

## Spring 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—Fascism and Comparative Genocide.** “Those who do not remember history are doomed to repeat it” is the clichéd quote that gets trotted out after we humans seem to make the same terrible mistakes over and over again. Still, how much do we know about fascism? Rhetoric commonly circulated calling President Obama both a fascist and a socialist—two diametrically opposed political philosophies. Perhaps we aren’t remembering history at all, but instead a fantasy of conflated ideologies. Our ENGL 1101 course will interrogate the tenets of fascism, the rise of dictatorships, and the most devastating results seen in the form of genocides in the 20th/21st century. We will read texts that touch on political science, ethics, critical race theory, legal scholarship, and memoirs. 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 some of the worst moments in human history. This course will include violent stories and imagery, although I will be careful to respect student boundaries, the material will inevitably be upsetting at times. Instructor: Rachel Dean-Ruzicka

### Available sections

ENGL	1101	G	12:00-12:55pm	MWF	Swann 106
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## Spring 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 New Yorker Magazine.** For over ninety years, The New Yorker magazine has been one of the most steadfast documentarians of the city after which it is named, representing New York to the world and to itself. In the course of doing so, it has published some of the best American and international writing in nearly every genre: journalism (from Janet Malcolm to John McPhee), fiction (Vladimir Nabokov to Roberto Bolaño), poetry (John Ashbery, Elizabeth Bishop), criticism (Pauline Kael, Renata Adler, and James Baldwin), satire (Woody Allen and David Sedaris), and comics (Robert Crumb, Daniel Clowes). The magazine has covered some of the most significant events in modern history (Hannah Arendt’s reportage on the Eichmann Trial in Jerusalem, for instance) and played host to aesthetic shifts in all of its genres—even embracing new digital genres such as podcasts in recent years. At the same time, for nearly a century, it has developed and maintained a signature style.

In this writing and communication course, we will study The New Yorker’s digital archive, approaching the magazine as a multimodal text. We will conduct a series of case studies in genre, critically reading journalism and essays; nonfiction and memoir; fiction and poetry; criticism of art, film, literature, theatre, television, dance, music, politics, and even food; satire and cartoons published from 1925 to the present. Along the way, students will develop proficiency in several of these genres, writing their own

submissions. We will attend a Poetry@Tech reading featuring two poets whom The New Yorker has published (Vijay Seshadri and Thomas Lux), and hear from other writers who have gotten their byline into the magazine. 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	A2	9:05-9:55 am	MWF	Skiles 317
ENGL	1102	B7	11:00-11:55am	MWF	Skiles 317
ENGL	1102	C	8:00-8:55am	MWF	Skiles 317

**ENGL 1102: Documenting Difference: Species, Race, and Gender in Nonfiction Film.** This section of ENGL 1102 develops multimodal communication skills through the critical and creative analysis of a heterogeneous collection of documentary and not-quite documentary films: popular nature and wildlife films, ethnographic films, historical documentaries, essay films, mockumentaries or pseudo-documentaries, and interactive documentaries or i-Docs. Documentary film is commonly understood as a mode that, on one hand, educates audiences about important historical events and, on the other, makes arguments about current events and issues. As our selective tour of the preceding documentary traditions will show, documentaries serve these two functions and so many more. Our viewings, readings, discussions, and multimodal communication projects will focus on the ways in which they represent—and, indeed, produce—differences between humans and between humans and nonhumans. How do these films' attention to issues of identify and difference—specifically in the forms of species, race, and gender—inform their larger projects of educating and convincing audiences? Are there connections between the ways in which differences among species, races, and genders are documented? Adopting a comparative lens, we will explore these questions through weekly viewings and short writing assignments, as well as three larger multimodal projects: a recorded presentation, a digitally annotated analytical essay, and a videographic essay. Instructor: Sarah O'Brien, PhD.

#### Available sections

ENGL	1102	H4	3:05 pm - 4:25 pm	TR	Skiles 314
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**ENGL 1102:** This course will examine hybrids and the notion of hybridity, and it will do so through the study of literary and other cultural works that are either hybrid in form themselves (mixtures or blurrings of traditionally separated forms like fiction and nonfiction, or prose and poetry) or deal with hybrid subject matter (human-machine or human-animal combinations, for example). Major texts we will study may include, but are not limited to, Arthur Rimbaud's *Illuminations*, H.G. Wells's *The Island of Doctor Moreau*, Jean Toomer's *Cane*, James Baldwin's *The Devil Finds Work*, Margaret Atwood's *Oryx and Crake*, Claudia Rankine's *Citizen*, and the films *Blade Runner* and *Ex Machina*. Our assignments will include critical examinations of the works studied as well as the creation of hybrid "texts" that blur, blend, and mash-up genres in different modes and modalities. Instructor: Jeff Fallis.

#### Available section

ENGL	1102	D2	1:35pm-2:55pm	TR	Stephen C Hall 106
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**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 naratological 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, 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. Instructor: John Browning, PhD.

**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.

#### Available sections

ENGL	1102	N5	12:05pm-1:25pm	TR	Skiles 156
ENGL	1102	D6	1:35pm-2:55pm	TR	Skiles 156
ENGL	1102	H5	3:05pm-4:25pm	TR	Skiles 156

**ENGL 1102.** It is easy to imagine "American literature" as a bundle of books that have always filled library shelves. Much of our most powerful and influential writing, however, first appeared in periodicals, in monthly or quarterly magazines where readers encountered not only the newest fiction and poetry, but also social commentary, political debate, artistic reviews, and commercial advertisements. Our class will examine how the development of a modern American literature—from roughly 1865 to 1945—was continually shaped by this periodical culture and its ongoing rhetorical exchange of authors, editors, and readers. To do so, this course will introduce students to research methods and archives in the digital humanities, working with electronic editions of publications that have only recently been made available. We will read the rise of regionalism and realism in the Atlantic Monthly through Cornell's "Making of America"; use the Modernist Journals Project to examine how Margaret Anderson's Little Review and W.E.B. DuBois' Crisis helped spread a modernism promoting social consciousness as well as experimental art; and explore Cold War America by using the Science Fiction Collections at Georgia Tech to create our own digital archive of midcentury sci-fi magazines. Instructor: Ian Afflerbach, PhD.

#### Available sections

ENGL	1102	B1	11:05am-11:55am	MWF	Skiles 170
ENGL	1102	J4	10:05am-10:55am	MWF	Skiles 170
ENGL	1102	L4	2:05pm-2:55pm	MWF	Clough Undergraduate Commons 131

**ENGL 1102: Agent of the Multiverse: Science Fiction in Composition.** This course is themed on pluralities in the science fiction genre. Students should be willing to read, play games, watch films, and complete critical WOVEN assignments in response to texts in the genre. Assignments will include: a standard written essay (4 pages); a weblog; a retro-computing assignment in the RetroTech Archives; the construction of printed fanzines using materials from the Science Fiction Archives (GT library). Texts will include: *The Warren* (Brian Evenson); *Do Androids Dream of Electric Sheep* (Philip K. Dick); *Lazarus* (Greg Rucka); *X minus One* (old timey radio drama); *The Dig* (retro adventure game); *Blade Runner* (Ridley Scott); others TBA. Instructor: Joshua Hussey, PhD.

#### Available sections

ENGL	1102	A3	9:05am-9:55am	MWF	Clough Undergraduate Commons 125
ENGL	1102	HP2	11:05am-11:55am	MWF	Clough Undergraduate Commons 125
ENGL	1102	J3	10:05am-10:55am	MWF	Clough Undergraduate Commons 125

**ENGL 1102.** In the past fifteen years, fans of such narratives as *Game of Thrones*, *Lord of the Rings*, and *Harry Potter* have seen their beloved stories brought to life in films and television series. This generic transition allows us to marvel all over again at the imaginative breadth of writers, actors and showmakers as they create worlds out of already rich source material. Whether we think about it or not, this “world-building” in narrative is one of the number one things that keeps bringing us back to books, television screens, and movie theaters. But even those of us who can see *Games of Thrones* as an epic example of world-building might not think the same of a local commercial, rap album, or short story. Yet all narratives engage in this process, not only of representing the worlds we know, but revealing, through those representations, what we want the world to be. The speculative genre is one of the richest places for considering what world-building means, and in this course, we will approach a vast array of texts from that perspective. We will use the concept of world-building to address significant issues surrounding race, gender, sexuality, physical ability, and socioeconomic status. All while traveling to worlds near and far.

As we read short stories, novels, and essays, listen to music, watch films, and consider digital sources created by multiethnic speculative writers, we will hone our communication and critical thinking through Georgia Tech’s WOVEN method (written, oral, visual, electronic, nonverbal). This multimodal approach will help us consider the ways different texts communicate their ideas and teach us to communicate our own views. In this course, you will improve your ability to think, read, and communicate critically. You will engage in vigorous discussion to fuel the questions and revelations that produce our work. You will learn to situate our course texts within a broader historical, social and cultural context. Your work will include formal writing, creative projects, and class presentations. Instructor: Bethany Jacobs, PhD.

#### Available sections

ENGL	1102	B2	11:05am-11:55am	MWF	Clough Undergraduate Commons 123
ENGL	1102	G5	12:05pm-12:55pm	MWF	Stephen C Hall 103
ENGL	1102	L	2:05pm-2:55pm	MWF	Stephen C Hall 103

**ENGL 1102.** From comics to graphic novels to visual narratives, this ENGL 1102 course will use these textual forms as the primary texts to discuss multimodality, a central concept to Georgia Tech's Writing & Communication Program and our courses' emphases on WOVEN communication. Students will learn about these forms of composition and key terms in the field—such as gutter, panel, splash, and spread—through the of significant texts in comics and comics studies. Our special focus in this class will be memoir comics.

This course will investigate the various ways that artists-writers-creators use creative nonfiction, particularly the memoir, and the form of comics to craft their own life story. As we move from the creative to the critical and the in-between, students will study various creators who use the form of comics to engage readers, and in so doing, we will pay particular attention to identity politics and intersectionality—particularly the cross-currents between race, gender, sexual orientation, nationality, ability, and class.

Students will learn how to craft arguments, expand research strategies and experience, and respond to course topics using multimodal communication. Our classroom will be a living laboratory—a critical and creative space—that puts into practice the very principles we study. Readings will include Scott McCloud's *Understanding Comics*, Alison Bechdel's *Fun Home*, John Lewis's *March*, David Small's *Stitches*. Projects will include a daily observation journal, a Pecha-Kucha presentation, tracing/annotation project, research essay, and multimodal comic reflection. Instructor: Michael Griffin, PhD.

#### Available sections

ENGL	1102	K2	9:35am-10:55am	TR	Stephen C Hall 103
ENGL	1102	F2	12:05pm-1:25pm	TR	Clough Undergraduate Commons 131
ENGL	1102	HP	8:05am-9:25am	TR	Clough Undergraduate Commons 123

**ENGL 1102: Narrative and Empathy in Fictional Forms.** The world we live in often requires us to understand others who are very different from ourselves; in many cases, our lives (and future) depends upon it. Scholars in cognitive science, psychology, and neuroscience have recently argued that reading literary fiction can improve our empathetic understanding of other people. Literary fiction can arguably be a bridge between ourselves and the minds, intentions, and thoughts of others.

This 1102 course will focus on the ways literary fiction engages our empathetic understanding of the world and others. “Narrative and Empathy in Ficitonal Form(s)” will in many ways act as a companion piece to my 1101 course, “The Power of Truthiness’ Thinking and Writing Empirically in a Post-Fact World”. While my 1101 course pointed out the metacognitive difficulties with understanding the minds of others, my 1102 course uses narratives of different types (short stories, novels, poetry, and films) to demonstrate the ways that narrative can link us to the experiences of other minds.

Class discussion will focus on how each type of narrative engages us differently with the minds, intentions, and thoughts of others. Daily course content will be a mixture of evaluation of narrative forms, application of empathetic understanding to real world dilemmas, and questioning the idea of empathy as a governing emotive force for our ethical behavior.

Being able to understand the use (and abuse) of understanding others through literary fiction is important. However, the goal of this course is to engage and develop general critical thinking, communication, and research skills. You will learn to think critically—that is, to break down ideas into their constituent parts, identifying their strengths and weaknesses, and learning to apply those ideas to new contexts. You will learn communication strategies that will prepare you to succeed academically at Georgia Tech and professionally in the workplace. In particular, this class will introduce you to the complexities and challenges of communicating with audiences in contexts where the written word exists as part of a larger “WOVEN” framework. Finally, you will further develop nascent research skills and expand them to apply research to theoretical and practical rhetorical situations. Instructor: Owen Cantrell, PhD.

**Available section**

ENGL	1102	F3	9:35am-10:55am	TR	Clough Undergraduate Commons 278
ENGL	1102	N8	12:05pm-1:25pm	TR	Skiles 170
ENGL	1102	D3	1:35pm-2:55pm	TR	Clough Undergraduate Commons 127

**ENGL 1102.** Before Star Wars captivated audiences with the conflict between the Rebel Alliance and the Galactic Empire and long before Game of Thrones envisioned the clashes between the Lannisters, Baratheons, Starks, and countless others, Frank Herbert published Dune, an epic text which arguably paved the way for these later works. In this course, we will explore the science fictional universe of Dune, a novel so complex that it comes with multiple appendices, a map, and a dictionary. Although Dune deals with alien worlds and has a language of its own, its themes are familiar. We will think about how this novel relates to issues such as empire and colonization, ecology, astrobiology, religion, gender roles, drugs, and many other topics. We will also consider how Dune has evolved in the popular imagination through adaptations such as David Lynch’s 1984 film and Jodorowsky’s Dune, a 2013 documentary chronicling a failed attempt to capture the novel on screen.

While Dune provides the thematic focus for this course, we will also explore multimodal or WOVEN (written, oral, visual, electronic, and nonverbal) communication. Prospective projects for this course include an online encyclopedia to accompany the text, a documentary envisioning how you would adapt Dune for modern audiences, and an in-depth research project exploring the historical and technological issues that shaped the novel. Instructor: Andrea Krafft, PhD.

**Available sections**

ENGL	1102	L3	2:05pm-2:55pm	MWF	Clough Undergraduate Commons 123
ENGL	1102	M	4:05pm-4:55pm	MWF	Stephen C Hall 106

**ENGL 1102: Feminist Bodies and Performance.** This linked course with Dr. Jennifer Forsthoefel and Dr. Kathryn Huie Harrison will combine two sections of 1102. Feminism as a social movement has been met with both criticism and celebration, and the varying responses have spurred shifts within the movement, social discourse, and creative art forms like theatre and poetry. In this class, we will read feminist theory, drama, and poetry to explore the lived experience of the female body. Throughout the semester, we will attempt to answer these questions: How can feminist theory assist in understanding the construction of fictional bodies and performance art? How does a social movement translate into theoretical and artistic responses? How could we understand a body as feminist? In theatre, how is a body representing and challenging notions of gender identity? On a campus that is actively striving to overcome a history of gender imbalance, this topic is especially relevant for students entering the Georgia Tech community.

While feminism and performed bodies are our topic, our goals concern communication and critical thinking. We will use the course topic to help hone students’ understandings of the various rhetorical processes involved in effective communication. They will learn to identify relevant questions about important issues, synthesize multiple perspectives, assess the soundness of a position, revise work based on feedback, and apply research to real-world issues. The course will also help students formulate and defend your point of view through written essays, oral presentations, visual analysis, and through electronic and nonverbal communication. Instructor: Jennifer Forsthoefel, PhD.

**Available sections**

ENGL	1102	B8	11:05am-11:55am	MWF	Stephen C Hall 106
ENGL	1102	P6	1:05pm-1:55pm	MWF	Stephen C Hall 106
ENGL	1102	E4	3:05pm-3:55pm	MWF	Stephen C Hall 106

**ENGL 1102: Shakespeare and the Law's Violence.** Mass incarceration, police brutality, torture, and executions raise questions about the violence of the law: Must the law be violent to control violence? Does the law's violence foster justice or disrupt it? How are law and punishment portrayed in literature, media, and art? These are questions that Shakespeare explored, and this course will explore three of Shakespeare's plays through the lens of the law's violence. Guest speakers will include a police chief and a death row attorney who will help connect Shakespeare's critique of the law to contemporary crises. Instructor: James Howard.

**Available sections**

ENGL	1102	D			
ENGL	1102	F4			
ENGL	1102	N3			

**ENGL 1102.** In this section of English 1102, we will engage with the overlapping representations of race, gender, and sexuality in contemporary texts that portray U.S. southern cultures. Written and visual texts from various temporal and cultural contexts will lead us to explore questions such as: How have representations of race, gender, and sexuality in U.S. southern spaces changed throughout time? How do contemporary literatures and artwork depicting U.S. southern cultures “speak back to” earlier texts and stereotypes?

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, scene analyses, and video essays. Through working in small teams throughout the term, we will develop research and communication strategies that will allow us to raise the consciousness of our classmates. Moreover, by constantly looking at the “bigger picture” of America in a global context, 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	B5	11:05am-11:55am	MWF	Clough Undergraduate Commons 127
ENGL	1102	A7	9:05am-9:55am	MWF	Clough Undergraduate Commons 123
ENGL	1102	G7	12:05pm-12:55pm	MWF	Clough Undergraduate Commons 127

**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 to them affect the design and purposes of technology? This course will engage these and related questions by exploring a range of 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.

Fundamentally, this course will train you to identify, employ, and synthesize the principles of written, oral, visual, electronic, and non-verbal (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 sections**

ENGL	1102	G3	12:05pm-12:55pm	MWF	Skiles 168
ENGL	1102	J8	10:05am-10:55am	MWF	Skiles 317
ENGL	1102	P5	1:05pm-1:55pm	MWF	Skiles 168

**ENGL 1102: Documenting Difference: Species, Race, and Gender in Nonfiction Film.**

This section of ENGL 1102 develops multimodal communication skills through the critical and creative analysis of a heterogeneous collection of documentary and not-quite documentary films: popular nature and wildlife films, ethnographic films, historical documentaries, essay films, mockumentaries or pseudo-documentaries, and interactive documentaries or i-Docs. Documentary film is commonly understood as a mode that, on one hand, educates audiences about important historical events and, on the other, makes arguments about current events and issues. As our selective tour of the preceding documentary traditions will show, documentaries serve these two functions and so many more. Our viewings, readings, discussions, and multimodal communication projects will focus on the ways in which they represent—and, indeed, produce—differences between humans and between humans and nonhumans. How do these films’ attention to issues of identify and difference—specifically in the forms of species, race, and gender—inform their larger projects of educating and convincing audiences? Are there connections between the ways in which differences among species, races, and genders are documented? Adopting a comparative lens, we will explore these questions through weekly viewings and short writing assignments, as well as three larger multimodal projects: a recorded presentation, a digitally annotated analytical essay, and a videographic essay. Instructor: Sarah O’Brien, PhD.

**Available sections**

ENGL	1102	H4	3:05pm-4:25pm	TR	Skiles 314
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**ENGL 1102: Visual Culture, Digital Archives and H. Rider Haggard.** This course is designed to introduce students to key concepts in visual culture and digital archives by studying the fictions and legacy of nineteenth-century British author H. Rider Haggard. Students will read Haggard's adventure fiction *King Solomon's Mines* (1885), as well as Allan Moore's graphic novel *The League of Extraordinary Gentlemen* (1999-Present)—both of which feature Haggard's recurrent character Allan Quatermain. Students will also actively participate in a digital archive project by writing and contributing metadata to *Visual Haggard: The Illustration Archive*. Illustration was always an essential part of reading Haggard's romances during the nineteenth-century, and *Visual Haggard* seeks to revalue and reintegrate illustrations as unique artworks and texts for contemporary audiences. By studying the visual legacy of Haggard's fictions in a variety of mediums, including books and serials, graphic novels, film, and video games, students will learn to better identify and interpret the significance of visuality within the discourse of romance fiction. Working closely with the special collections librarians at Georgia Tech, students will gain hands-on experience with archival texts. Our course considers not only the possibilities digitization opens up for humanists and archivists, but also the limitations that these technologies impose. Throughout the semester we will consider fundamental points in the discourses of literary and visual culture to address how the adaptation of written texts to visual media shifts the ways in which we interpret these narratives. How is the ideology of the nineteenth century inscribed on the images they created? Why are digital archives necessary for the preservation, centralization, and dissemination of cultural heritage? What is the role of metadata for archivists of images? Is providing access to historical texts always positive or desirable, or should archivists bar access to some objects? Students enrolled in this course will be evaluated on their successful engagement with course themes through the completion of written assignments as well as multimodal and digital projects. Instructor: Kate Holterhoff, PhD.

**Available sections**

ENGL	1102	A5	9:05am-9:55am	MWF	Clough Undergraduate Commons 131
ENGL	1102	G1	12:05pm-12:55pm	MWF	Clough Undergraduate Commons 123
ENGL	1102	J6	10:05am-10:55am	MWF	Clough Undergraduate Commons 131

**ENGL 1102. Feminist Bodies and Performance.** This linked course with Dr. Jennifer Forsthoefel and Dr. Kathryn Huie Harrison will combine two sections of 1102. Feminism as a social movement has been met with both criticism and celebration, and the varying responses have spurred shifts within the movement, social discourse, and creative art forms like theatre and poetry. In this class, we will read feminist theory, drama, and poetry to explore the lived experience of the female body. Throughout the semester, we will attempt to answer these questions: How can feminist theory assist in understanding the construction of fictional bodies and performance art? How does a social movement translate into theoretical and artistic responses? How could we understand a body as feminist? In theatre, how is a body representing and challenging notions of gender identity? On a campus that is actively striving to overcome a history of gender imbalance, this topic is especially relevant for students entering the Georgia Tech community.

While feminism and performed bodies are our topic, our goals concern communication and critical thinking. We will use the course topic to help hone students' understandings of the various rhetorical processes involved in effective communication. They will learn to identify relevant questions about important issues, synthesize multiple perspectives, assess the soundness of a position, revise work based on feedback, and apply research to real-world issues. The course will also help students 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 section**

ENGL	1102	B	11:05am-11:55am	MWF	Stephen C Hall 103
ENGL	1102	P7	1:05pm-1:55pm	MWF	Stephen C Hall 103
ENGL	1102	E2	3:05pm-3:55pm	MWF	Stephen C Hall 103

**ENGL 1102.** There's no accounting for taste. Or is there? In this course, we will analyze and contextualize the concept of taste, linking our sensory perceptions to our shared beliefs about beauty, value, and social hierarchy. Throughout the semester, we will also analyze and practice strategies for communicating your ideas to a range of audiences across a variety of platforms. In particular, we will think about what modes of communication best enable you to articulate arguments. 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. Our texts will help us engage a series of questions: where do our beliefs about the delicious and the disgusting, the beautiful and the ugly, come from? Is beauty truly in the eye of the beholder? Who is trashy, who's classy, and why? What is the relationship between aesthetic value and social power? What criteria should we use to evaluate art and literature? How do you explain what makes something attractive or repulsive? How is taste related to beliefs about race, gender, sexuality, and class? What's the deal with food porn? Texts will include essays, restaurant reviews, philosophical treatises, films, short stories, and poems by figures including Immanuel Kant, Julia Kristeva, Charles Baudelaire, Elaine Scarry, Toni Morrison, Gertrude Stein, Clement Greenberg, David Foster Wallace, Sianne Ngai, Carl Wilson, and Pierre Bourdieu. In addition to reading these texts, we will also create multimodal reviews, artwork, and essays. Instructor: Anna Ioanes, PhD.

#### Available sections

ENGL	1102	D5	1:35pm-2:55pm	TR	Clough Undergraduate Commons 131
ENGL	1102	N6	12:05pm-1:25pm	TR	Skiles 169
ENGL	1102	F	9:35am-10:55am	TR	Clough Undergraduate Commons 123

**ENGL 1102: Hamilton: An American Adaptation.** Hamilton: An American Musical has succeeded like few other Broadway musicals have, largely thanks to its smart blend of history, passion, and raw musicality--but it has something in common with lots of other successful musicals. It's an adaptation. Lin-Manuel Miranda adapted Ron Chernow's popular biography Alexander Hamilton first as a mixtape then as a full musical, and this course will challenge students to adapt the writings of Miranda, Chernow, and Hamilton into other media and modes. Students will listen to the musical, and read Chernow's biography, Miranda's book based on the musical (popularly called the Hamiltome), and a selection of Hamilton's Federalist Papers. Students will annotate and close-read a chosen song from the musical, work with a group to design a new set and costume aesthetic for the musical, use a chosen Federalist paper as a heuristic for researching a contemporary political issue, and finally, select a portion of Chernow's book that did not appear in the musical and create a new multimodal adaptation of it. Instructor: Joshua King, PhD.

#### Available section

ENGL	1102	G6	12:05pm-12:55pm	MWF	Skiles 311
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**ENGL 1102.** This course focuses on the cultural discourse and literary history of robots. Beginning with the literary origins of the concept and term in Mary Shelley's *Frankenstein* (1818) and Karel Capek's *RUR* (1921), the course will explore the social Pandora's Box that is opened by the artificial production of life. The class will use texts such as Isaac Asimov's *I, Robot* (1950) and Alex Garland's *Ex Machina* (2015) as inspiration for multimodal engagements with process and representation of artificial beings. Instructor: Tobias Wilson-Bates, PhD.

**Available sections**

ENGL	1102	HP4	1:35pm-2:55pm	TR	Skiles 168
ENGL	1102	H1	3:05pm-4:25pm	TR	Skiles 168
ENGL	1102	I	4:35pm-5:55pm	TR	Skiles 168

**ENGL 1102.** 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 John Milton's epic poem *Paradise Lost* as well as many of its influences. 350 years later, this epic retelling of the Biblical origin story continues to affect how we think of religion, politics, and humanity's place in the world. We will practice active and attentive reading of Milton's text as well as the scholarly and popular artifacts that continue to engage with him. Our own multimodal projects will synthesize how we read *Paradise Lost* in several genres, including electronic articles, infographics, presentations, and board games. Your best work will be incorporated into a reflective portfolio demonstrating your effectiveness in rhetorically-aware communication. Instructor: James Howard, PhD.

**Available sections**

ENGL	1102	K3	8:05am-9:25am	TR	Skiles 311
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**ENGL 1102: Letters to the World: Self and the Evidence of Experience.** “Judge tenderly of me,” Emily Dickinson writes at the end of “This is my letter to the world,” one of her best-known poems. Before social media, texting, Skype, or even telephones, people used letters at once to communicate across distances, conduct business, and to document their lives. Important cultural figures were celebrated with the publication of their “life in letters.” Yet, as Dickinson’s verse implies, the publication of letters as evidence of historical fact and individual experience invites public scrutiny. At the same time, it calls into question the authenticity and reliability of the letters’ contents. Building on the WOVEN strategies of composition and process you began to develop in ENGL 1101, this course will survey examples of letters in prose and verse from the “epistolary moment” of the eighteenth century as well as autobiographical works in which letters figure prominently, including *Letters from an American Farmer*, by J. Hector St. John de Crèvecoeur (1782), *Narrative of the Life of Henry Box Brown* (1851), and *Incidents in the Life of a Slave Girl*, by Harriet Jacobs (1861). Additional, contextualizing readings will be read and examined in class. You will be asked to apply what you learn about the authenticity of letters, the audience(s) they address, and the networks they describe in research-based projects that advance your rhetorical awareness and introduce strategies for developing and presenting a researched argument. Instructor: Lauren Neefe, PhD.

#### Available sections

ENGL	1102	F1	9:35am-10:55am	TR	Skiles 168
ENGL	1102	N9	12:05pm-1:25pm	TR	Clough Undergraduate Commons 325
ENGL	1102	K5	8:05am-9:25am	TR	Stephen C Hall 103

**ENGL 1102: Georgia Surreal: Region Without Nostalgia.** In this class, we will use the work of Flannery O’Connor and Alice Walker as a jumping off point to consider what scholar Mab Segrest has characterized as the “Georgia Surreal,” the iterations of the Gothic and the sublime that seem to permeate so much of the literary and artistic productions with their roots in rural Georgia. Other works will include Jean Toomer’s *Cane*, J. Nimi’s *Murmur*, Brent Hendricks’ *A Long Day at the End of the World*, and look at artwork by Howard Finster and St. EOM. Instructor: Monica Miller, PhD.

#### Available sections

ENGL	1102	HP1	9:35am-10:55am	TR	Swann 206
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**ENGL 1102: N/A.** Students in this section will examine the rhetorical practices of fictional YA dystopias by considering the historical and theoretical origins of the genre and its overlaps with genres like science fiction, romance, post-apocalyptic fiction, and critical theory. Students will analyze dystopian novels, films, and television shows aimed at teen audiences while comparing the role of dystopian narratives in our contemporary political, social, and economic climates. Students will look closely at the role of propaganda within these fictional societies and practice identifying and interpreting the common rhetorical concepts at play before taking a turn at creating their own propaganda campaigns. Ultimately, students in this course will create well-researched arguments about the place of young people in both dystopian and real-world narratives and the didactic messages the current crop of YA dystopian fiction tries to impart to younger generations. Primary texts for this course will likely include *The Hunger Games* by Suzanne Collins, *Little Brother* by Cory Doctorow, and *Ship Breaker* by Paolo Bacigalupi. Students should also be prepared to watch 3-5 films or selections of episodes from television shows (either at class screenings or on their own) and to read an additional YA dystopian novel of their choosing. Instructor: Rebekah Fitzsimmons, PhD.

#### Available sections

ENGL	1102	A6	9:05am-9:55am	MWF	Stephen C Hall 103
ENGL	1102	B6	11:05am-11:55am	MWF	Clough Undergraduate Commons 131
ENGL	1102	C2	8:05am-8:55am	MWF	Stephen C Hall 103

**ENGL 1102: Form +x÷ Function: Generic Disruptions in American Evolution.** “Things fall apart; the centre cannot hold.” William Butler Yeats, 1919 “The Second Coming”  
 “Act as if there is no use in a centre.” Gertrude Stein, 1914 *Tender Buttons*

This course tracks a tradition of American women poets whose work counters culture and gender barriers by transgressing formal constraints. Students will examine formal experimentation and evolution of American lyric and prose poets during the twentieth century, charting lines of influence originating with Emily Dickinson and Gertrude Stein. Exploring form and function’s relationship in poetry and its evolution during technological and societal change, students will exercise WOVEN communication skills through creative and critical response to works read during the semester. Projects will include visual and performance art responses, critical analysis, and an oral presentation of a chosen poet’s work. Artists to be read include but are not limited to are Emily Dickinson, Gertrude Stein, Mina Loy, H.D., Gwendolyn Brooks, Sylvia Plath, Alice Notley, Theresa Hak Kyung Cha, Rosmarie Waldrop, Lyn Hejinian, Harryette Mullen, and Claudia Rankine. Instructor: Caroline Young, PhD.

#### Available sections

ENGL	1102	F6	9:35am-10:55am	TR	Clough Undergraduate Commons 131
ENGL	1102	K4	8:05am-9:25am	TR	Stephen C Hall 106
ENGL	1102	N4	12:05pm-1:25pm	TR	Skiles 168

**ENGL 1102: Representing Contemporary Atlanta.** 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 texts of or about late-twentieth and early-twenty-first century 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 reveals about various viewing publics. Authors under consideration are James Dickey, Toni Cade Bambara, Alice Randall, Tom Wolfe, Tayari Jones, Percival Everett, Victor Gischler, Kevin Young, and Alice Walker—as well as music by OutKast, Goodie Mob, The Black Lips, and others. Films and television shows under consideration are *Sharky's Machine* (1981), *ATL* (2006), *Designing Women* (1983-1996), *Atlanta* (FX, 2016-), and *The Walking Dead* (AMC, 2010-). Instructor: Matthew Dischinger, PhD.

**Available sections**

ENGL	1102	G2	12:05pm-12:55pm	MWF	Skiles 171
ENGL	1102	L6	2:05pm-2:55pm	MWF	Skiles 171
ENGL	1102	E3	3:05pm-3:55pm	MWF	Skiles 317

**ENGL 1102: Modernism and the Machine.** English 1102 will hone your multimodal communication skills through a variety of individually- and collaboratively-composed projects. With these goals in mind, we will rely on the power of Written, Oral, Visual, Electronic, and Nonverbal forms of communication to explore our course theme, "Modernism and the Machine." The modernist movement of the late-nineteenth and early twentieth centuries occurred simultaneously to the rise of numerous new machines—technologies familiar to us today like power generators, automobiles, and moving pictures, as well as many machines now unfamiliar to us such as magic lanterns, gramophones, and passenger airships. While many people saw these machines as modern marvels and miracles, others viewed them as disturbing and dangerous. By reading an array of short stories, novels, poems, plays, essays, and manifestos, and by examining films and photographs, we will grapple with how these instruments were received by their first audiences and we will discuss the ways that they changed modern life, culture, and the very definition of "modernity" itself. Instructor: Julie McCormick Weng, PhD.

**Available sections**

ENGL	1102	A4	9:05am-9:55am	MWF	Clough Undergraduate Commons 127
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**ENGL 1102: Literature and Partition: Ireland/Northern Ireland and India/Pakistan.** English 1102 will hone your multimodal communication skills through a variety of individually- and collaboratively-composed projects. With these goals in mind, we will rely on the power of Written, Oral, Visual, Electronic, and Nonverbal forms of communication to explore our course theme, “Partition.” In 1921, the partition of Ireland resulted in its division into Northern Ireland and the Irish Free State. While the Irish Free State became an autonomous nation state, Northern Ireland remained (and still remains) a constituent domain of the United Kingdom. In 1946, India’s independence movement culminated in its division into India, Pakistan, and (later) Bangladesh. While, at first, both India and Pakistan remained dominions of Great Britain, India became an independent nation state in 1950, and Pakistan followed suit in 1956. Although Ireland and India share similar histories of British colonial rule and partition, they experienced these events uniquely. With this in mind, our course will explore accounts of Ireland’s and India’s partitions in literature and film. By taking a comparative approach, we will question what partition is and its effect. We will trace the connections between partition and such issues as gender, race, religion, violence, immigration, and national identity. Going further, through our study of different creative genres, including fiction, nonfiction, drama, poetry, and film, we will discuss adaptation—the processes of shaping history into artistic mediums—and the capacity of narratives to meaningfully capture events of the past. Instructor: Julie McCormick Weng, PhD.

#### Available sections

ENGL	1102	J2	10:05am-10:55am	MWF	Clough Undergraduate Commons 123
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**ENGL 1102: Being Human: Self, Society, and Existence in “Science Fantasy” Literature.** In this section of ENGL1102, we will focus our reading and research on the much-maligned speculative fiction genre known as “science fantasy.” Students will develop communication skills across the WOVEN mediums through activities and artifacts designed to improve their rhetorical and stylistic skills as well as provide a firm foundation in humanities-based research. Science fantasy narratives combine elements of both science fiction and fantasy to create a hybrid genre that defies expectations to present readers with tales that are most often described as “strange,” “weird,” “bizarre,” etc. However, beyond simply allowing authors to mix and match elements of genre fiction, science fantasy often creates a unique narrative and ethical space for its characters, caught as they are between the worlds of technology and magic, the material and the abstract. In this class, we will explore how science fantasy uses this space to pose and address questions of the self, society, and existence. We will read novels and short stories that exemplify characteristics of this genre while also referring to a variety of other “texts,” including movies, television series, graphic works, video games, and music. The research component of ENGL1102 will center on the Science Fiction Archives housed here at Georgia Tech, one of the largest collections of sff-related pulp magazines, journals, and other print materials in the United States. In particular, students will be required to investigate the appearance and function of science fantasy stories in pulp publications in the 1950s and 60s. As we investigate how this genre was responding to events in the middle of the 20th century, we will also address the burgeoning science fantasy narratives that are dominating screens today, from Star Wars and Star Trek to Marvel and DC storylines. By the end of ENGL1102, students will have experience creating a research paper, maintaining an active blog, utilizing library and related archival technologies, and working as active members of large group projects. Instructor: Andrew Eichel, PhD.

#### Available sections

ENGL	1102	L5	2:05pm-2:55pm	MWF	Skiles 311
ENGL	1102	P	1:05pm-1:55pm	MWF	Clough Undergraduate Commons 123

**ENGL 1102: "If Not Us, Then Who?" Student Activism 1960-Present.** This course builds on the multimodal communication strategies you honed in ENGL 1101. The course's readings, activities, and projects are designed to amplify your existing strengths—whether written, oral, visual, electronic, or nonverbal (WOVEN)—as well as introduce you to a broader range of cultural texts and research methods. For example, you will conduct ethnographic interviews, learn to analyze documentary films and photojournalism and use those modes in your own work, collaborate with local youth to expand the reach of their mentoring and leadership programs, and create a final project artifact that answers a real need among student activists and leaders in the metro-Atlanta area. In the course, we take a compelling ride through the major student movements of the post-war period, beginning in 1960 and making our way up to the present day. From the fearless nonviolent student activists of the Civil Rights era who endured beatings and bus-burnings to the bold youth of the 1999 "Battle in Seattle" who faced tear gas and riot police, students of the modern era have a great deal to teach us. The price of the ticket is your commitment to diversifying and strengthening your own communication strategies. Other course aims include engagement with local, student-led social justice campaigns; cogent analysis of the relationship between democracy and public schooling; cultivation of a long, analytical view of student activism across time; and development of your awareness of yourself as an agent of change on campus, in Atlanta, and in the world. Instructor: Ruthie Yow, PhD.

**Available sections**

ENGL	1102	N1	12:05pm-1:25pm	TR	Skiles 371
ENGL	1102	F5	9:35am-10:55am	TR	Clough Undergraduate Commons 127

## Spring 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.** 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	9:35am-10:55am	MW	Skiles 302
LMC	3403	BA5	12:05pm-1:25pm	MW	Skiles 302
LMC	3403	BA6	1:35pm-2:55pm	MW	Skiles 302

**LMC 3403: Technical Communication.** LMC 3403 is a technical communication course, specifically for students in Scheller College of Business. This course is designed to give as close to an authentic business communication experience as possible in a classroom setting. Therefore, LMC 3403 is organized as a consulting firm to address a number of client concerns. To best adapt our work for the client, we will divide into departments based on expertise and interest. In addition, we will take part in a professional learning course designed to enhance our abilities to assess rhetorical situations, make clear rhetorical choices in order to compose for a specific audience, and prepare rhetorically sound and well-designed documents appropriate for the business world. We will be analyzing real world business examples and producing our own business documents. The course is structured around the idea that learning occurs best through repetition, modeling, and practice. The course will offer discussions and professionalizing activities designed to enhance our communication practices to best serve our clients and to increase our ability to communicate with each other. You are asked to participate during discussions and contribute your expertise in your field to each learning activity. Instructor: Julia Smith, PhD.

**Available sections**

LMC	3403	BA1	9:35am-10:55am	TR	Skiles 302
LMC	3403	BA2	12:05pm-1:25pm	TR	Skiles 302
LMC	3403	BA3	1:35pm-2:55pm	TR	Skiles 302

**LMC 3403: Technical Communication.** Welcome to Technical Communication! This semester you will be learning about effectively engaging with information using strategies and practices that allow you to successfully communicate with a variety of stakeholders. You will learn rhetorical strategies, develop competencies in analysis and citation, and engage in reflection. You will also be learning problem-solving skills as you work on a range of assignments designed to expose you to workplace genres. Assignments include infographic design, feasibility reports, oral presentations, and instructional manual design. Instructor: Rebekah Greene, PhD.

**Available sections**

LMC	3403	A	9:05am-9:55am	MWF	Skiles 308
LMC	3403	G	12:05pm-12:55pm	MWF	Skiles 371
LMC	3403	J	10:05am-10:55am	MWF	Skiles 354

## Spring 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 either began testing the usability of your prototype (so that you could observe how typical users interface with your prototype and get feedback to improve on its design), or 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. You will practice visual rhetoric in a detailed design of your system. Then, you will analyze the team's performance by developing a sprint retrospective and documenting it in a memorandum. As you finish your project, you will look back on all the work you have done in a reflective memo, while at the same time writing release notes and preparing other client delivery documentation, and, finally, giving a presentation for the handoff of your project. Throughout the semester, you will be tracking and managing your work through weekly status reports and use of an iteration board. Instructor: KellyAnn Fitzpatrick, PhD.

Course Prerequisites: LMC 3432, LMC 1102, and CS 3311

### Available sections

LMC	3431	JIA	9:05am-9:55am	M	TBA
LMC	3431	JIB	10:05am-10:55am	M	TBA
LMC	3431	JIF	1:05pm-1:55pm	M	TBA

**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 either began testing the usability of your prototype (so that you could observe how typical users interface with your prototype and get feedback to improve on its design), or 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. You will practice visual rhetoric in a detailed design of your system. Then, you will analyze the team's performance by developing a sprint retrospective and documenting it in a memorandum. As you finish your project, you will look back on all the work you have done in a reflective memo, while at the same time writing release notes and preparing other client delivery documentation, and, finally, giving a presentation for the handoff of your project. Throughout the semester, you will be tracking and managing your work through weekly status reports and use of an iteration board. Instructor: Casey Wilson, PhD.

Course Prerequisites: LMC 3432, LMC 1102, and CS 3311

**Available sections**

LMC	3431	JIC	11:05am-11:55am	M	TBA
LMC	3431	JID	12:05pm-12:55pm	M	TBA
LMC	3431	JIE	1:05pm-1:55pm	M	TBA

## Spring 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. Instructor: Liz Hutter, PhD.

### Available sections

LMC	3432	JDC	12:05pm-12:55pm	WF	TBA
LMC	3432	JDD	1:05pm-1:55pm	WF	TBA

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

### Available sections

LMC	3432	JDA	10:05am-10:55am	WF	TBA
LMC	3432	JDB	11:05am-11:55am	WF	TBA