### Themed First-Year English Courses: Spring 2015

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Schedule</th>
<th>Campus</th>
<th>CRN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1101</td>
<td>Discoursing around Media Literacy and Rhetoric (Johns)</td>
<td>MW 1:15-2:30 p.m.</td>
<td>Oconee</td>
<td>7246</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TR 3:30-4:45 p.m.</td>
<td>Oconee</td>
<td>7247</td>
</tr>
<tr>
<td>1101</td>
<td>Gender, Race, and Class in American T.V. and Film (Edelman-Young)</td>
<td>MWF 10-10:50 a.m.</td>
<td>Gainesville</td>
<td>5951</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MWF 11-11:50 a.m.</td>
<td>Gainesville</td>
<td>5959</td>
</tr>
<tr>
<td>1101</td>
<td>Hip Hop, Writing, and Rhetoric (Rhym)</td>
<td>TR 9:30-10:45 a.m.</td>
<td>Oconee</td>
<td>7238</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TR 12:30-1:45 p.m.</td>
<td>Oconee</td>
<td>7243</td>
</tr>
<tr>
<td>1101</td>
<td>Writing for Teacher, Writing for School, Writing for What? (Horton)</td>
<td>TR 8-9:15 a.m.</td>
<td>Oconee</td>
<td>9428</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TR 11-12:15 p.m.</td>
<td>Oconee</td>
<td>7248</td>
</tr>
<tr>
<td>1102</td>
<td>The American Dream (Ng)</td>
<td>MWF 8-8:50 a.m.</td>
<td>Oconee</td>
<td>8279</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MWF 10-10:50 a.m.</td>
<td>Oconee</td>
<td>7251</td>
</tr>
<tr>
<td>1102</td>
<td>Detective Fiction (Worrall)</td>
<td>TR 9:30-10:45 a.m.</td>
<td>Gainesville</td>
<td>6028</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TR 11-12:15 p.m.</td>
<td>Gainesville</td>
<td>6040</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TR 12:30-1:45 p.m.</td>
<td>Gainesville</td>
<td>6057</td>
</tr>
<tr>
<td>1102</td>
<td>The Epics of Our Time (Dodson)</td>
<td>TR 8-9:15 a.m.</td>
<td>Gainesville</td>
<td>6022</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TR 12:30-1:45 p.m.</td>
<td>Gainesville</td>
<td>6051</td>
</tr>
<tr>
<td>1102</td>
<td>Facing It: Iraq and Afghanistan in the Classroom (Kelly)</td>
<td>MW 1:15-2:30 p.m.</td>
<td>Gainesville</td>
<td>5986</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TR 11-12:15 p.m.</td>
<td>Gainesville</td>
<td>6038</td>
</tr>
<tr>
<td>1102</td>
<td>Feminism, Gender, and Popular Culture (Williams)</td>
<td>TR 8-9:15 a.m.</td>
<td>Gainesville</td>
<td>6024</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TR 9:30-10:45 a.m.</td>
<td>Gainesville</td>
<td>6031</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TR 2-3:15 p.m.</td>
<td>Gainesville</td>
<td>6060</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TR 3:30-4:45 p.m.</td>
<td>Gainesville</td>
<td>7786</td>
</tr>
<tr>
<td>1102</td>
<td>How Do I Adult? (Cooke)</td>
<td>MWF 9-9:50 a.m.</td>
<td>Gainesville</td>
<td>5901</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MWF 10-10:50 a.m.</td>
<td>Gainesville</td>
<td>5955</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MWF 11-11:50 a.m.</td>
<td>Gainesville</td>
<td>5962</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TR 12:30-1:45 p.m.</td>
<td>Gainesville</td>
<td>6055</td>
</tr>
<tr>
<td>1102</td>
<td>Monsters (J. Turlington)</td>
<td>Online</td>
<td>Online</td>
<td>5884</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Online</td>
<td>Online</td>
<td>5887</td>
</tr>
<tr>
<td>1102</td>
<td>Narrative of Place (Dillard)</td>
<td>TR 9:30-10:45 a.m.</td>
<td>Gainesville</td>
<td>6033</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TR 2-3:15 p.m.</td>
<td>Gainesville</td>
<td>6062</td>
</tr>
<tr>
<td>1102</td>
<td>Our Diverse Literatures (Lin)</td>
<td>MW 2:40-3:55 p.m.</td>
<td>Dahlonega</td>
<td>9297</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MW 4:05-5:20 p.m.</td>
<td>Dahlonega</td>
<td>9260</td>
</tr>
<tr>
<td>1102</td>
<td>Sound and Script (Grandt)</td>
<td>MW 2:40-3:55 pm.</td>
<td>Gainesville</td>
<td>6011</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MW 5:30-6:45 pm.</td>
<td>Gainesville</td>
<td>6017</td>
</tr>
<tr>
<td>1102</td>
<td>Writing for the Sciences (Pearson)</td>
<td>MWF 10-10:50 a.m.</td>
<td>Gainesville</td>
<td>5957</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MWF 11-11:50 a.m.</td>
<td>Gainesville</td>
<td>5960</td>
</tr>
<tr>
<td>1102</td>
<td>Writing about Theatre (Griffin)</td>
<td>MWF 10-10:50 a.m.</td>
<td>Cumming</td>
<td>7021</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MWF 11-11:50 a.m.</td>
<td>Cumming</td>
<td>7024</td>
</tr>
<tr>
<td>1102</td>
<td>Writing about Writing (Rifenburg)</td>
<td>TR 8-9:15 a.m.</td>
<td>Dahlonega</td>
<td>9230</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TR 2-3:15 p.m.</td>
<td>Dahlonega</td>
<td>9300</td>
</tr>
<tr>
<td>1102H</td>
<td>Sound and Script (Grandt)</td>
<td>TR 11-12:15 p.m.</td>
<td>Gainesville</td>
<td>5868</td>
</tr>
</tbody>
</table>

**ENGL 1101: Composition I**

**Discoursing around Media Literacy and Rhetoric — Dr. Alex Johns**

“Who do they think we are?” In this class we will be “reading” the world around us with a special emphasis on the media landscape, analyzing the rhetorical aspects of a variety of media: music, movies, print, Internet, TV, etc. Writing in a variety of genres, students will explore what it means to be literate in a networked, multimedia society as they respond to the cultural signs they discover through examining the world around them through a critical lens.

- CRN 7246 / MW 1:15-2:30 p.m. (Oconee)
- CRN 7247 / TR 3:30-4:45 p.m. (Oconee)

**Gender, Race, and Class in American T.V. and Film — Dr. Diana Edelman-Young**

Using semiotics, or the study of signs, as a theoretical framework, this course explores the meaning of various signs in popular culture, from advertising to film and television. More specifically, the course reads these signs as evidence of where Americans learn the stereotypes associated with gender, race, and class. Ultimately, the course attempts to uncover what we view as “natural” by thinking critically about where these ideas come from and how they are perpetuated by the media.

- CRN 5951 / MWF 10-10:50 a.m. (Gainesville)
- CRN 5959 / MWF 11-11:50 a.m. (Gainesville)

**Hip Hop, Writing, and Rhetoric — Prof. Darren Rhym**

Hip hop and Hip Hop Culture are everywhere; many of today’s students have never lived in a world without hip hop. Hip hop is a reflection of society and has been so for forty years. In composition, we treat almost everything we encounter as a text with an identifiable audience and purpose; signs and symbols surround us constantly, in our music, our television commercials, our political ads, our books, newspapers, blogs, and in the magazines we read. Even when we are not paying attention and these texts fall into the background, like the music played at the grocery store, they still influence us. Analyzing and attempting to understand these
texts is synonymous with trying to better understand and function in the world in which we live. Hip hop is changing the way we think, talk, and listen. It is a microcosm of our society and all of the good and bad in it.

- CRN 7238 / TR 9:30-10:45 a.m. (Oconee)
- CRN 7243 / TR 12:30-1:45 p.m. (Oconee)

Writing for Teacher, Writing for School, Writing for What?
— Dr. Matthew Horton
Students entering First-Year Writing courses often feel intimidated by the composition tasks thrown their way, in part because the writing methods they practiced prior to college trap them in a routine of “school writing” and uninspired thinking. Based on this idea and other myth-busting insights from The Transition to College Writing, we will explore how writing can be learned, how writing might be taught, and the barriers to learning and teaching such a complex skill. Topics of discussion will include the overthrow of grading, some cures for self-censorship, the myth of “practice makes perfect,” and the unexpected benefits of messing up. To aid in our reflection on ways to learn and teach writing, students will use Google Drive to compose, and to share what they compose, in the paperless freedom of the cloud.

- CRN 9428 / TR 8:9:15 a.m. (Oconee)
- CRN 7248 / TR 11-12:15 p.m. (Oconee)

ENGL 1102: Composition II

The American Dream
— Dr. Laura Ng
In this course, students will be trying to define the current iteration of the American Dream. They will explore how national issues manifest at local levels.

- CRN 8279 / MWF 8:45-9:40 a.m. (Oconee)
- CRN 7251 / MWF 10:10-10:50 a.m. (Oconee)

Detective Fiction
— Dr. Patsy Worrall
These three courses focus on Detective Fiction from its beginnings to the present. During the semester, students will learn about the characteristics of detective fiction through reading selections featuring amateur, private, and police detectives. Students will then concentrate on Sherlock Holmes, reading short stories and the novel The Hound of the Baskervilles. The final project will focus on international detective novel.

- CRN 6028 / TR 9:30-10:45 a.m. (Gainesville)
- CRN 6040 / TR 11-12:15 p.m. (Gainesville)
- CRN 6057 / TR 12:30-1:45 p.m. (Gainesville)

The Epics of Our Time
— Prof. Karen Dodson
Read, watch, and write about the ancient epic allusions and influences on our contemporary cultural ideals concerning heroism, quest, and the never-ending fight of good versus evil. In this course, we will explore how concepts from ancient epics, such as Homer’s Iliad, Dante’s Inferno, and Milton’s Paradise Lost influence the epics of our time - Lord of the Rings, Star Wars, and Harry Potter.

- CRN 6022 / TR 8:9:15 a.m. (Gainesville)
- CRN 6051 / TR 12:30-1:45 p.m. (Gainesville)

Facing It: Iraq and Afghanistan in the Classroom
— Dr. Kristin Kelly
This themed class will explore the experience of American soldiers in Iraq and Afghanistan. By reading war journalism, medical literature, and poetry in conjunction with viewing in-country documentaries, students will bear witness to the current wars. Essay topics will allow students to research and explore what it means to engage in combat and then transition to civilian life.

- CRN 5986 / MW 1:15-2:30 p.m. (Gainesville)
- CRN 6038 / TR 11-12:15 p.m. (Gainesville)

Feminism, Gender, and Popular Culture
— Dr. Cameron Williams
This course will explore representations of gender in recent popular culture. By focusing primarily on contemporary literature, television, film, and advertising, we will interrogate the ways that cultural texts reflect, create, and challenge our concepts of feminism and masculinity. Popular culture is more than merely entertainment, and students will be introduced to some cultural theory that will aid them in analyzing how pop culture shapes our identities and our definitions of gender. Issues of race, class, and sexuality will also inform our discussions. In addition to an essay-based midterm exam and final project, students will write three out-of-class essays that will each require a substantial research component.

- CRN 6024 / TR 8:9:15 a.m. (Gainesville)
- CRN 6031 / TR 9:30-10:45 a.m. (Gainesville)
- CRN 6060 / TR 2-3:15 p.m. (Gainesville)
- CRN 7786 / TR 3:30-4:45 p.m. (Gainesville)

How Do I Adult?
— Prof. Jessica Cooke
This class responds to students’ growing demands for practical life skills related to careers and money. In addition, it encourages students to become more engaged learners, better future employees, and more fiscally responsible citizens. It focuses on two key problems college students face: preparing for a long-term career and cultivating financial sense. In this course, students develop critical reading, thinking, and academic writing skills required in college, as well as answer for themselves the crucial question, “How do I adult?” The learning outcomes for this ENGL1102 financial literacy-themed curriculum are:
- to differentiate and use monetary terms correctly and consistently;
- to learn how monetary systems and processes of reciprocal exchange evolve;
- to comprehend behavioral finance and its key terms;
- to understand different types of financial debt (credit card versus student loan) based on self-directed interest;
- to locate personal understanding and connection to money, debt, and saving;
- to conduct thorough, academically appropriate research;
- to write rhetorically-sound and personally rewarding academic arguments.

- CRN 6024 / TR 8:9:15 a.m. (Gainesville)
- CRN 6031 / TR 9:30-10:45 a.m. (Gainesville)
- CRN 6060 / TR 2-3:15 p.m. (Gainesville)
- CRN 7786 / TR 3:30-4:45 p.m. (Gainesville)

Monsters
— Prof. John Turlington
We will be using “Monster Theory” developed by Jeffrey Jerome Cohen to discover how the monsters we create reveal a society’s fears, prejudices, and anxieties.

- CRN 5884 / online
- CRN 5887 / online

Narrative of Place
— Dr. Leigh Dillard
Whether drawn to the bustle of an urban space, the solitude of a rural retreat, or somewhere in between, our circumstances are largely influenced by geographic location. This themed 1102 course explores travel literature and narratives of place as a reflection of society. Primary source material will include a selection of novels, poetry, and visual narrative of the eighteenth century to the present.

- CRN: 6033 / TR 9:30-10:45 a.m. (Gainesville)
- CRN: 6062 / TR 2-3:15 p.m. (Gainesville)

Our Diverse Literatures
— Dr. Anastasia Lin
This course will center on literary analysis of multiethnic poetry and prose. Students will draw on the poetry and prose of authors of Asian American, African American, Native American, and Hispanic backgrounds to discuss how immigration, language, ethnicity, and class impact our understanding of what it means to be an American.

- CRN: 9297 / MW 2:40-3:55 p.m. (Dahlonega)
- CRN: 9260 / MW 4:05-5:20 p.m. (Dahlonega)

Sound and Script
— Dr. Jürgen Grandt
"I never play a ballad unless I know the lyrics," jazz saxophonist Sonny Criss once asserted; "it's just as important to me as the [chord] changes." Criss’s observation, especially intriguing considering that he was an instrumentalist, points to a salient interface between the acts of storytelling and music-making: they both entail the embellishment of the passage of time. Even so, music and text may appear to be two entirely different, maybe even incompatible, modes of communication—and yet, as Criss astutely points out, they both are essentially storytelling processes. How, then, do both words (script) and music (sound) contribute to the production, dissemination, and consumption of stories—specifically of ‘musical’ stories—and their meaning(s)? Therefore, this semester we shall navigate the intersection of music-making and storytelling in August Wilson’s Ma Rainey’s Black Bottom, Jackie Kay’s Trumpet, and Nick Hornby’s High Fidelity.

- CRN: 6011 / MW 2:40-3:55 p.m. (Gainesville)
- CRN: 6017 / MW 5:30-6:45 p.m. (Gainesville)

Writing for the Sciences
— Dr. J. Stephen Pearson
This class is designed for students going into the physical or social sciences, health, education, or any other major that uses experiment/lab reports as readings and/or writing assignments. You will design and implement your own research project using surveys and interviews and then present it both in a formal scientific paper and as a formal presentation poster. You do NOT need any special scientific knowledge for this course.

- CRN 5957 / MW 10-10:50 a.m. (Gainesville)
- CRN 5960 / MW 11-11:50 a.m. (Gainesville)
Themed First-Year English Courses: Spring 2015

Writing about Theatre
— Dr. Brent Griffin
This course seeks to promote opportunities for collaboration between the academy and the theatre community through exercises in composition. Looking to bridge the divide between textual analysis and performance aesthetics, writing assignments will not only prompt a formal awareness of theatrical conventions, but also serve to develop keen literary and cultural sensibilities. By receiving hands-on access to the working parts of dramatic production, students will acquire a heightened awareness of what is required to transform the page into the stage, and as a result become better writers and thinkers through their active engagement with the poetic/rhetorical process.

- CRN 7021 / MWF 10-10:50 a.m. (Cumming)
- CRN 7024 / MWF 11-11:50 a.m. (Cumming)

Writing about Writing
— Dr. Michael Rifenburg
The overall objective of FYC is to introduce students to the expectations of college-level reading and writing. To this end, this course will invite students to understand research and writing as processes, generate claims and support them with appropriate evidence, rhetorically analyze one’s own writing and that of others, and critically explore the conventions of “academic” discourse. Taking the topic of “writing” as the focal point of our inquiry throughout the semester, the papers we’ll write for the course serve as opportunities to examine common notions of what writing is, what it entails, and how it gets accomplished. The textbook, Writing About Writing, will serve as the required text for the class. Additionally, the Writing Program Administration Outcomes for First-Year Composition (amended in 2008) are used to guide the learning objectives for the course and will emphasize: rhetorical knowledge; critical thinking, reading, and writing; processes; knowledge of conventions; and composing in electronic environments.

- CRN 9230 / TR 8-9:15 a.m. (Dahlonega)
- CRN 9300 / TR 2-3:15 p.m. (Dahlonega)

ENGL 1102H: Composition II Honors
Sound and Script
— Dr. Jürgen Grandt
"I never play a ballad unless I know the lyrics," jazz saxophonist Sonny Criss once asserted; "it’s just as important to me as the [chord] changes." Criss’s observation, especially intriguing considering that he was an instrumentalist, points to a salient interface between the acts of storytelling and music-making: they both entail the embellishment of the passage of time. Even so, music and text may appear to be two entirely different, maybe even incompatible, modes of communication—and yet, as Criss astutely points out, they both are essentially storytelling processes. How, then, do both words (script) and music (sound) contribute to the production, dissemination, and consumption of stories—specifically of ‘musical’ stories—and their meaning(s)? Therefore, this semester we shall navigate the intersection of music-making and storytelling in August Wilson’s Ma Rainey’s Black Bottom, Jackie Kay’s Trumpet, and Nick Hornby’s High Fidelity and enrich our discussion of these literary texts with select theoretical approaches delineated by Walter Benjamin, Ralph Ellison, and Angela Davis.

- CRN: 5868 / TR 11-12:15 p.m. (Gainesville)