

Fall 2017 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: American Murder. American culture produces and consumes murder with a ghastly enthusiasm. *Castle, CSI, Law & Order, Dexter, NCIS, Criminal Minds, and Bones* regularly dominate the ratings for television dramas. The Amazon.com and *New York Times* bestseller lists are equally stocked with tales of murder and detection. Serial killers and true crime are big business and media darlings. This section of ENGL 1101 will examine America’s fascination with murder. We will look at the history of murder in America, the genre of “true crime,” and the search for justice after murder is committed. We will complete projects that enhance your written, oral, visual, electronic, and nonverbal (WOVEN) communication skills while honing a critical eye for representations of murder in popular culture. Course texts include *Devil in the White City, In Cold Blood, and Just Mercy*, as well as several documentary films. Instructor: Rachel Dean-Ruzicka, PhD.

Available sections

ENGL	1101	A	9:05am-9:55am	MWF	Clough Undergraduate Commons 127
ENGL	1101	J5	10:10am-11:00am	MWF	Skiles 154

ENGL 1101: Sound, Silence, and the Voice. This course will serve as an introduction to multimodal communication and Georgia Tech's WOVEN (Written, Oral, Visual, Electronic, and Nonverbal) approach to composition and critical thinking. It will do so by focusing on the intersecting and often-overlooked elements of sound, silence, recording technology, listening, and the voice, and how crucially these elements impact our communication with and understanding of the world and each other. We will read short essays on sound and voice by John Cage, David Byrne, Roland Barthes, and Federico Garcia Lorca, among others, and we will do assignments ranging from creating podcasts on the history and effect of certain sounds and voices to exercises in silent communication. Instructor: Jeff Fallis, PhD.

Available sections

ENGL	1101	D3	1:30pm-2:45pm	TR	Clough Undergraduate Commons 131
ENGL	1101	F3	9:30am-10:45am	TR	Skiles 171
ENGL	1101	N5	12:00pm-1:15pm	TR	Skiles 168

ENGL 1101: After Nature. Saving nature has never been more urgent than it is in our historical moment, but what if nature cannot be saved? What if nature deteriorates even as humans reach out to protect it? What if we are already living after nature? To answer these questions and meet the course goals, we will analyze and practice strategies for communicating ideas about nature, and life after nature, 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 nature and modes of transmission. To investigate ways that ideas about nature from the past help to figure the present and future, we will analyze primary texts such as “The Old Man and the Sea,” *The History of King Lear*, and *The Walking Dead*. Over the course of the semester, you will compose a series of multimedia blog posts, respond to reading quizzes, design a visual rendering, write a literary analysis essay, produce a collaborative podcast, and curate all major assignments into a final, multimedia portfolio. Instructor: McKenna Rose, PhD.

Course description updated 8/22/17

Available sections

ENGL	1101	D2	1:30pm-2:45pm	TR	Clough Undergraduate Commons 127
ENGL	1101	F2	9:30am-10:45am	TR	Clough Undergraduate Commons 131
ENGL	1101	N1	12:00pm-1:15pm	TR	Stephen C. Hall 106

ENGL 1101: Feminist Memoir. Feminism as a social movement has been met with both criticism and celebration, and the varying responses have spurred outcries from pop stars to politicians, igniting shifts within the movement, its social discourse, and its scholarship. In this class, we will read memoirs written by women who consider themselves feminists, including those featured in the 2007 publication *The Feminist Memoir Project*, as well as Tina Fey, Amy Poehler, Jessica Valenti, Caitlin Moran, Roxanne Gay, Queen Latifah, Lindy West, and others. We will examine these memoirs in light of feminist theory, journalism, scholarship, and various popular culture and multimedia perspectives to understand the ways in which feminism is understood and defined in the present moment. We will consider questions such as: what is feminism? 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 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	1101	HP1	11:15am-12:05pm	MWF	Clough Undergraduate Commons 131
ENGL	1101	J1	10:10am-11:00am	MWF	Clough Undergraduate Commons 127
ENGL	1101	L2	1:55pm-2:45pm	MWF	Clough Undergraduate Commons 127

ENGL 1101: Medievalist Games. In this course, we will use Georgia Tech’s WOVEN curriculum (consisting of written, oral, visual, electronic, and nonverbal modes) to practice communication, critical thinking, and rhetorical awareness. As subject matter, we will examine the rise of popular games that adapt medieval themes. Since Gary Gygax and Dave Arneson created Dungeons and Dragons in the mid-1970s, medievalist fantasy has been a vital roleplaying game genre. Recent board games like The Resistance: Avalon and Dominion adopt broadly medievalist themes, allowing players to build villages and bring disloyal knights to justice. Why have they been so successful? What rhetorical features do these game designers consider, and what can we learn from the themes they include and exclude?

We’ll tackle these question from two directions. One, we will read some popular medieval romances and adapt them for newer audiences. Two, we will examine and debate others’ adaptations. Our multimodal projects will include reviewing a game, writing a response to a researcher of medievalism, and creating a medievalist game with a specific rhetorical purpose. Instructor: James Howard, PhD.

Available sections

ENGL	1101	K	8:00am-9:15am	TR	Clough Undergraduate Commons 123
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ENGL 1101: To Be Announced. Course description pending – check with instructor for more information. Instructor: Lauren Neefe, PhD.

Available sections

ENGL	1101	D5	1:30pm-2:45pm	TR	Skiles 308
ENGL	1101	H3	3:00pm-4:15pm	TR	Skiles 154
ENGL	1101	I	4:30pm-5:45pm	TR	Skiles 317

ENGL 1101: To Be Announced. Course description pending – check with instructor for more information. Instructor: Casey Wilson, PhD.

Available sections

ENGL	1101	D8	1:30pm-2:45pm	TR	Stephen C. Hall 106
ENGL	1101	H2	3:00pm-4:15pm	TR	Stephen C. Hall 106
ENGL	1101	N4	12:00pm-1:15pm	TR	Skiles 154

ENGL 1101: Peripheral Visions: Aesthetics of Third Cinema. This course explores the transgressive impetus of Third Cinema. Examining films from various locations in the global periphery, including India, Argentina, and Thailand, students will explore how the films suggest alternative forms and narratives counter to “dominant” cinema in their distinctive visual representations of the world. In fact, cinema has been global since its inception (both in terms of its production and circulation), and the moving image has functioned historically as a tool for producing knowledge about distant cultures. In this way, it has often aided regimes of oppression, but has also functioned as a strategy of resistance to those regimes. Drawing on theories of postcolonialism, diaspora, nationalism, and transnationalism, we will carry out close analysis of non-Western films, while also developing critical and theoretical frameworks necessary for understanding their historical, cultural, and geopolitical contexts. Our intention is to investigate whether there is something like a peripheral aesthetic, a set of properties that seem to recur in non-Western settings because they capture the experience of dependency, uneven development, and decolonization. This course also aims to help you learn communication strategies that will prepare you to succeed academically at Georgia Tech and professionally in the workplace. Accordingly, we will complete projects that enhance your written, oral, visual, electronic, and nonverbal (WOVEN) communication skills while honing our ability to think and talk critically about the impacts of globalization, decolonization, and transnationalism. Instructor: Hyeryung Hwang, PhD.

Course description added 8/22/17

Available sections

ENGL	1101	G	12:20pm-1:10pm	MWF	Stephen C. Hall 106
ENGL	1101	L6	1:55pm-2:45pm	MWF	Skiles 308
ENGL	1101	E2	3:00pm-3:50pm	MWF	Skiles 308

ENGL 1101: The Archive and the Feed. Permafrost flooding into the Global Seed Vault, the President of the United States and ISIS both on Twitter, a one million square foot data center adjacent to Georgia Tech’s campus, your family photo albums, a census of squirrels in Inman Park: What these things have in common is that they are all related to archives and feeds, two of the primary modalities through which information and meaning are identified, stored, and circulated.

Whether digital or material, ephemeral or architectural, archives and feeds organize our relationship to the world on a daily basis. As the examples above illustrate, these relationships are sometimes casual, local, and deeply personal; other times, they are invisible, global, and even disastrous. What *are* archives and feeds, though? How can understanding these modalities help us to investigate contemporary culture and, in turn, ourselves as students, community members, and citizens? This writing and communication course will approach questions such as these and consider archives and feeds as they appear in contemporary American nonfiction, literature, film, television, popular music, and digital culture. We will actively participate in and contribute to this discourse in the effort of developing effective strategies of WOVEN (written, oral, visual, electronic, and nonverbal) communication, interrogating the concepts of archives and feeds to create our own versions while simultaneously locating ourselves as participants in much larger systems of organization. Instructor: Nicholas Sturm, PhD.

Course description added 8/22/17

Available sections

ENGL	1101	G3	12:20pm-1:10pm	MWF	Skiles 302
ENGL	1101	J2	10:10am-11:00am	MWF	Stephen C. Hall 103
ENGL	1101	L7	1:55pm-2:45pm	MWF	Stephen C. Hall 106

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 hashtags to fan projects and from music 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 responses, the creation of fan media, 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, placing ourselves into conversation with source material while mediating our interactions through WOVEN modes of communication. The course will employ both lecture and workshop teaching approaches. Instructor: Chelsea Murdock, PhD.

Course description added 8/22/17

Available sections

ENGL	1101	D6	1:30pm-2:45pm	TR	Clough Undergraduate Commons 123
ENGL	1101	N2	12:00pm-1:15pm	TR	Stephen C. Hall 103

ENGL 1101: Hobby Histories. Have you ever said or heard it said of someone "s/he really needs a hobby"? The criticism usually points out one of two quite different flaws: either the person in question has too much undirected free time (the "couch potato") or they channel their energies too forcefully in inappropriate ways (the nosy neighbor or the controlling workaholic on your project). How did hobbies come to signify so much about a person? This section of English 1101 will explore the history of hobbies and what it can tell us about changing ideas regarding happiness and identity. We will read Shakespeare's Twelfth Night and Castiglione's Book of the Courtier alongside Puritan polemics and modern-day texts on hobbies and hobby communities. Students will complete a series of multimodal assignments using the WOVEN (Written, Oral, Visual, Electronic, and Non-Verbal) framework. These assignments include a polemical PechaKucha presentation, a 1-2 minute hobby project pitch, a midterm essay (or video essay), a group hobby resource project, an individual web project, and a final portfolio. Instructor: Dorothea Coblenz, PhD.

Course description added 8/22/17

Available sections

ENGL	1101	A1	9:05am-9:55am	MWF	Clough Undergraduate Commons 325
ENGL	1101	B2	11:15am-12:05pm	MWF	Clough Undergraduate Commons 123
ENGL	1101	C	8:00am-8:50am	MWF	Clough Undergraduate Commons 123

ENGL 1101: Biomedical Innovations and the Question of Ethics; or, We can, but should we?. Innovations in biomedicine seem to appear almost daily on the evening news, on radio broadcasts, across our newsfeeds, and in fictional narratives. From gene therapy to designer babies, therapeutic uses of blood doping to scandals in cycling, the effects of scientific advancement and their engagements with existence as we know it permeate facets of our lives, some of which we might not even realize. What drives these developments and what are the underlying ethical implications of pushing the boundaries of the human? Utilizing texts that question, challenge, and document changes in biomedicine and the ethical considerations of such innovation since the 1950s, students will hone their skills in rhetorical practices across multiple modes of communication. These will include written essays, visual essay design, journals or blogs, presentations with visual components, and a group research project on a platform of students' own choice. Instructor: Courtney Hoffman, PhD.

Course description added 8/22/17

Available sections

ENGL	1101	J4	10:10am-11:00am	MWF	Clough Undergraduate Commons 131
ENGL	1101	G1	12:20pm-1:10pm	MWF	Clough Undergraduate Commons 123
ENGL	1101	L	1:55pm-2:45pm	MWF	Clough Undergraduate Commons 123

ENGL 1101: Digital Authorship. In the digital age, everyone is a writer: we tweet, email, post messages, pictures, and videos to Facebook, Instagram, Snapchat, and other social media sites, we create webpages or blogs or Tumblrs, and we respond to media via comments and like buttons. How does this writing help form communities and how are these communities often in tension with one another? What rhetorical moves do authors make on the Internet to capture audience attention? What are some effective ways for you to break media bubbles and reach broad audiences? In answering these questions, you will learn to to be a critical consumer and powerful communicator in the digital world, while also exploring how, for better or for worse, the Internet calls into question notions of authority.

Designed as a hybrid course combining face-to-face sessions with online interactions, this course asks you to analyze digital texts, engage with theories of digital authorship, and become a digital author yourself. Assignments in the course build on one another. The postings and subsequent conversations you have with your peers on course blogs will help you develop a research topic that you will pursue through the main assignment sequence composed of 1) a case study of a moment of tension between two digital communities, 2) a research project about an issue important to one of those communities, and 3) a website with accompanying social media campaign on a selected topic. The last of these will be completed as a group project, where you will collaborate using digital tools. Along the way, you will write, revise, and reflect, developing a portfolio for each assignment. Instructor: Leah Misemer, PhD.

Course description added 8/22/17

Available sections

ENGL	1101	A4	9:05am-9:55am	MWF	Clough Undergraduate Commons 131
ENGL	1101	B3	11:15am-12:05pm	MWF	Clough Undergraduate Commons 127

ENGL 1101: Making the List: Banned Books, Best Sellers, and Best Of. What makes a book a success? In this writing course, we will examine three measures of book quality: literary prizes, bestseller lists, and the banned book list. Students will examine the ways in which these three very different kinds of lists can affect the reputation, financial fortunes, general reception, longevity and categorization of a wide variety of texts as well as reflect the values of an organization, a community of readers, and particular political and social agendas. As a class, we will examine how literary circles, publishers, educators, booksellers, and consumers negotiate the complex rhetorics surrounding legitimacy, exclusivity, preeminence, objectivity, and cultural capital. We will examine these lists as cultural forces as well as the multimodal objects they inhabit: as lists published both on paper and on the internet, as visual displays in bookstores to increase sales, as book cover medals, as topics of discussion, as promotional descriptors, and even professional credentials. Students will engage with textual analysis, statistical/data analysis, visual analysis and scholarly research as they work to construct arguments about how these lists shape the literary landscape of today and tomorrow. The course will include projects that enhance written, oral, visual, electronic and nonverbal (WOVEN) communication skills while honing students' ability to think and talk critically about literature, culture, and consumer habits within a wide variety of reading communities and other audiences. In-depth analysis of topics such as the history and mechanisms of the New York Times bestseller list, the history and controversy surrounding the Newbery/Caldecott children's literature awards, and the creation and celebration of the American Library Association's Banned Books Week (Sept 24-30, 2017) will help students better understand the forces at work behind these public evaluations of literature. In response, students will create public-facing artifacts that reflect this learning and engagement..
 Instructor: Rebekah Fitzsimmons, PhD.

Course description added 8/22/17

Available sections

ENGL	1101	D7	1:30pm-2:45pm	TR	Skiles 311
ENGL	1101	H	3:00pm-4:15pm	TR	Skiles 171
ENGL	1101	I2	4:30pm-5:45pm	TR	Skiles 311

Fall 2017 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: The Multimodal Language of Punk Rock. Rock critic Lester Bangs, writing about the Clash for *NME* in December 1977, argued that, “At its best, new wave/punk represents an age-old Utopian dream: that if you give people the license to be as outrageous as they want in absolutely any fashion they can dream up, they’ll be creative about it, and do something good besides.” While punk has not been without its bitter offspring (skinheads, Avril Lavigne’s “Sk8er Boi”), its adherents have been at the vanguard of experimentation in music, literature, art, film, and fashion since the working class formation emerged, simultaneously, in London and New York in the 1970s. And though accusations of nihilism are not unwarranted, politics has been at the core of the movement since its beginnings—often divisively so. Both product of and reaction to late capitalism, punk came of age as the Cold War came to a close, providing a venue for ecstasy and rage in defiance of the new world order. As such, its chords resound familiarly in today’s unprecedented political climate.

This writing and communication course will consider the multimodal language of punk rock. We will read and write about the work of punk’s foremost scholars (Bangs, Greil Marcus, Legs McNeil), memoirists (Patti Smith, Richard Hell), novelists (Kathy Acker, William Gibson, William T. Vollmann), and predecessors (Baudelaire, Rimbaud, Poe, Burroughs). We will watch and discuss films of and about the era, study zines, listen to a lot of records—from the New York Dolls to Pussy Riot—and go to a punk show. 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 section

ENGL	1102	HP1	8:00am-9:15am	TR	Clough Undergraduate Commons 125
ENGL	1102	D3	1:30pm-2:45pm	TR	Skiles 171
ENGL	1102	F1	9:30am-10:45am	TR	Skiles 154

ENGL 1102: Professional Writers, Professional Writing. In this course, we will read fiction by writers who worked in other professional settings while also producing fiction. We will consider the ways in which professional and technical communication might be informed by humanistic inquiry and, conversely, how fiction and literature might be informed by forms of communication that are not always seen as “creative.” Authors under consideration are a host of writers who (sometimes briefly, sometimes for quite some time) maintained careers outside of the creative writing world, such as Ralph Ellison, Kurt Vonnegut, Thomas Pynchon, Octavia Butler, Agatha Christie, Abraham Verghese, Haruki Murakami, and Toni Morrison. Instructor: Matthew Dischinger, PhD.

Available sections

ENGL	1102	Q	3:00pm-4:15pm	MW	Skiles 354
ENGL	1102	S	4:30pm-5:45pm	MW	Skiles 311
ENGL	1102	V	6:00pm-7:15pm	MW	Skiles 311

ENGL 1102: Black Rhetorics of Resistance. African American literature is steeped in a tradition of resistance. Through a variety of genres, from slave narratives to pop albums, black artists in the U.S. have spent the past four hundred years articulating their resistance to systemic racist oppression. Our course will use this tradition as a lens for examining, and practicing, rhetorical strategies and modes that are at the core of Georgia Tech's Writing and Communication Program. In the process, we will explore essential themes of African American literature, including: the violence vs. nonviolence debate; the prison industrial complex; intersectionality; public protest; individualism vs. community; family; and love. These themes may awake passionate feelings in you, as we engage with difficult texts and distressing realities. Rather than dismiss Emotion as the weaker sibling of Reason, we will treat our emotional reactions to these texts as a sign of rhetoric at work, and as an invitation to hone critical thinking. By immersing ourselves in African American rhetorics of resistance, we will develop the skills to produce our own multi-modal communication projects. Instructor: Bethany Jacobs, PhD.

Available sections

ENGL	1102	B5	11:15am-12:05pm	MWF	Stephen C. Hall 103
ENGL	1102	J2	10:10am-11:00am	MWF	Skiles 308
ENGL	1102	L	1:55pm-2:45pm	MWF	Stephen C. Hall 103

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 to adapt to new audiences and media formats. As you hone research and *WOVEN* communication skills, you, too, will remix genre (and gothic) conventions by leading presentations, annotating a text with hyperlinks, designing infographics, and creating a movie trailer for one of our historic texts. Instructor: Katie Homar, PhD.

Course description updated 8/22/17

Available sections

ENGL	1102	B1	11:15am-12:05pm	MWF	Skiles 156
ENGL	1102	J1	10:10am-11:00am	MWF	Skiles 317
ENGL	1102	L4	1:55pm-2:45pm	MWF	Skiles 371

ENGL 1102: The Singularity. “What, then, is the Singularity? It’s a future period during which the pace of technological change will be so rapid, its impact so deep, that human life will be irreversibly transformed.” – Ray Kurzweil, 2006

In our sections of ENGL 1102, we will consider the implications of the technological singularity, a hypothetical future when accelerating changes in artificial intelligence, nanotechnology, and biotechnology will alter the very fabric of our world. According to writers such as Ray Kurzweil, Vernor Vinge, Sue Lange, and Greg Bear, such an event offers two potential routes for humankind: succumbing to higher forms of intelligence or evolving into cyborg or posthuman forms. We will explore the dystopian and utopian possibilities of the singularity through futurist scholarship, science fiction, and multimodal (or WOVEN) projects.

Prospective projects for this course include a cyborg analysis of science fiction texts, an in-depth research project exploring contemporary technological developments that might usher in the singularity, and the creation of a speculative vision of our posthuman future. Instructor: Andrea Krafft, PhD.

Available sections updated 8/22/17

Available sections

ENGL	1102	HP5	11:15am-12:05pm	MWF	Skiles 371
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ENGL 1102: The History of Animation. This class focuses on the history of animation, broadly conceived. Our elastic approach to this art form will consider not only hand-drawn, cel, and digital animation, but sequential art, animated objects, and special effects. In weekly screenings, we will trace the arc of animation from the earliest years of cinema to the very present, pausing along the way for thematic considerations such as adaptation, modernity, music, postmodernism, reproduction, science, and other phenomena. Our focus will, by and large, be on American, French, and Japanese animation, and we will treat the canon, from Disney to Pixar and McCay to Miyazaki, as well as alternative tributaries of animation history, from Cohl to Švankmajer. Implicit in the course topic is the idea that the history of animation is well suited for archival research, and a compelling subject with which to exercise and improve your written, oral, visual, electronic, and nonverbal (WOVEN) communication skills. Assignments will be multimodal, and include curatorial presentations, field trip reports, archival scavenger hunts, and an essay. Instructor: Patrick Ellis, PhD.

Course description added 8/22/17

Available sections

ENGL	1102	G	12:20pm-1:10pm	MWF	Stephen C. Hall 103
ENGL	1102	B2	11:15am-12:05pm	MWF	Skiles 168
ENGL	1102	J4	10:10am-11:00am	MWF	Stephen C. Hall 106

ENGL 1102: Games and Game-Making. We live in a golden age of game-making. With bebies of free video game design software, visual and audio assets, and physical game-making tools like laser and 3D printers, anyone can make games. Designers create games for all kinds of reasons, from provoking emotional reactions, to exploring concepts or ideas, to building relationships between players. This course considers game design and play as a kind of writing and writing as a kind of game design. By planning, fabricating, testing, and marketing games over the course of the semester, students will experiment with creating experiences for their audiences. Students will perform market research, make prototypes, engage in thorough user testing, produce thorough documentation, and gradually refine their polished, playable games. Our game design work will be grounded in classical rhetorical principles, as outlined in graphic novel format, by *Understanding Rhetoric*. Instructor: Joshua King, PhD.

Available sections

ENGL	1102	HP4	1:55pm-2:45pm	MWF	Skiles 370
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ENGL 1102: Post-Colonial Hauntings. In this section of English 1102, we will engage with the theme of hauntings in post-colonial contexts. Films and writing from various cultural contexts (in Great Britain, Australia, America, and the Caribbean) will lead us to explore questions such as: How have representations of cultural “outsiders” changed throughout time? How have the literatures and artwork of colonized peoples 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 the novel *Dracula* as a starting point for our study, we will question popular understandings of how the “outsider” invades the colonial center, and from there we will move into deciphering how other “haunting” presences—such as ghosts, zombies, and vampires—in twentieth and twenty-first century fiction, poetry, and films operate within the context of empire.

We will also discover that communication in these texts and contexts is rhetorical and multimodal, as people communicate in multiple ways. Building on the strategies developed in 1101, we will hone our communication abilities through practice of the WOVEN (Written, Oral, Visual, Electronic, and Nonverbal) principles, while developing and exercising strategies as researchers. The projects for this course will activate all modes in WOVEN, resulting in a diverse portfolio that might include, but will not be limited to, forum responses, PowerPoint presentations, and movie trailers. By constantly looking at the “bigger picture” of colonialism, global exchange, and communities, we will situate our own WOVEN arguments in the greater conversations that have been going on for centuries. Instructor: Amy King, PhD.

Available sections

ENGL	1102	D	1:30pm-2:45pm	TR	Skiles 254
ENGL	1102	F4	9:30am-10:45am	TR	Skiles 168
ENGL	1102	K	8:00am-9:15am	TR	Skiles 354

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 US 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. Texts will explore the theme of US slavery in experimental, abstract, or otherwise creative ways, and will include artwork by Kara Walker, graphic novels by Kyle Baker, poetry by M. NourbeSe Philip, and films by Spike Lee. Assignments will contribute to a digital project documenting 21st-century creative portrayals of slavery's afterlives. 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	HP2	9:30am-10:45am	TR	Skiles 314
ENGL	1102	D1	1:30pm-2:45pm	TR	Skiles 169
ENGL	1102	N	12:00pm-1:15pm	TR	Skiles 368

ENGL 1102: Technocritters. "[I]t seems reasonable...that nature should produce its own automata, much more splendid than artificial ones. These natural automata are the animals." -René Descartes, 1649

"What a pity and what a poverty of spirit, to assert that beasts are machines deprived of knowledge and sentiment, which affect all their operations in the same manner, which learn nothing, never improve..." - Voltaire, 1824

How does technology impact how humans interact with, represent, and understand nonhuman animals? How do animals and our relationships with them affect the design and purposes of technology? This course will engage these and related questions by exploring fictional and nonfictional texts that depict the relationship between animals and technology in contemporary culture. With the theme of "technocritters" as a thematic guide to our literary and rhetorical analyses, we 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 will train you 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, exercises, and presentations, as well as the use of a variety of digital tools. Instructor: Christina Colvin, PhD.

Available section

ENGL	1102	B	11:15am-12:05pm	MWF	Skiles 154
ENGL	1102	G5	12:20pm-1:10pm	MWF	Skiles 156
ENGL	1102	L3	1:55pm-2:45pm	MWF	Skiles 368

ENGL 1102: Global Modernisms in a Digital Age. The modernist movement of the early 20th century is often characterized by its break from the Victorian traditions of the 19th century, including artistic conventions in form, style, and content. James Joyce and Virginia Woolf, for instance, captured the individual's stream of conscious thought. Instead of the conventional hero, Mulk Raj Anand depicted the most despised of figures in Indian society. Against ordinary proprieties, Marcel Duchamp exhibited a urinal as a work of art. And Filippo Tommaso Marinetti sought inspiration, not from beauty and order, but from chaos and machines. With these radical changes in art, modernism is often described more as an idea, a philosophy, an aesthetic style, rather than a movement linked to a particular geographical time and place. This course will negotiate these ideas by asking: where and when did modernism occur? Indeed, as we will explore, modernism was a global movement, spanning geographical, national, and continental boundaries, and it created a shockwave that many scholars argue reverberates still in contemporary literature and art today. We will pair our study of modernism with assignments that will challenge students to creatively represent this global movement through digital tools such as infographics, maps, word clouds, and more. These electronic creations will illuminate our course materials and expand our understanding of global modernisms themselves. Instructor: Julie Weng, PhD.

Available sections

ENGL	1102	A2	9:05am-9:55am	MWF	Stephen C. Hall 103
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ENGL 1102: Postcolonial Literature and Theory. During the 20th century, European empires crumbled, and colonies in Africa, South Asia, and the Caribbean fought for and attained independence. Despite these political victories, however, the inhabitants of these regions struggled to articulate their individual, cultural, and national identities. Our course will study this “postcolonial condition” through literary and theoretical texts, focusing in particular on countries once controlled by Great Britain. We will grapple with how and to what effect, as Bill Ashcroft, Gareth Griffiths, and Helen Tiffin describe, “the empire writes back”—ways that writers took to the page to navigate the tensions of living in a place once occupied (and often ravaged) by British imperial rule. Amidst these topsy-turvy circumstances, these writers also explore local anxieties regarding such issues as religion, gender, caste, tribe, and more. By studying a range of related creative and critical texts, we will discover that postcolonial literature and theory not only enlivens our understanding of decolonization but also enables broader studies of identity, power, and difference. Instructor: Julie Weng, PhD.

Available sections

ENGL	1102	C	8:00am-8:50am	MWF	Stephen C. Hall 103
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ENGL 1102: To Be Announced. Description. Course description pending – check with instructor for more information. Instructor: John Browning, PhD.

Course description updated 8/22/17

Available sections

ENGL	1102	H	3:00pm-4:15pm	TR	Skiles 354
ENGL	1102	I	4:30pm-5:45pm	TR	Skiles 314
ENGL	1102	W	6:00 pm-7:15 pm	TR	Skiles 156

ENGL 1102: The Victorian Age, Then and Now. In this section of ENGL 1102, students build on the critical thinking and composition strategies learned in ENGL 1101 through the creation of projects that use new media and digital technologies to study Victorian and Neo-Victorian literature, visual art, and culture. We will consider ideas about textual adaptation and interpretation in the cultural discourses of nineteenth-century Britain and the British Empire. Students will examine texts both written and set during the nineteenth-century in order to identify and understand critical themes including imperialism, race, class, and gender. Addressing questions about why the period of Queen Victoria’s reign (1837-1901) has inspired so many twenty- and twenty-first-century films, novels, artworks, and video games, will enable students in this course to generate valuable insights regarding the persistence of Victoriana. In what ways do Victorian texts seem particularly modern, and even prescient? What elements of the past do Neo-Victorian texts adopt, and what do they ignore? Does Steampunk offer a productive historical critique or is it a merely an ornamental and corporatized style? How is the ideology of the nineteenth century inscribed on its imagery, and what strategies might contemporary scholars use to interpret this facet of visual culture? Why do some plots and authors from the nineteenth century remain popular and canonical, while others have passed into obscurity? 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	A3	9:05am-9:55am	MWF	Skiles 154
ENGL	1102	G3	12:20pm-1:10pm	MWF	Skiles 154
ENGL	1102	J	10:10am-11:00am	MWF	Skiles 368

ENGL 1102: Narratives of Illness. In this course, you will learn to become a more effective communicator through our sustained attention, analysis, and practice of WOVEN communication (Written, Oral, Visual, Electronic, and Nonverbal). We will not churn out five paragraph essays but will instead focus on the ways in which modes of communication are woven into our everyday encounters, academic pursuits, and professional lives. In order to better understand how to be effective communicators, we will consider rhetorical situations as we analyze text, speech, images, and nonverbal behavior. Our close analysis of rhetorical elements like audience, purpose, and context will not only allow you to be better readers but will provide you with the tools to be better writers who are able to create persuasive and compelling arguments. To that end, all students will create individual and collaborative multimodal projects including podcasts, video essays, and visual adaptations of literary texts. We will explore rhetoric or “means of persuasion” via our class topic: illness. Undoubtedly, the rhetoric of “illness” and its opposite “health” surround us from tear jerker Hollywood hits about rare diseases to innuendo-laden commercials for Cialis. In an attempt to antagonize the ways in which we talk about health we will explore what author Virginia Woolf referred to as the “daily drama of the body.” The narratives you encounter in this class will be multiple: detailed accounts of illness from crippling migraines to nagging toothaches, postpartum depression to post traumatic stress. We will address genre as we read poetry, prose, plays, and non-fiction that complicate diagnoses, while also taking account of how both medical and lay people portray illness. In order to consider the personal, political, and cultural significance of writing about illness, we will engage with works by patients and physicians. In part, we will read from these varied perspectives so as to better analyze doctor-patient relationships, the power relations involved in diagnoses, and how all of this plays out in narrative form. While much of our focus will be on patients and doctors, we will also consider where illness fits in with respect to narrative. In what way is illness an occasion for stories? How is narrative affected by sickness? How does illness change our sense of temporality or narrative coherence? And, where do we see the metaphorization of illness in the books we read and the language we use? We will return to these questions as we make our way through sick rooms—real and imagined. Instructor: Maria Almanza, PhD.

Course description added 8/22/17

Available sections

ENGL	1102	D4	1:30pm-2:45pm	TR	Stephen C. Hall 103
ENGL	1102	F2	9:30am-10:45am	TR	Skiles 156
ENGL	1102	N2	12:00pm-1:15pm	TR	Skiles 308

ENGL 1102: Politics and Poetics of the Nobel Prize in Literature. While introducing students to vital modes of communication for college, the organizational principle for the primary readings in this class comes from the Nobel Prize in Literature. We will examine readings from Nobel Laureates in Literature for the past five years, including this years' winner (to be announced in the Fall!). In addition to learning about the global politics of this prize (and other communities of large-scale, literary awards), we will be learning about different interpretations of "peace" and "literature." We will also have readings that provide 1) a context for the history of the prize and 2) methods for analyzing our readings. There will also be exploratory and multimodal work for each unit in the course—inspired by the many different modalities reflected in the most recent winners of this prize. Instructor: Darcy Mullen, PhD.

Course description added 8/22/17

Available sections

ENGL	1102	E	3:00pm-3:50pm	MWF	Skiles 170
ENGL	1102	L2	1:55pm-2:45pm	MWF	Skiles 302
ENGL	1102	S1	4:30pm-5:45pm	MW	Stephen C. Hall 103

ENGL 1102: Monsters, Miracles, Mimesis: Fantasy and Rhetoric in Medieval Literature. Are you tired of realistic stories set in modern times? Do you like your fiction to feature monsters and morals? Are you a fan of any of the following: Lord of the Rings, Game of Thrones, Harry Potter, superhero movies, Skyrim, Disney, Adventure Time? If so, this is the ENGL 1102 section for you. In this class, you will hone communication skills across the WOVEN mediums through activities and artifacts designed to improve rhetorical and stylistic skills as well as provide a firm foundation in humanities-based research. By the end of ENGL 1102, students will have experience adhering to the standards of academic English, maintaining an active blog, utilizing library and related archival technologies, and working as active members of large group projects. We will read a variety of medieval texts—from epics to riddles to recipes—alongside clips from contemporary movies and TV shows; video games, cartoons, graphic novels, and music are all fair game, ripe ground for medievalisms. Major assignments will include designing a game, producing a digital manuscript edition of a text, and creating an audio-drama. Course readings, themes, and projects will center on the ways medieval literature and contemporary medievalisms use fantasy elements and how these elements contribute to the underlying intentions of narratives. Are monsters always symbols of social angst over real-world issues? Why are there dragons on maps? Did medieval humans believe in miracles? Our readings and research will help provide answers for these and other questions. However, we will also interrogate contemporary pop culture's obsession with all-things-medieval. From video games to the big screen, representations of the medieval have never been more popular, or lucrative. And when we do portray something even vaguely medieval, there needs to be magic alongside. Despite—or because of?—our endless straining towards technological advancement, something about this period of history pulls us back. Instructor: Andrew Eichel, PhD.

Course description added 8/22/17

Available sections

ENGL	1102	G1	12:20pm-1:10pm	MWF		Clough Undergrad
ENGL	1102	L1	1:55pm-2:45pm	MWF		Skiles 317

ENGL 1102: To Be Announced. Description. Course description pending – check with instructor for more information. Instructor: Bradley Rittenhouse, PhD.

Course description added 8/22/17

Available sections

ENGL	1102	I2	4:30pm-5:45pm	TR	Skiles 354
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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: Technical Communication. Technical Communication involves effectively engaging with information using strategies and practices that allow successful communication with a variety of stakeholders. By taking this class, you will learn rhetorical and genre strategies, develop competencies in analysis, citation, and design, and will engage in reflection. You will also be extending problem-solving skills by working on a range of assignments designed to expose you to standard workplace genres. You will also develop multimodal artifacts that use evidence and demonstrate an awareness of audience, argument, language, persuasion, and design principles.

More specifically, this particular Technical Communication course is organized around water systems. As researchers at the US Geological Survey note, water is “important and basic to life.” This course is looking to not only raise awareness among students to the fact that many scientists, researchers, engineers, educators, and community members (including right here at Georgia Tech as part of the Serve-Learn-Sustain initiative and in the greater Atlanta metropole) are working to develop ways to grapple with a potential shortage of clean drinking water, but is also designed to get you actively engaged in this research yourself. You will be working on a variety of technical communications (including but not limited to infographics, survey design, memos, user testing, and presentations) that will help you think more about the ways that you can aid in this ongoing effort. Instructor: Rebekah Greene, PhD.

Available sections

LMC	3403	A	9:05am-9:55am	MWF	Skiles 308
LMC	3403	B	11:15am-12:05pm	MWF	Skiles 308
LMC	3403	G	12:20pm-1:10pm	MWF	Skiles 308

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. Since effective business communication takes place on a variety of levels, this course will stress the importance of WOVEN communication. Further, the course will be divided into “modules” which allow for both individual and group development. For the first module, students will work on individual assignments that stress the principles of individual communication (both verbal and nonverbal) and document design within the workplace. For the second module, students will work individually to respond to a client’s concerns via document creation and an oral presentation. For the third module, students will be broken into small groups based on their skill sets and interests and will work on a set of assignments that stress group communication and teamwork. These small groups will function much like departments or clusters, and each student will function as an integral part of their group as it strives to address client issues and concerns in a variety of ways. 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 302

LMC 3403: Business Communication: Design, Culture, and Theory. While in the past, business or professional writing courses often focused on teaching rules, genres, and the do(s) and don’t(s) for creating documents, our approach will be more creative and interdisciplinary. Instead of learning forms and rules, we will focus on the convergence of business communication with cultural criticism, rhetorical theory, and design. Our goal will be to analyze real-world written, oral, visual, electronic, and non-verbal (WOVEN) forms of communication so that we may become designers who create audience/user centered artifacts that are rhetorically sound and engaging.

Our course will be divided into four units. The first unit turns to paleography and early modern manuscript culture in order to help us understand the evolution of letter writing. Our second and third unit focuses on cultural criticism by investigating the aesthetics of "cool". Turning to food studies and disability studies, our final unit investigates communication as an avenue for advocacy and social justice. Major assignments include: proposals, deep maps, websites, video ethnographies, and trend spotting or forecast reports. Alongside of The Business Writer’s Handbook, we will read Chief Cultural Officer, Culturematic, and Qualitative Consumer and Marketing Research. Instructor: Joseph Aldinger, PhD.

Course description added 8/22/17

Available sections

LMC	3403	BA1	3:00pm-4:15pm	MW	Skiles 302
LMC	3403	BA2	4:30pm-5:45pm	MW	Skiles 302
LMC	3403	BA3	6:00pm-7:30pm	MW	Skiles 302

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, interact 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	M	Cherry Emerson 320
LMC	3431	JIB	11:15am-12:20pm	M	Architecture (East) 207
LMC	3431	JIC	12:20pm-1:10pm	M	Instr Center 111
LMC	3431	JID	1:55pm-2:45pm	M	Cherry Emerson 320
LMC	3431	JIE	3:00pm-4:15pm	M	Cherry Emerson 320
LMC	3431	JIF	4:30pm-5:45pm	M	Klaus 1443

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	Coll of Computing 101
LMC	3432	JDB	11:15am-12:05pm	WF	Coll of Computing 101
LMC	3432	JDC	12:20pm-1:10pm	WF	Coll of Computing 101
LMC	3432	JDD	3:00pm-4:15pm	W	Coll of Computing 101
LMC	3432	JDE	4:30pm-5:45pm	W	Coll of Computing 101
LMC	3432	JDF	1:55pm-2:45pm	WF	College of Business 102

Fall 2017 Course Descriptions – LMC 4701/4702

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 4701/4702: U.S. Research Proposal Writing/U.S. Research Thesis Writing. LMC 4701 is intended to guide undergraduate students from all disciplines through the preliminary (proposal writing) stages of writing their undergraduate theses. Topics include planning, research, and documentation, prose style and editing, document design, ethics, abstracts, and oral (poster) presentations.

LMC 4702 guides undergraduate students from all disciplines through the stages of writing their undergraduate theses. Topics include research and documentation, journal submissions, prose style and editing, document design, ethics, and oral (powerpoint) presentations. Instructor: Tobias Wilson-Batesy, PhD.

Available sections

LMC	4701	A	3:00pm-3:50pm	W	Skiles 370
LMC	4701	B	9:30am-10:20am	T	D. M. Smith 104
LMC	4701	C	10:10am-11:00am	F	Skiles 314
LMC	4702	A	4:30pm-5:20pm	W	Skiles 317
LMC	4702	B	9:30am-10:20am	R	D. M. Smith 104
LMC	4702	C	11:15am-12:05pm	F	Skiles 314