Strategies. This course is part 1 of a two-semester Junior Design capstone course that includes a computer science and technical communication component. This semester teams will develop a software solution to a problem defined either by a client or the team. The semester culminates in the development of a prototype and its demonstration in a formal presentation. Supporting deliverables that teams create include a project vision statement, user stories, and a usability/design support document. The series of deliverables students create will integrate written, oral, visual, electronic and nonverbal (WOVEN) rhetorical skills for various audiences, purposes, and contexts applicable to students' professional experiences in the workplace. Instructor: To be announced.

Course Prerequisites: CS 2340 and ENGL 1102

Available sections

LMC	3432	JDA	10:10AM-11:00AM	WF	Molecular Sciences & Engr 1224
LMC	3432	JDB	11:15AM-12:05PM	WF	Molecular Sciences & Engr 1222
LMC	3432	JDC	12:20PM-1:10PM	WF	Cherry Emerson 320
LMC	3432	JDD	3:00PM-3:50PM	WF	Van Leer E283
LMC	3432	JDE	4:30PM-5:20PM	WF	Van Leer E283
LMC	3432	JDF	1:55PM-2:45PM	WF	Van Leer E283

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