

BUSINESS & TECHNICAL WRITING

Business & Technical Writing 263 Writing in the Disciplines Section S TOPIC: Design, Advocate: Texts and Social Change (Marks-Dubbs) TUTH 2-3:15

How can you design advocacy campaigns to bring about social change? In this course, we will engage an array of advocacy campaigns, from breast cancer awareness to animal rights activism. We will explore effective (and ineffective) strategies for designing multimedia texts that integrate photography, video, and sound. With a variety of exercises in audience analysis, branding, and writing style, we will develop fresh perspectives and design strategies to reinvent the public face of causes students identify as worthwhile, but to which audiences might have become complacent.

Learning Objectives

1. Develop/apply a conception of writing-as-a-verb suitable for creating texts useful in promoting branding, particularly for non-profit organizations and advocacy campaigns, as well as addressing post-baccalaureate writing challenges.
2. Develop/improve abilities to employ discovery-writing techniques and software tools useful for generating information to include in the creation of a mission statements; branding logos and slogans; and visual, audio, and video promotional materials.
3. Develop a cursory plan to manage an online reputation relative to social media websites like WordPress, Facebook, Twitter, et cetera.
4. Through a process informed by a writing-as-a-verb conception, prepare 'final' drafts—for at least one viable advocacy cause—of:
 - a. A mission statement for a non-profit, organized campaign, or cause
 - b. Visual promotional materials, including branding logos and slogans
 - c. An audio promotional text, such as podcast or radio PSA
 - d. A video promotional text
 - e. A web presence across a main homepage and supporting social network accounts.

Business & Technical Writing 263 Writing in the Disciplines Section P TOPIC: "Do the right thing": Poor Advice for Business Writers? (Pincus) TUTH 11-12:15

How do we "do the right thing" when our business mission conflicts with a legitimate interest not our own? And, what does it mean to "do the right thing" through writing? Ethical conflicts abound among communities with a shared interest in addressing key issues facing the world today. Our goal will be to improve our understanding of how to use community engagement to communicate

ethically and professionally; we will conduct case studies and develop our own plans for managing an ethical crisis involving multiple interest groups.

ENGLISH

English 300 Writing about Literature Section C TOPIC: Ralph Ellison and James Baldwin and the Dream of Freedom (Freeburg) MWF 10

What is the relationship between what it means “to live” and the idea of American freedom? During much of the twentieth-century Ralph Ellison and James Baldwin struggled with the question, what does it mean to be black and live in a modern democracy. This course we will engage these writers as well as music, visual art, and comedic performances over the twentieth and twenty-first centuries in order to explore how notions of living and freedom are shaped by both grand political events and everyday social life. In addition to reading Ellison and Baldwin’s prose we will focus on how to make better arguments and refine prose writing while paying special attention to interesting historical artifacts and new media aesthetics.

English 300 Writing about Literature Section D TOPIC: Constituting Citizenship in Early African America (Spires) MWF 11

What can a slave’s narrative teach us about democracy? What was so incendiary about Phillis Wheatley’s poetry that Thomas Jefferson had to go out of his way to dismiss her work? And how did one tailor’s pamphlet result in one of most massive restrictions of free speech in U.S. history? The texts and institutions free people of color produced—poetry and fiction certainly, but also the constitutions and meeting minutes, newspapers, pamphlets, confessionals, and a host of other ephemeral media—reveal that the titular freedom of emancipation was part of a larger, highly creative democratic project. These writers worked, as Frances Smith Foster argues, “to communicate physical and metaphysical realities and to develop their moral, spiritual, intellectual, and artistic selves. They wrote about civil rights, economic enhancement, love, and marriage.” Our goal over the semester will be to sketch a story of African American literary production from the latter half of the eighteenth century to the Civil War and to tease out, through this literature, developing understandings of citizenship in the United States. We will read letters, poems, sermons, songs, constitutions and bylaws, short stories, and texts that simply defy easy categorization. We will also spend several sessions becoming familiar with key newspapers and magazines—Freedom’s Journal, Frederick Douglass’s Paper, The Anglo-African Magazine, Christian Recorder, and The Crisis—to deepen our understanding of the kinds of things people were reading and writing on a regular basis and the kinds of arguments they were making. Writers up for discussion include: Frederick Douglass, James Madison, Harriet Wilson, Henry David Thoreau, Sojourner Truth, and David Walker.

ENGL 300 WRITING ABOUT LITERATURE Section Q TOPIC: American Film Genres (Capino) TUTH 12:30-2:20

This course examines three enduring genres of American cinema: the horror film, the movie musical, and the action film. These genres have a common interest in displaying bodies, composing spectacular images, depicting encounters with otherness, and conjuring utopian and dystopian scenarios. The class will consider genre films in relation to their socio-historical contexts and to broader developments in U.S. cinema. Students will present their insights and research in a wide variety of forms, including film reviews, blog posts, notes for an exhibition catalogue or DVD liner, press releases, and critical essays.

ENGL 300 WRITING ABOUT LITERATURE Section S TOPIC: Childhood, Nature, and Technology (Hoiem) TUTH 2-3:15

In this course we'll explore British children's literature of the past two centuries, from the commercialization of childhood in the late-eighteenth century to the present. We'll investigate where our ideas about children come from historically and how texts written by adults construct child readers. Our readings will focus thematically on childhood, nature, and technology. Since the Romantic Era, children have been depicted as innocent creatures removed from adult corruption, but also as future-minded revolutionaries open to new technologies and political ideas. Putting our digital age in perspective, we'll approach children's books as a technology that changed over time with new genres, new commercial and printing practices, or literary mediums like pop-up books and online books.

Early short assignments target specific research skills: evaluating secondary sources, creating annotated bibliographies, using your literary analysis skills with illustrations and new media, offering constructive peer comments, etc. Students will learn theoretical approaches to illustrated texts and child audiences and practice archival research methods in digital and rare books collections. As an instructor, I emphasize revision through multiple drafts and personal feedback in face-to-face meetings with students. We will pull everything together with a long research paper (15 pages) that frames your ideas as part of a conversation with other peer scholars.

ENGL 300 WRITING ABOUT LITERATURE Section T TOPIC: Remade in America: International Films in American Hands (Camargo) TUTH 3:30-4:45

This section of English 300 is designed to offer students interested in film a chance to investigate the commercial and artistic roles that foreign films play in the U.S. filmscape. In addition to studying, applying, and refining the formal elements of the various genres of writing about film (reviews, analytical essays, production histories), we will examine the sorts of challenges that foreign films pose for spectators and for filmmakers. Viewing and discussing

films from a range of national traditions and periods and then studying their American remakes will also help us to understand the values and practices of Hollywood's corporate culture.

Evaluated work will include four projects amounting to 25–30 pages of formal writing, some of which will involve oral presentations. While helpful, previous experience in film analysis is not essential.