

Spring 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: Autobiographical Graphic Novels. Our course will explore graphic novels that cover a variety of topics: the Holocaust (*Maus*), the Civil Rights Movement (*March*), mental illness (*Marbles*), and disability (*El Deafo*). We will examine multimodal communication through the written and visual elements of graphic novels. Our multimodal projects will include creating our own autobiographical graphic narrative, Pecha Kucha presentations that contextualize our texts, and a video review project. Instructor: Rachel Dean-Ruzicka, PhD.

Available section

ENGL	1101	F	9:30am-10:45am	TR	Clough Commons 123
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Spring 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: 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 can't 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 excessive accumulation, and the means through which those collections are transmitted. 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 Tim Morton. Over the course of the semester, you will compose a series of blog posts, film 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	1102	A5	9:05am-9:55am	MWF	Clough Commons 123
ENGL	1102	J5	10:10am-11:00am	MWF	Clough Commons 131
ENGL	1102	G4	12:20pm-1:10pm	MWF	Stephen C Hall 106

ENGL 1102: Science Fiction/Political Reality. In this course, we will be taking a comparative look at the science fiction/speculative visions of Aldous Huxley's *Brave New World* and George Orwell's *1984*, interrogating the extent to which either/both resemble our contemporary world. Working through academic Neil Postman's assertion that "Orwell feared the truth would be concealed from us; Huxley feared the truth would be drowned in a sea of irrelevance," we will look primarily at the phenomena of public discourse and news entertainment, developing competencies in information literacy, research, and critical thinking.

No single course can teach you all there is to know about becoming a "good communicator." Instead, this course will teach you to inquire, to read, to understand, to question, and to come to one's own conclusions on a variety of different subjects and mediums, and communicate these ideas well. While we will be working through classic sci-fi and speculative texts, the main objective is to learn to think and communicate in an effective manner. Unlike many "writing" courses you may have taken in the past, this course stresses GA Tech's WOVEN concept, incorporating written, oral, verbal, electronic, and nonverbal forms of communication. Instructor: Brad Rittenhouse, PhD.

Available section

ENGL	1102	E2	3:00pm-3:50pm	MWF	Skiles 317
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ENGL 1102: African American Rhetorics of Resistance: From the earliest days of American slavery, black people in America have been prolific producers of literature, music, and art. Such work has significantly contributed to genres like the slave narrative, the essay, the speech, music, and even science fiction. This course will examine these contributions as rhetorical tools, i.e. forms of communication intent on a specific goal: racial justice. As the artists and writers we explore confront segregation, legal discrimination, environmental racism, and more, we will examine the strategies they use and the supports upon which they rely, which include not only art, but community, religion, education, and the law. Instructor: Bethany Jacobs, PhD.

Available sections

ENGL	1102	B1	11:15am-12:05pm	MWF	Stephen C Hall 103
ENGL	1102	J4	10:10am-11:00am	MWF	Stephen C Hall 103
ENGL	1102	L4	1:55pm-2:45pm	MWF	Clough Commons 123

ENGL 1102: Comics and Civic Engagement: Atlanta's West Side. You may think comics an odd fit for serious issues, but many organizations--from the UN to the Alzheimer's Association--and authors have begun using them to explore and educate on such topics as the refugee crisis, medical issues, and violence against women. Why have these organizations turned to the comics form to communicate with their audiences? How does comics' alchemical combination of text and image lend itself to discussions of social problems and their solutions, particularly regarding urban development? How can you use comics to engage members of your community? 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 explore how comics become tools for civic engagement and craft your own research-based comic about a topic related to Atlanta's underserved West Side (just 1.5 miles from campus). The course will culminate in an exhibition designed to raise awareness about the issues and assets of this community. 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	F5	9:30am-10:45am	TR	Skiles 168
ENGL	1102	N1	12:00pm-1:15pm	TR	Skiles 269

ENGL 1102: The Rhetoric and Poetics of Dirt. This course asks students to examine what we talk about when we talk about “dirt,” and how do the things we communicate about dirt change its presence in our lives. The major assignments facilitate learning goals through four units: dirt vs. soil, earthworks, dirt as story, and trendy dirt. The primary texts in this course will largely deal with a North American perspective on dirt. We will engage with American film (ex: *Grapes of Wrath*, *Waterworld*, *Noma*, *Interstellar*, *The Martian*, the *Mad Max* megaverse), contemporary American literature (Jesmyn Ward’s *Salvage the Bones*), Poetry@Tech events and those poets’ works (Aimee Nezhukumatahil, Christopher Collins, Bruce McEverStuart, Dischell, David Bottoms, and Tarfia Faizullah). Our shared vocabulary for discussing the written, oral, visual, electronic and nonverbal transfers of meaning will come from a selection of sources {selection from: Civilization and its Discontents (Freud), Imperial Leather (Anne McClintock), Rural Literacies (Eileen Schell), “What are people for?” (Wendell Berry), Dirt: The Erosion of Civilizations (David R. Montgomery), and Ecospeak: Rhetoric and environmental politics in America (Killingsworth, and Palmer)}. Instructor: Darcy Mullen, PhD.

Available sections

ENGL	1102	B4	11:15am-12:05pm	MWF	Skiles 169
ENGL	1102	G8	12:20pm-1:10pm	MWF	Skiles 169
ENGL	1102	L7	1:55pm-2:45pm	MWF	Skiles 169

ENGL 1102: Romantic Life: Authors and Scientists in the Age of Imagination. “What is life?” asks Mary Shelley’s iconic scientist Victor Frankenstein and so did many of Shelley’s contemporaries known as the Romantic writers. This course explores the fertile intersection of literature and science in the British Romantic era, the early 1800s, when both scientists and literary authors explored the origins, nature, and porous boundaries of life in its many forms.

Far from simply celebrating nature, these authors were deeply invested in the era’s scientific and technological advancements, driven by questions that still drive us today: How do innovations help and harm life? What obligations do authors and scientists have to communicate complex ideas with the public? How to best represent scientific ideas in literary writing?

Starting with Shelley’s *Frankenstein*, often termed an early science fiction novel, we’ll explore the fragility, ambiguity, and wonder of Romantic life from the mythological worlds created by Mary’s husband Percy Shelley, William Blake, Samuel Taylor Coleridge, and John Keats, to the perilous lives in early industrial London depicted in Thomas De Quincey’s memoirs. We’ll also learn about the perspectives of the scientists who were the contemporaries and even personal friends of these visionary artists.

As we explore the fruitful connections between Romantic literature and science, we’ll use research and WOVEN communication techniques to consider how the insights of the Romantic era can help us make sense of science and technology today.

In the Romantic era, science and literature were both sites of experimentation as authors, inventors, and thinkers pushed the boundaries of knowledge and art. As you hone research and WOVEN communication skills, you, too, will experiment through writing, electronic annotation, infographics, video, and more. Instructor: Katie Homar, PhD.

Available sections

ENGL	1102	A	9:05am-9:55am	MWF	Skiles 314
ENGL	1102	G	12:20pm-1:10pm	MWF	Skiles 314
ENGL	1102	J	10:10am-11:00am	MWF	Skiles 314

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 M. Colvin, PhD.

Available sections

ENGL	1102	G6	12:20pm-1:10pm	MWF	Skiles 311
ENGL	1102	B6	11:15am-12:05pm	MWF	Skiles 311
ENGL	1102	L3	1:55pm-2:45pm	MWF	Skiles 311

ENGL 1102: Victorian Digital Humanities. This course is designed to build on the critical thinking and composition strategies learned in ENGL 1101 by introducing students to key concepts in visual culture and digital humanities through the fictions and legacy of nineteenth-century British author H. Rider Haggard. The field of digital humanities has revolutionized the type of questions academics ask about texts, history, aesthetics, and culture. This course introduces students to the histories and principles of digital humanities using electronic literature, algorithmic analysis, archival studies, and new media. In order to better understand how ideas of remediation and computational cultures that have fundamentally restructured epistemologies of information, students will explore several examples of the tools, formats, and infrastructure that continue to revolutionize the creation and dissemination of knowledge production. By focusing specifically on ideas of design as they relate to user experience, visual rhetorics, screen culture, and image archives, students will be able to address how design acts as both social practice and intervention. Using case studies, workshops, and group projects this course provides experience assessing primary sources using computational methods. Students enrolled in this course 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	HP2	12:20pm-1:10pm	MWF	Hefner Dormitory(HEF) 001
ENGL	1102	A4	9:05am-9:55am	MWF	Skiles 317
ENGL	1102	B7	11:15am-12:05pm	MWF	Skiles 308

ENGL 1102: The Medieval Fantastic. Our subject in this class is the same kind of fantastic, romantic, or supernatural material that ends up in *Game of Thrones*, *The Lord of the Rings*, or any other medievalist fantasy. Medieval texts are rife with elements a modern reader would find improbable: knights who lose their head and put it back on themselves (*Sir Gawain and the Green Knight*), dragons who attack imprisoned women (St. Margaret of Antioch), people with faces in their chest (*Mandeville's Travels*), and visions of unearthly love (Julian of Norwich). These elements - fantastic though they are - often have a broader cultural and rhetorical purpose. Through the improbable these texts confront how people imagined their place in the world as well as their relationships with people across that world, from the northernmost reaches of Scotland and the coasts of North Africa to Central Asia and beyond.

We will practice reading these texts as well as creating artifacts that practice WOVEN (written, oral, visual, electronic, and nonverbal) multimodal communication. These projects will range from a research article on a student website to a board game that adapts one of our texts into an experience of play. The overall goal is to make students better listeners, readers, and communicators. Instructor: James Howard, PhD.

Available section

ENGL	1102	K3	8:00am-9:15am	TR	Skiles 317
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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, our focus will alternate between old media technologies and cutting edge ones: from the panorama painting to VR, from Pong to the PS4, from 3D film to the 3D printer, from the Ferris wheel to the drone. 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—down into a map archive, over to a paper museum, up to the top of a skyscraper. A special focus will be reserved for moving images, for games, and for aerial views. 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 131
ENGL	1102	G3	12:20pm-1:10pm	MWF	Skiles 170
ENGL	1102	J8	10:10am-11:00am	MWF	Skiles 170

ENGL 1102: The Slasher Film: Gender, Disability, and Transgression. What is a Slasher film?

Perhaps better stated: What separates the Slasher film from the Horror genre proper? To help answer this, students will trace the evolution and visual aesthetics of the Slasher film through profiling the subgenre's killer(s) and victim typologies, locating the subgenre's loci across rural and sub/urban settings, and identifying conventions and motifs like the "final girl." After examining early narratological precursors like *Peeping Tom* (1960) and *Psycho* (1960), students will continue on to the film *Halloween* (1978), which arguably inaugurated the subgenre, and afterwards examine the decade of the 1980s during which the Slasher film found its heyday. Finally, students will ascertain the current state of the Slasher subgenre through recent reboots and other related media.

Although students will be exposed to more mainstream incarnations like *Friday the 13th* (1980-) series, the class will also focus in equal (body) parts on a plethora of lesser known film installments (primary texts) that were produced on considerably smaller budgets. Slasher films were particularly marketed towards teenagers and young adults, and we will explore precisely how and why through secondary literature and class discussions. Other means at our disposal for investigating Slasher cinema will be an array of critical "weaponry" as it were, from Gender and Feminist Studies to Disability Studies. In the course of the semester, students will produce various written and multimodal projects and in the process enhance their written, oral, visual, electronic, and nonverbal (WOVEN) communication strategies. Note: The Slasher subgenre is notoriously sexualized and violent, so students negatively affected by either of these two themes, to any heightened degree, should avoid enrolling in this class. Instructor: John Edgar Browning, PhD.

Available sections

ENGL	1102	H1	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: Standing Peachtree and Indigenous New Media. 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 indigenous new media. That is, the rhetorical practices of Native/American Indian communities and how those practices "make" meaning within indigenous communities. The course will consider ancient practices (such as petroglyphs), precontact practices (such as weaving, wintercounts), and post-contact practices (such as creative and academic writing, music, video games, apps, comic books, and other multimedia compositions) using a framework of "cultural rhetorics."

By localizing class discussion as much as possible, this course will also consider how rhetorical practices are linked to local histories, place and space, and land. Before Atlanta, there was Pakanahuili, or "Standing Peachtree." This place was once located at where Peachtree Creek meets the Chattahoochee River—not too far from the Tech campus. Now, at that location stands a water treatment plant which provides water to the city. We will place institutional texts (such as archaeological reports and water works reports) into conversation with local oral histories and Indigenous rhetorical practices to constellate various ways that the story of Standing Peachtree has been, is, and could be mediated.

This course will train students to identify, employ, and synthesize the principles of written, oral, visual, electronic, and nonverbal (WOVEN) communication through a variety of informal and formal writing assignments, collaborative work, conversation, workshops, while likewise emphasizing new media practices. The course will use both seminar and workshop approaches to teaching. Instructor: Chelsea Murdock, PhD.

Available sections

ENGL	1102	H6	3:00pm-4:15pm	TR	Skiles 311
ENGL	1102	I2	4:30pm-5:45pm	TR	Skiles 311

ENGL 1102: Harry Potter and the Material Object. Though we often believe that we, as individuals, are separate entities from the things in our lives, everyday objects – books, computers, phones, silverware, clothing – are integrated parts of our lives and existences. In this course, we'll consider how J.K. Rowling's Harry Potter series, a cultural phenomenon that has affected a wide audience in the twenty years since it was first published, transcending age, gender, race, and class barriers, portrays objects and the interactions between objects and characters in Rowling's novels. Materiality functions much differently in the fictional Wizarding World than in reality, so that a book or a broomstick might engage with a character independently of their wishes, and things (with a few exceptions) can be created, erased, or transformed with a thought. We'll be reading the novels and exploring some theories of human/object interactions, as well as learning new ways to think about the material world and communicating those ideas through multiple modes, both digital and analog. Students will design and create their own material objects, present them to an audience, and analyze how objects and humans' interactions with them can reveal meaning and significance in both fictional worlds and the world which we inhabit. Things are everywhere – how are we connected to our things, and how are they becoming part of ourselves? Instructor: Courtney Hoffman, PhD.

Available sections

ENGL	1102	B3	11:15am-12:05pm	MWF	Stephen C Hall 106
ENGL	1102	C4	8:00am-8:50am	MWF	Clough Commons 123
ENGL	1102	J7	10:10am-11:00am	MWF	Clough Commons 127

ENGL 1102: The Stranger. The stranger leaves and enters space without appearing to alter it. Not necessarily alien (darker than others, speaking a different language, misunderstood), the stranger nevertheless has no home, wanders even as he or she stays. Is this the paradigm of the artist? Does the artist play the role of the alien, the foreign, the pariah? And how do our interactions with strangers affect our suspicious, ethical, or exotic fascination with other worlds? This course will discuss the inquiries to examine the ways representations of the stranger shape our understanding of the contemporary world. 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 complete projects that enhance our written, oral, visual, electronic, and nonverbal (WOVEN) communication skills while honing our ability to think and talk critically about the ways we perceive others and interact with them in our globalized world.

Along with the WOVENText, which will serve as our guide to multimodal communication, we will use a wide variety of genres, including fiction, short essays, TV show clips, journal articles, films, and digital texts. As we discuss the materials, we will create diverse projects employing WOVEN modes: critical analysis and reflection papers, archiving digital collections, blog posts and responses, poster assignment, multimodal portfolio, and collaborative video projects. 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 and study. The course's hybrid structure will also help students learn to navigate digital spaces, 21st century communication strategies, and college-level collaborative projects.

Instructor: Hyeryung Hwang, PhD.

Available sections

ENGL	1102	D4	1:30pm-2:45pm	TR	Stephen C Hall 106
ENGL	1102	F6	9:30am-10:45am	TR	Clough Commons 131
ENGL	1102	N4	12:00pm-1:15pm	TR	Stephen C Hall 103

ENGL 1102: Afterlives of Slavery: Using a WOVEN approach to communication that considers the interrelationship between Written, Oral, Visual, Electronic, and Nonverbal modes, this course will give you practice in analyzing the rhetorical strategies of others and discerning the most successful strategies for articulating your own ideas. Emerging from Saidiya Hartman's insight that the legacy of transatlantic slavery has profoundly shaped contemporary political and cultural life, this class will explore how writers, artists, and performers respond to and remake that legacy. "Afterlives of Slavery" is a course about how our understanding of the past is mediated and even remade through cultural forms. By analyzing the rhetorical strategies and implicit arguments artists and writers make about how to represent a past that is at once inaccessible and immediate, we will hone cultural literacy and expand our repertoire of interpretive and creative strategies. The course will consider the affordances of creative genres for responding to the social and material legacy of slavery and the ways representations shape our understanding of the contemporary world. Assignments will contribute to a digital encyclopedia documenting contemporary portrayals of transatlantic slavery. Instructor: Anna Ioanes, PhD.

Note: this course will be taught as a hybrid course, meaning that a significant percentage of class meetings will be conducted online.

Available sections

ENGL	1102	D3	1:30pm-2:45pm	TR	Clough Commons 125
ENGL	1102	F3	9:30am-10:45am	TR	Skiles 171
ENGL	1102	N8	12:00pm-1:15pm	TR	Skiles 171

ENGL 1102: Poetry, Painting, Film, and Music in New York City, 1960-Present. This course will utilize poetry, painting, film, and music from New York-based writers and artists to explore the multimodal languages of American art practices. By activating the etymological root between the words experiment and experience -- "experiri," meaning "to try or to test" – this course will try and test various creative and critical approaches to the arts to gain both an experiential and historical understanding of aesthetic innovation in the global cultural center of New York over the last half century. Utilizing our WOVEN curriculum, students will engage with visual and nonverbal design through trips to Atlanta's High Museum of Art and Arts@Tech events, create data visualization projects to track developing trends across genres and mediums, and experiment in hands-on creative practices with era-specific technologies to produce their own original cultural artifacts. Artists such as Eileen Myles, Andy Warhol, Amiri Baraka, The Velvet Underground, Ana Mendieta, Jay-Z, and Alex Katz will populate the syllabus. Instructor: Nick Sturm, PhD.

Available sections

ENGL	1102	G1	12:20pm-1:10pm	MWF	Skiles 171
ENGL	1102	J6	10:10am-11:00am	MWF	Skiles 171
ENGL	1102	L5	1:55pm-2:45pm	MWF	Clough Commons 125

ENGL 1102: Defending Society. Is reading fiction safe? While picking up the latest bestseller may not seem like a risky venture, the influence of the fictional worlds encountered through literature has been an enduring source of anxiety in the history of Western thought. Defending Society begins with Sir Philip Sidney's famous early work of literary criticism, *Defense of Poesy* (1595). We will explore why Sidney and his contemporaries felt that poesy, or fictional writing, needed defending in the first place – who attacks fiction and why? What makes literature dangerous, whom does it threaten, and what were seen as its most alarming aspects? To answer these questions, we will read through controversial texts – and reactions to them – from the Renaissance to the twenty-first century. Our readings draw from works such as Ben Jonson's comedy, *Bartholomew Fair*, Eliza Haywood's novella *Fantomina*, and John Milton's political poetry.

Students will develop their expertise in written, oral, visual, electronic, and nonverbal (WOVEN) modes of communication through a series of assignments. These projects include a research paper, a PechaKucha-style presentation, a collaborative web project, and a final portfolio. Throughout, students will practice asking, researching, and answering original questions. Instructor: Dori Coblenz, PhD.

Available sections

ENGL	1102	B	11:15am-12:05pm	MWF	Clough Commons 123
ENGL	1102	C1	8:00am-8:50am	MWF	Skiles 311
ENGL	1102	J1	10:10am-11:00am	MWF	Clough Commons 123

ENGL 1102: The Beat Generation. This course will study the theory and practice of writing and communication through the contributions of the Beat Generation. We will read key texts by the literary movement's core members—Jack Kerouac, Allen Ginsberg, and William S. Burroughs—as well as its lesser-known figures, predecessors, and heirs: from LeRoi Jones/Amiri Baraka and Diane di Prima to Patti Smith and Kathy Acker. We will trace the history and legacy of the Beats by following the lectures of Ginsberg's own course on the subject, which he taught at universities across the U.S. (compiled in 2017's *The Best Minds of My Generation: A Literary History of the Beats*). We will consider documentary films, journalism, and periodicals from the era alongside more recent Hollywood adaptations of *Howl*, *On the Road*, and *Naked Lunch*. We will encounter coterminous happenings in the arts (the New York schools of poetry, painting, and film; bebop and rock and roll) at museums, archives, concerts, and readings; track the Beats' wanderings from Manhattan to San Francisco, Paris to Tangier, Calcutta to Mexico City; and experiment with their literary techniques—all in the effort of discovering what this queer formation of Cold War discontent can teach us about 21st-century communication practices in addition to American cultural history. Assignments and class discussions will emphasize written, oral, visual, electronic, and nonverbal communication, and the course will culminate in a digital portfolio. Instructor: Andrew Marzoni, PhD.

Available sections

ENGL	1102	F2	9:30am-10:45am	TR	Skiles 156
ENGL	1102	K2	8:00am-9:15am	TR	Skiles 314
ENGL	1102	N2	12:00pm-1:15pm	TR	Skiles 156

ENGL 1102: Haunted Americas. In this section of English 1102, we will engage with the theme of hauntings in the United States. Films and writing from various temporal and cultural contexts will lead us to explore questions such as: How have representations of cultural “outsiders” changed throughout time? How have the literatures and artwork of people colonized in the U.S. appropriated and transformed popular myths for their own purposes? How do “the colonized” attempt to work through the unspeakable atrocities of history via representations of a haunting past? Using Bram Stoker’s *Dracula* as a starting point for our study, we will question popular understandings of how the “outsider” invades cultures, and from there we will move into deciphering how other “haunting” presences—such as ghosts and vampires—in twentieth and twenty-first century fiction and films operate within the context of colonization in the U.S. The projects for this course will result in a diverse portfolio that might include, but will not be limited to, forum responses, PowerPoint presentations, annotated scene analyses, and scholarly video essays. Students will work toward a team project that examines a culturally “haunted” space in Atlanta. Instructor: Amy King, PhD.

Available sections

ENGL	1102	D	1:30pm-2:45pm	TR	Clough Commons 127
ENGL	1102	F4	9:30am-10:45am	TR	Skiles 169
ENGL	1102	N3	12:00pm-1:15pm	TR	Skiles 169

ENGL 1102: The New American Girl. Since the inception of the teenager in the United States in the 1940s, the teenage girl has maintained a fraught relationship with those who wish to discuss her. She is both praised as an insightful trendsetter and dismissed as a flighty fangirl; she is deemed shallow and frivolous but is also recognized for her limitless potential. In the twenty-first century, these dividing lines between dismissal and expectation have only grown more entrenched, with the internet and social media placing on display the best and the worst examples of what it is to be a teenage girl in the United States.

In this course, we will seek to redefine the American teenage girl as she exists today. Through a combination of young adult novels, television, magazines, and other media, we will challenge our notions of who the “stereotypical” teenage girl has historically been—white, cisgender, heterosexual, middle-class, able-bodied—and try to replace them with a more representative vision of who the teenage girl has become. We will use the WOVEN curriculum to engage with this topic of conversation, making our communication work as diverse and multifaceted as the subject of our course. Instructor: Casey Wilson, PhD.

Available sections

ENGL	1102	E1	3:00pm-3:50pm	MWF	Stephen C Hall 106
ENGL	1102	G5	12:20pm-1:10pm	MWF	Skiles 302
ENGL	1102	L	1:55pm-2:45pm	MWF	Stephen C Hall 106

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 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). Students will use this research, as well as visual analysis and digital annotation, to create an online exhibition of historical science texts for children. These exhibitions will require students to place the text into historical, scientific, and technological context; students might add notations about the developments in book publishing apparent in the text, the evolution of the scientific theories advanced in the texts, or changes in the ways in which scientific discourse has shifted over time. Finally, working in teams, students will compose, illustrate, and create 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	B5	11:15am-12:05pm	MWF	Clough Commons 127
ENGL	1102	C3	8:00am-8:50am	MWF	Stephen C Hall 106
ENGL	1102	J2	10:10am-11:00am	MWF	Stephen C Hall 106

ENGL 1102: Evolutions. “The beauty of a living thing is not the atoms that go into it, but the way those atoms are put together.” – Carl Sagan, 1990

Our section of ENGL 1102 will examine evolution as it relates to the changing face of humanity, our responsibilities as creators, and the development of other forms of life that we might identify as alien, monstrous, or weird. We will think about how our own bodies evolve (or devolve) as we merge with machines, animals, or extraterrestrials, resulting in cyborgs, speciation, and posthuman entities. By studying films like *Alien* and the work of authors such as Terry Bisson and Octavia Butler, we will reflect on the implications that emergent beings have for anthropocentrism and the concept of normalcy. Furthermore, we will consider how advances in biotechnology, genetic engineering, artificial intelligence, and other fields might bring to life new and formerly impossible creatures.

We will not only explore multiple evolutionary pathways through science fiction and contemporary technoscientific inquiry but also articulate researched and thoughtful arguments through multimodal (or WOVEN) projects. Prospective projects for this course include a cyborg analysis of science fiction texts, an in-depth research project exploring contemporary developments in evolutionary studies, and the creation of a speculative vision of humanity’s future form. Instructor: Andrea Krafft, PhD.

Available section

ENGL	1102	HP1	9:30am-10:45am	TR	Stephen C Hall 103
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ENGL 1102: Atlanta Studies: Reading, Documenting, Digitizing. Upon its 1939 release, *Gone with the Wind* became the highest grossing film of all time. Its nostalgic representation of Atlanta as America’s Southern City is among the most popular of all time, but it was certainly not the last or, dear reader, the most interesting. In our course, we will explore a range of contemporary texts depicting Atlanta that represent competing versions of the city. We will ask what these texts reveal about the near constant evolution of Atlanta as well as consider what a continued national and global interest in Atlanta can tell us about various viewing publics. As we explore these Atlanta texts, we will use digital tools to map their terrains, describe their features, and analyze their import.

In addition to our work with Atlanta texts, we will work with community partners in collaboration with Serve Learn Sustain at Georgia Tech. Our work will combine ideas related to storytelling, oral history, and sustainability to broaden the scope and impact of our work in the classroom. Instructor: Matthew Dischinger, PhD.

Available sections

ENGL	1102	HP3	3:00pm-4:15pm	MW	Hefner Dormitory(HEF) 001
ENGL	1102	S	4:30pm-5:45pm	MW	Skiles 317
ENGL	1102	V	6:00pm-7:15pm	MW	Skiles 317

ENGL 1102: Why Fantasy and Science Fiction Matter. We live in a world that many previous generations could hardly have imagined, and developments in science continue to make this century potentially the most expansive in terms of technological advancement. Although we are immersed in the Internet and nearly dependent on various smart devices, we are also more obsessed than ever with that which lies outside the boundaries of contemporary science and our understanding of reality. We call it many things: science fiction, speculative fiction, fantasy literature—more generally, it is the “fantastic.” Fantasy fills our TVs and movie screens, it populates our phone, computer, and console games, and it is one of the most popular literary genres. Why? Why is *Game of Thrones* the most successful TV series of all time? Why are comic book characters now the driving force in Hollywood? Why, when we have the fruits of technology and scientific progress everywhere around us, must we resort to fictions that rely on non-mimetic aesthetics and styles?

Some people claim the fantastic is mere escapism—we use it to flee from reality and this is a bad thing because reality is all we have. Others argue instead that fantasy allows us to imagine a better world in order to improve our own. In this course, we will embark on an investigation of what fantasy is (and what it isn’t), why our brains seem to be hardwired to enjoy it, and what role it has in a technologically advanced society. We will discuss everything from ancient myths to superhero movies, Disney to *The Lord of the Rings*. This is not a literature class so we will focus on what writers, intellectuals, teachers, scientists, artists, and critics have said or written. To properly conduct these investigations, you will complete a number of individual and group projects that improve your fluency in the WOVEN modalities by enhancing your knowledge of a wide array of rhetorical, stylistic, and communication strategies.

Instructor: Andrew Eichel, PhD.

Available sections

ENGL	1102	A3	9:05am-9:55am	MWF	Skiles 311
ENGL	1102	J3	10:10am-11:00am	MWF	Skiles 311

ENGL 1102: Fact, Fiction, and the Women’s Liberation Movement. In this class, we will study fiction set during the women’s liberation movement by authors such as Alix Kates Shulman, Marilyn French, and Marge Piercy. We will examine these fictional accounts in light of feminist history, theory, journalism, scholarship, and various popular culture and multimedia portrayals of women’s liberation to understand the ways in which feminism was understood and defined and how that influences our definitions at the present moment. We will consider questions such as: What has it meant to be a feminist in the past? How is that definition similar to and different from what it means today? Who is the authority on what constitutes feminism and what makes communities identify with or distance themselves from the label “feminist”? How much do fictional narratives or messages about feminism in media and culture affect our own experiences of it? Have these narratives or portrayals or images changed over time? As a class, we will read, view, and listen to a variety of “texts” that inquire after these issues, and we will create various artifacts (using our WOVEN curriculum) that raise questions, provide depth personally and academically, and analyze the issues and the cultural artifacts. Instructor: Jennifer Forsthoefel, PhD.

Available sections

ENGL	1102	D2	1:30pm-2:45pm	TR	Clough Commons 123
ENGL	1102	F9	9:30am-10:45am	TR	Clough Commons 127
ENGL	1102	N	12:00pm-1:15pm	TR	Skiles 168

ENGL 1102: Building a Better World. Worldbuilding is big business. Series like Game of Thrones, Star Wars, Lord of the Rings, and The Witcher have succeeded in large part because of their worlds. They provide readers, viewers, and players an interesting intellectual space to inhabit, but more than attracting fans, quality worldbuilding can reflect critically on the real world. By studying various authors' meticulously constructed worlds, from China Miéville's Bas Lag to the Faerun setting in Dungeons and Dragons to N.K. Jemisin's "The Stillness," students will explore and analyze how new worlds re-envision and replicate our world. Constructed worlds refract real cultural and political realities through invented and imaginative lenses, and by exploring and creating new realities, students will learn how to meticulously analyze and discuss imaginary worlds and their impacts on the real one. Finally, worldbuilding provides an intellectually and creatively challenging way of reflecting on the self and its place in the real world. In this course, students will write rhetorical analyses of an author's constructed world, research how real-world issues are reflected in constructed worlds, create and analyze multimodal artifacts from a different world, and, finally, construct their own planned and critically aware world.

Course texts will include Miéville's *Perdido Street Station*, Jemisin's *The Fifth Season*, Ursula K. LeGuin's *A Wizard of Earthsea*, and the Dungeons and Dragons adventure *Tomb of Annihilation*.

Instructor: Joshua King, PhD.

Available section

ENGL	1102	L6	1:55pm-2:45pm	MWF	Skiles 171
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ENGL 1102: Sensational Bodies in Nineteenth-Century Literature. With the pseudoscientific, scientific, and technological advancements that accompanied the Industrial Revolution in the nineteenth century, new curiosities emerged about bodies: the study of bodies, the appearance of bodies, what constituted a “natural” body and, thus, an “unnatural” body. Prevalent Victorian ideas about bodies are often evocative of those we see in literature, science, and popular culture today, with bodies constantly being compared to the ideal, the typical, the “natural.” This course will explore literary and cultural bodies through the lens of nineteenth-century sensation fiction, which was meant to shock its audiences. We’ll define “sensation” as a literary and cultural term, and will ask such questions as: What makes a (physical or textual) body “sensational”? Are all bodies sensational in some ways?

With the pseudoscientific, scientific, and technological advancements that accompanied the Industrial Revolution in the nineteenth century, new curiosities emerged about bodies: the study of bodies, the appearance of bodies, what constituted a “natural” body and, thus, an “unnatural” body. Prevalent Victorian ideas about bodies are often evocative of those we see in literature, science, and popular culture today, with bodies constantly being compared to the ideal, the typical, the “natural.” This course will explore literary and cultural bodies in the Victorian period, asking such questions as: What makes a body “normal” or “natural”? In what ways can bodies be construed as “unnatural” or “odd”? Are not all bodies, in some ways, “odd”? How do Victorian representations of odd bodies echo discussions of bodies today?

While sensational bodies are our topic and Victorian England is our setting, our goals concern communication and critical thinking. You will use the course topic to hone your understanding of the various rhetorical processes involved in effective communication. You will learn to identify relevant questions about an issue, synthesize multiple perspectives, assess the soundness of a position, revise your work based on feedback, and apply your research to real world issues. The course will also help you formulate and defend your point of view through written essays, oral presentations, visual analysis, and through electronic and nonverbal communication. Instructor: Katy Huie Harrison, PhD.

Available sections

ENGL	1102	D5	1:30pm-2:45pm	TR	Skiles 171
ENGL	1102	F1	9:30am-10:45am	TR	Stephen C Hall 106
ENGL	1102	N6	12:00pm-1:15pm	TR	Stephen C Hall 106

ENGL 1102: "I Too Dislike It": Poetry and Its Discontents. What is poetry, exactly? What is it for? What does it do that other types of writing or art don't? Why do so many people actively dislike (even hate) it, and why do so many people also actively love it? What about it is so polarizing and unique? Beginning our discussion with two recent books of popular criticism, Ben Lerner's 2016 "The Hatred of Poetry" and Matthew Zapruder's 2017 "Why Poetry?", we will attempt a brief survey of the complex landscape of 21st-century American poetry and also examine some of the high (and low) landmarks of poetry, mostly in English, in the nineteenth and twentieth centuries. Students will attend Poetry@Tech readings, write poems of their own, and create multimodal representations of individual volumes of poetry. To break things up a bit, we will also read at least one novel by/about a poet and watch at least one movie by/about a poet, as well. Emily Dickinson said that poetry made her "feel physically like the top of [her] head were taken off." Robert Frost said it's "what gets lost in translation." Marianne Moore called poetry "all this fiddle" but also said that it's where we can find "imaginary gardens with real toads in them." The composer John Cage said, "I have nothing to say, and I am saying it, and that is poetry as I needed it." By the end of the semester, we will add our own definitions, divagations, opinions, and complaints about poetry to theirs. Instructor: Jeff Fallis, PhD.

Available sections

ENGL	1102	D6	1:30pm-2:45pm	TR	Skiles 170
ENGL	1102	I3	4:30pm-5:45pm	TR	Skiles 170
ENGL	1102	N5	12:00pm-1:15pm	TR	Skiles 170

ENGL 1102: Lost in Neverland: A Survey of British Literature. This course will introduce students to British literature. Rather than focus on a single genre or time period, we will read a variety of forms from different ages, including medieval poetry, renaissance drama, Victorian fiction, and modernist prose. Although these readings will not take us directly to "Neverland," through them, we will travel into distant geographies of the past. We will aim to understand not just the forms of our texts but also their historical contexts. As this range of readings sweeps us into new settings, we will question how these settings and literary forms characterized their generations. What about them spoke to their original audiences? How do they speak to us today? As a class, we will produce projects that likewise prompt us to consider our own settings, forms, and audiences. These multimodal assignments will challenge us to grapple with how our own written, oral, visual, electronic, and nonverbal forms of communication may represent our texts and reveal new insights into British literature at large. Instructor: Julie McCormick Weng, PhD.

Available section

ENGL	1102	C2	8:00am-8:50am	MWF	Stephen C Hall 103
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ENGL 1102: Postcolonial Voices: "Can the Subaltern [Woman] Speak?" During the 20th century, European empires crumbled, and colonies in South Asia, Africa, and the Caribbean fought for and attained independence. Despite these victories, however, the inhabitants of these regions struggled to articulate their individual, cultural, and national identities. Our course will study this “postcolonial condition” through the lens of Gayatri Chakravorty Spivak’s seminal essay, “Can the Subaltern Speak?,” a work that she delivered first as a lecture in 1983 and published later in 1988. In the essay, Spivak meditates on hindrances that prevent people on the margins of society (which she calls “subalterns”) from being heard—from being able to advocate politically on behalf of themselves and others. In particular, Spivak draws from examples of women in Indian society. But how does she answer her question?—Ambiguously.

Since the publication of Spivak’s essay, scholars have taken an interest in debating her question. They have also developed a wide body of criticism interested in the position of subaltern women. This turn toward women’s experiences differs from practices in the past, which often spoke of colonized subjects from a “male gaze”—from a defaulted perspective of a male subject. Yet men and women experienced colonization and decolonization differently, including acts of violence, which women were often more vulnerable to, as well as the right to take part in forging new postcolonial states. By reading a range of texts written by South Asian, African, and Caribbean women writers, our course will study these women’s experiences and attempt to answer Spivak’s question: “Can the subaltern [woman] speak?”

We will explore this question through individually- and collaboratively-composed projects that hone our multimodal communication skills, including our Written, Oral, Visual, Electronic, and Nonverbal forms of communication. Instructor: Julie McCormick Weng, PhD.

Available sections

ENGL	1102	HP4	9:05am-9:55am	MWF	Stephen C Hall 103
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ENGL 1102: Sound Poetics x Sound Politics. This course requires students to build on the WOVEN strategies of composition and process they began to develop in ENGL 1101. The content of the course asserts the importance of sound to our experience of the spaces we live in. We begin by building a vocabulary for recognizing and analyzing sounds in what R. Murray Schafer called a “soundscape” and by paying closer attention to how we hear and listen to our environment. A second unit uses the critical controversies surrounding the Romantic lyric poem, exemplified by William Wordsworth’s “Tintern Abbey,” to examine the sonic qualities of poetry and the soundscapes represented in them. If we think of a poem as a place, what are the political stakes of sound and voice in defining that space? Who belongs in a place and who doesn’t? Modeled on the Ivan Allen College Building Memories podcast, a final project will involve researching the politics of sound and place in locations around Georgia Tech and Atlanta, including the Living Building newly under construction. Divided into small teams, the class will pitch, storyboard, and produce podcast episodes about the sites and sounds they investigate. A final reflective portfolio will select and assemble individual artifacts and process documents to demonstrate rhetorical improvement. Instructor: Lauren Neefe, PhD.

Available sections

ENGL	1102	A2	9:05am-9:55am	MWF	Skiles 171
ENGL	1102	B8	11:15am-12:05pm	MWF	Skiles 171
ENGL	1102	C	8:00am-8:50am	MWF	Skiles 308

Fall 2017 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: Community Engagement: Sustainable Communities and STEAM in the Greater Atlanta Area. Technical communication utilizes strategies and practices relating to information to communicate with a variety of stakeholders. In taking this class, you will learn rhetorical and genre strategies, develop competencies in audience and situational analysis, research, and design practices and will engage in reflection about your results. You will also be extending your already extant problem-solving skills by working on a range of assignments designed to expose you to standard workplace genres and issues. In doing so, you will end up developing a range of multimodal artifacts (including but not limited to memos, presentations, infographics, brochures and/or flyers, manuals, and reports) that demonstrate an awareness of audience, argument, language, persuasion, and design principles. Required texts include Anderson's Technical Communication (8th ed.) and Alread, Brusaw, and Oliu's Handbook of Technical Writing (11th ed.). Instructor: Rebekah Greene, PhD.

Available section

LMC	3403	K	8:00am-9:15am	TR	Skiles 308
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LMC 3403: Business Communication. This technical 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.

This is a project based course. Therefore, the course is divided by the major projects which include: a project on infographics, video ethnographies, forecast reports, lookbooks, maps, and a website. Every project will challenge you to reflect on the rhetorical choices you make during the process of designing your documents. In addition, each project will contribute to the culminating portfolio (i.e. your personal website) that you will design to showcase the work you did this semester. This course is affiliated with GA Tech's Serve-Learn-Sustain Center; therefore, some of our units student will produce deliverables for Atlanta based non-profit clients. 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: 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 sections

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

Fall 2017 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 three times 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.

Course Prerequisites: LMC 1102

Available sections

LMC	3431	JIA	10:10am-11:00am	F	Coll of Computing 101	Sarah Lozier, PhD
LMC	3431	JIB	11:15am-12:05pm	F	Coll of Computing 101	Sarah Lozier, PhD
LMC	3431	JIC	12:20pm-1:10pm	F	Coll of Computing 101	Sarah Lozier, PhD
LMC	3431	JID	1:55pm-2:45pm	F	Coll of Computing 101	Kelly Ann Fitzpatrick, PhD
LMC	3431	JIE	3:00pm-3:50pm	F	Coll of Computing 101	Kelly Ann Fitzpatrick, PhD
LMC	3431	JIF	4:30pm-5:20pm	F	Coll of Computing 101	Kelly Ann Fitzpatrick, PhD

Fall 2017 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.

Available sections

LMC	3432	JDA	10:10am-11:00am	WF	Skiles 202	Halcyon Lawrence, PhD
LMC	3432	JDB	11:15am-12:05pm	WF	Skiles 202	Halcyon Lawrence, PhD
LMC	3432	JDC	12:20pm-1:10pm	WF	Skiles 202	Amanda Girard, PhD
LMC	3432	JDD	1:55pm-2:45pm	WF	Skiles 202	Amanda Girard, PhD
LMC	3432	JDE	3:00pm-3:50pm	WF	Skiles 202	Russell Kirkscey, PhD
LMC	3432	JDF	4:30pm-5:20pm	WF	Skiles 202	Russell Kirkscey, PhD