All 200, 300, and 400-level English courses fulfill English Elective requirements for the EBA, CW, and PW majors. Most courses also fulfill other major requirements and are noted as appropriate.

Many 300 and 400-level English courses are open only to upperclassmen. Courses with such restrictions are noted.

During the first few days of registration, most English courses are reserved for students who have primary and additional majors and minors in English. After all English students have had a chance to register we open registration to students outside of the department.

76-143 Freshman Seminar: Creative Writing Matters
Instructor: J. Daniels
Meetings: TR 9:00-10:20 a.m.
Units: 9
Fulfills: DCH&SS Freshman Seminar Requirement
Prerequisite: None
Open to: DCH&SS Freshmen

This course will explore at least two of the meanings of the word "matters"—as in "is of importance," and as in "things, concerns". Through reading and writing in various genres, students will discover and discuss how creative writing engages with the world around us while also learning some of the important techniques of writing creatively. The class will read a number of books by authors in various genres, and students will have the opportunity to interact with these authors through public readings and classroom visits. In addition, the class will take advantage of other literary events happening around Pittsburgh in order to further engage with places where writing comes off the page and engages with the world. Revision will be required and emphasized.
76-202  
Instructor: R. Kilpatrick  
Meetings: MWF 12:30-1:20 p.m.  
Units: 9  
Fulfills: EBA Elective  
CW Literature Elective  
PW Text/Context Elective  
Prerequisite: 76-101 Interpretation & Argument  
Open to: Undergraduates

In this course, we will work toward defining Asian-American literature and its most prominent formal and thematic feature by reading major novels and works of criticism. We will first look at the Aiiiiieee! controversy, which pitted experimental Asian-American writers against popular authors such as Maxine Hong Kingston, in order to raise questions about gender, authorship, and literary form. We will then turn to issues of citizenship, the nation, and belonging by reading John Okada's No-No Boy (1957) and Julie Otsuka's When the Emperor was Divine (2002), both of which depict WWII internment camps. For a different perspective on identity, transnationalism, and immigration, we will read Amy Tan's The Joy Luck Club (1989) and Jessica Hagedorn's Dogeaters (1990). Each of these novels is in some way concerned with the porousness and tenuousness of Asian-American identity. The course also asks: Who can speak for Asian Americans? Chang-Rae Lee's Native Speaker (1995) poses this question explicitly, while Robert Olen Butler's A Good Scent from a Strange Mountain (1992) invites us to consider literary reception and cultural politics. How does Butler's whiteness affect our understanding of his short story collection? Can his stories of Vietnamese experience be viewed as a form of Asian-American literature? To conclude the course we will read two novels that are formally innovative. These novels, Karen Tei Yamashita's Tropic of Orange (1997) and Ruth Ozeki's My Year of Meats (1998), are taken by critics such as Rachel Adams to be part of a new era of American literary globalism. Do Yamashita and Ozeki, then, signal the end of Asian-American literature as a discrete literary subfield? Or does Asian-American literature persist in the 21st century? To supplement our views on these novels, we will read criticism by Min Hyoung Song, Walter Benn Michaels, Patricia Chu, David Palumbo-Liu, Susan Koshy, and Lisa Lowe.

76-211  
Instructor: K. Hamilton  
Meetings: MWF 12:30-1:20 p.m.  
Units: 9  
Fulfills: EBA Elective  
CW Literature Elective  
PW Text/Context Elective  
Prerequisite: 76-101 Interpretation & Argument or by permission of instructor  
Open to: Undergraduates

Theater historian Joseph Roach has claimed that we are in the midst of a "deep eighteenth century," or "the one that's not over yet." What does he mean? The Restoration and British eighteenth century (1660 – 1800) witnessed significant cultural changes like the reopening of the bawdy London theaters and the introduction of actresses onto the London stage in 1660; a growing urban population—and the resulting rise in crime and sexually-transmitted diseases; and an ongoing crisis about masculine valor. By exploring how modern identity categories like gender and sexuality emerged within this period, we can better understand
the “deep eighteenth century” as embedded within current cultural practices and beliefs. For instance, how did writers from the Restoration and Georgian periods chronicle sexual fluidity, and how does that affect our current interpretation of categories of gender and sex? How was the marriage market impacted by British colonialism and the shift from agrarianism to commercialism? In short, this course will explore how we are still surrounded by the “deep eighteenth century” by investigating how writers like Aphra Behn, Jonathan Swift, Daniel Defoe, and Richard Brinsley Sheridan discuss modern identity categories of sexuality and gender (and more). Requirements for the course include regular participation, a short paper, a presentation, and a final research paper.

76-221 Studies in Classical Literature: Books You Should Have Read By Now
Instructor: A. Kennedy
Meetings: TR 12:00-1:20 p.m.
Units: 9
Fulfills: EBA Elective
CW Literature Elective
PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

It may seem more and more difficult to get a good classical, liberal education these days. The demands of professional training force many of us to skimp on our understanding of major artistic achievements. So, this class is for those people who should have read some of the best books around, but haven’t managed to yet—books you should have read by now. Kurt Vonnegut’s character Kilgore Trout sings the praises of Dostoevski’s The Brothers Karamazov, (and the same thing might be said about Crime and Punishment) pointing out that it contains everything you need to know about life. He then ruefully adds that unfortunately that’s not enough anymore. It may not be enough, but it might be a place to start. Each book will be considered in itself for whatever it might offer by way of understanding the world, the past, the present, ourselves and others. Finally we shall use the idea that literature is equipment for living as a way of understanding and evaluating our experiences. Or: what use is it to have read some of the so-called ‘great books’ of the Western canon? A recurrent interest will be in improving our language ability in general as we consider various books of central importance to our cultural traditions.

76-223 Studies in Literary Genre: Zombie Fiction
Instructor: C. Wike
Meetings: MWF 11:30 – 12:20 p.m.
Units: 9
Fulfills: CW Literature Elective
EBA Elective
PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

This course will focus on the major issues, questions, and theories concerning the critical study of literary genre, primarily through a survey of the historical development of zombie fiction as a recognizable genre in American fiction from around 1920 to the present. Beginning at the genre’s “origins,” we will look at W.B.
Seabrook’s 1929 novel The Magic Island and H.P. Lovecraft’s 1921 short story “Herbert West: Reanimator” (1921), two works that are often cited among the earliest examples of zombie fiction. Using these texts as our starting point, we will go on to trace the shifting figure of the zombie in American fiction and changes in the conventions of the genre throughout the postwar era, looking at key texts such as Richard Matheson’s I Am Legend (1954) and more contemporary works, such as Max Brooks’ World War Z (2006) and Colson Whitehead’s Zone One (2011). We will also explore how the development of the genre in fiction has been influenced by other cultural forms, such as film and comics, by looking at the contributions made by George A. Romero’s Night of the Living Dead (1968) and Dawn of the Dead (1978), as well as 1950s horror comics and the ongoing comics series, The Walking Dead. In addition, we will read theoretical works on the concept of “genre” and about how genres develop, as well as critical evaluations of specific works of zombie fiction and the genre, more generally. Requirements of the course include regular attendance and participation, weekly reading responses, one short paper, and a final research paper.

76-225   Topics in Rhetoric: Words and Numbers  
Instructor: D. Kaufer  
Meetings: MW 9:00-10:20 a.m.  
Units: 9  
Fulfills: EBA Elective  
          PW Text/Context Elective  
          TW Theory/Specialization Course—Additional Option  
Prerequisite: 76-101 Interpretation & Argument  
Open to: Undergraduates

For decades, communication researchers relying on stimulus-response theories associated a text with a single dominant stimulus evoking a single dominant response. This thinking widely influenced rhetorical understandings of language for decades as well. Today, rhetorical theories of language have discredited these behaviorist theories in favor of theories that see language as the constructors of situations rather than the effects of them. When speakers and writers use language, they resuscitate, enact, and perform worlds of experience from words. They create not only meanings but histories, identities, and social bids to initiate social change. This course introduces students to a theory and ontology of language study that is in keeping with language as a constructive activity. Students will learn to use software designed to analyze texts qualitatively and numerically from a constructive point of view. The software works as a microscope to help you see patterns of language use that escape the limited attention span of even the most painstaking of close readers. After learning how the software works, we will do exercises with small textual samples so that students can sharpen their powers of observing language across families of patterns. Students are encouraged to analyze the texts they love most – from literature, politics, journalism, to their favorite blog posts, tweets, and Facebook posts. They are encouraged to study the language of new media as well as old media, and even to contrast how their language changes (and stays the same) when they write for Facebook or Twitter and when they write for school assignments. We will learn and apply Burke’s theory of analyzing texts as “ratios” of experience. The software parcels a text into statistical ratios and we will learn how the “identity” (or fingerprint) of a text is very dependent on these ratios. Students will do a final project performing a ratio analysis of a challenging text of their choosing, or a comparative analysis of two or more such texts. Students should come away from the course understanding how the language they read, write, listen to, and speak works numerically as well as qualitatively to help construct social experience. This is a course designed for English lovers majoring in science, engineering, and “big data” as well as the humanities.
In 1855, Nathaniel Hawthorne lamented to his publisher that “America is now wholly given to a damned mob of scribbling women and I should have no chance of success while the public taste is occupied with their trash.” Even today, The New York Times Book Review and other gatekeepers rarely give women writers the coverage that male writers receive. In this course we will trace the multiple traditions of 20th century American women’s writing and examine how women writers question, resist, subvert, and revise traditional gender roles. Our readings will address: the social construction of gender; the relationship between gender and genre; the cultural positions of women as writers and readers; women’s rights and suffrage; women and work; female sexuality and sexual freedom; constructions of motherhood; intersections of gender with race, class, and ethnicity. Readings include: The Awakening, The Bread Givers, To Be Young Gifted and Black, The Price of Salt, The Woman Warrior, Notes: The Making of Apocalypse Now, Beloved and Unaccustomed Earth.

Would coming to CMU and not studying Shakespeare seem like going to the Sistine Chapel and not looking up? In 1878, Andrew Carnegie left his growing steel empire to sail around the world. Content to leave his business, he was not content to leave his 13-volume set of Shakespeare’s complete works. He later wrote: “I have read carefully eleven of Shakespeare’s plays during the spare hours of the voyage...They are such gems. I...feel as if I have made new friends, whose angel visits will do me good in days and nights to come.....everything has its ‘environment,’ and Shakespeare is the environment of all English-speaking men.”

Much has changed since Carnegie wrote those words, but many still hunger for an introduction to Shakespeare’s Tragedies and Histories like this one. Our reading list will include hauntingly powerful plays such as Hamlet, Othello, Macbeth, King Lear, Henry V, Richard II, 1 Henry IV, and Henry V. Students at the end of the course should expect to have a good grounding in the language, themes, and characters of Shakespearean Tragedies and Histories and perhaps more importantly be equipped to think carefully about Shakespeare’s plays in relation to poetics, topical politics, and genre. In addition to regular short writing exercises of varying types, assignments will include one close reading paper, a longer research paper, and performance of a scene.
76-260 Survey of Forms: Fiction
Section A: Instructor: S. Dilworth
Meetings: MW 9:00-10:20 a.m.
Section B: Instructor: K. Gonzalez
Meetings: TR 12:00 – 1:20 p.m.
Fulfills: EBA Required Core Course
CW Required Core Course
PW Required Core Course
TW Required Core Course
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

This is an introduction to the reading and writing of fiction designed as the first in a sequence of courses for creative writing majors and also as a general course for students wanting some experience in creative writing. Character development and the creation of scenes will be the principal goals in the writing of a short story or stories during the course of the semester--to a minimum of 15 pages. Revisions will be important and reading assignments will illustrate the different elements of fiction reviewed and practiced. A journal is required and two quizzes on the reading material.

76-265 Survey of Forms: Poetry
Section A Instructor: L. Shapiro
Meetings: MW 9:00-10:20 a.m.
Section B Instructor: G. Costanzo
Meetings: MW 12:00 – 1:20 p.m.
Units: 9
Fulfills: CW Required Core Course
EBA Required Core Course
PW Required Core Course
TW Required Core Course
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

This course is designed to familiarize students with the elements of poetic craft through actively studying and practicing a range of poetic forms. Class will involve presentations and essays as well as some work shopping of the poems students write in these forms. Near the end of the semester, students are required to submit a portfolio of “formal” poems they've written during the course.

76-269 Survey of Forms: Screenwriting
Instructor: S. Dilworth
Meetings: MW 12:00-1:20 p.m.
Units: 9
Fulfills: CW Required Core Course
EBA Required Core Course
PW Required Core Course
TW Required Core Course
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

It is not so difficult to learn the format or even to master the style of the screenplay—the challenge lies in writing image-driven stories with believable dialogue, vivid characters, and a coherent, well-structured plot. To that end, students will view short and feature-length films, paying special attention to such fundamentals as character development and story structure. Students will read screenplays to see how scripts provide the blueprints for the final product, and write analytical papers. To gain experience and confidence, students will work on a number of exercises that will lead them toward producing a polished short screenplay by the end of the semester.

76-270 Writing for the Professions
Section A Instructor: A. Gordon
Meetings: MWF 10:30 – 11:20 a.m.
Section B Instructor: TBA
Meetings: MWF 11:30 a.m. – 12:20 p.m.
Section C Instructor: TBA
Meetings: MWF 12:30-1:20 p.m.
Section D Instructor: J. Keating-Miller
Meetings: MW 3:00 – 4:20 p.m.
Section E Instructor: TBA
Meetings: TR 3:00 – 4:20 p.m.
Units: 9
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduate non-majors. English majors should take 76-271 Introduction to Professional and Technical Writing

Writing in the Professions is a writing course specifically designed for juniors and seniors in all majors other than English. The course is appropriate for upper-level students in all CMU colleges, has no writing prerequisites, and assumes that you may not have had much college-level writing instruction past your freshman year. The basic idea of the course is to give you experience in developing the writing skills you will be expected to have as you make the transition from student to professional. The course will cover resume writing, proposal writing, writing instructions, the difference between writing for general and specific audiences, and analysis of visual aids in various texts. The course requires that students work both independently and in groups.

76-271 Introduction to Professional and Technical Writing
Instructor: N. Werner
Meetings: MW 10:30 – 11:50 a.m.
Units: 9
Fulfills: PW Required Core Course
        TW Required Core Course
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduate English majors only. Non-majors should take 76-270 Writing for the Professions
Introduction to Professional and Technical Writing is designed specifically for declared majors in Professional or Technical Writing. The main work of the course is a series of five situation-based writing assignments spread over three broad and often overlapping areas - business/professional writing, media writing, and technical writing.

Typical assignments include resumes, instructions, proposals, and adaptations of specialized information for non-expert audiences. At least one of the assignments will be a group project. As a final project, you'll create a portfolio of polished writing samples that you can use in applying for internships and employment.

The range of assignments in the course is designed to give you experience with a variety of writing situations that professional writers frequently encounter. The assignments also reflect options for specialization that you may wish to pursue in future coursework and in your career as a professional writer. As you work through the assignments, you should learn both current conventions for the kinds of writing you'll be doing and a broadly applicable procedure for analyzing novel situations and adapting conventional forms (and creating new ones) to meet the unique demands of each new situation and task.

76-301 Internship
Instructor: J. Daniels
Units: 3 – 12
Fulfills: PW Advanced Writing/Rhetoric Course
Prerequisites: Must have internship approved by Jim Daniels
Open to: Undergraduates

This course is designed to help you explore possible writing-related careers as you gain workplace experience and earn academic credit. You'll work on- or off- campus as an entry-level professional for 8-10 hours per week in a field of interest to you. You might, for example, intern with a local newspaper or magazine or radio or TV station, work for a publisher or political campaign, or do research and promotions for a non-profit agency associated with a cause you feel strongly about. Other possibilities include local hospitals, museums, theatre and other arts groups, software documentation firms and other groups needing technical writers and communications specialists, PR and ad agencies, law-related sites, and just about any place you can think of that requires writing and communication skills. Most of your class time for the course will be completed through work at your internship site – a minimum of 120 hours (8-10 per week) over the semester for 9 units of credit. As the academic component of the course, you'll keep a reflective journal and meet periodically with the internship coordinator to discuss your internship and related professional issues. You will be responsible for finding your own internship, but it is recommended that you set up a meeting with the instructor to talk about your interests and what opportunities are open to you. You should do this before registration week.

76-306/307 Editing and Publishing
Instructor: G. Costanzo
Units: 3 – 18
Fulfills: PW Advanced Writing/Rhetoric Course
Prerequisites: Permission of instructor
Open to: Undergraduates
In this course students will work closely with the editors of Carnegie Mellon University Press to learn many of the facets of producing books. These range from business management and marketing to the elements of editing, book design, and production.

76-318  Communicating in the Global Marketplace
Instructor:  A. Ritiivoi
Meetings:  MW 12:00-1:20 p.m.
Units:  9
Fulfills:  EBA Rhetoric Course or 3xx level Core Course
PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Theory/Specialization Course—Additional Option
Prerequisite:  76-101 Interpretation & Argument
Open to:  Undergraduates

In this day and age, some of the most exciting employment opportunities are with multinational and international corporations and non-profits. But are you prepared for the challenge of working with professionals from all over the world? Even as more people around the globe learn English, specific cultural values, beliefs, and assumptions continue to influence the way in which they communicate. Often, behind a foreign accent, we encounter an entirely different worldview. The same word or phrase in English might actually carry very distinct connotations for someone whose native language is French, German, Russian, or Japanese. Can we learn to anticipate, understand, and become sensitive to these connotations? How can we mend potential miscommunications that might arise due to these conceptual differences? This course is designed as an introduction to international professional communication. We will talk about the way in which culture influences communication, about the job of translators and interpreters, and about specific communicative norms for the global marketplace. We will look at many concrete example of communication in the international arena, acting as problem-solvers and communication consultants who are focused on understanding and designing plans of action for navigating communicative obstacles. We will also have the opportunity to speak with professionals who are experienced in the field, and we will cover case studies ranging from corporate business to global activism and advocacy. The requirements for this course include a take-home exam, a short paper, and a final project.

76-327  Special Topics in Rhetoric: Writing & Arguing Cases
Instructor:  D. Coulson
Meetings:  MW 9:00 – 10:20 a.m.
Units:  9
Fulfills:  EBA Rhetoric Requirement
PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Theory/Specialization Course—Additional Option
Open to:  Undergraduates
Prerequisite:  76-101 Interpretation and Argument

Beginning with Aristotle’s definition of rhetoric as the faculty of observing the available means of persuasion in a given case, rhetoric has been closely associated with cases. Like Aristotle, during the past century rhetorical theorists including Kenneth Burke, Chaim Perelman, Stephen Toulmin, and Thomas Sloane have remarked on the close affinity between the rhetorical method and the casuistical one—based on analogical reasoning from paradigmatic past cases—and some have even proposed that we model a theory of argument on the case-based reasoning found in Anglo-American legal systems. In this course, we’ll explore
the casuistical or case-based method of argument commonly used in law, business, and public policy schools and in various moral and ethical contexts including medical and bioethics, as well as the case study research methodology frequently used in the social sciences and practice-oriented disciplines such as law, business, and education. Alongside various examples of cases and case-based arguments, we’ll read rhetorical and interdisciplinary scholarship discussing the casuistical method, the relationship cases bear to general rules, theories, and principles, the role of ideology and narrative in case construction, and claims that case studies are invaluable for their ability to represent the unique qualities of a person, group, or situation. Students will write a series of case-based arguments of 3-4 pages each which will be combined into a portfolio or single paper by the end of the semester, demonstrating the ability to use cases in various forms of writing and argument.

76-328 Performance
Instructor: K. Straub
Meetings: MW 3:00 – 4:20 p.m.
Units: 9
Fulfills: EBA 3xx level Core Course or Rhetoric Requirement
Prerequisite: 76-101 Interpretation and Argument
Open to: Undergraduates

Emerging from anthropology, semiotics, theater studies, and cultural studies, the interdisciplinary field of Performance Studies offers new ways to interpret texts and visual artifacts, as well as media and theater productions. This course will introduce key theories of performance drawn from the above disciplinary fields by writers such as Richard Schechner, Diana Taylor, Joseph Roach, and Judith Butler, and put them into play by engaging with two authors, Jane Austen and William Shakespeare. These writers' performative afterlives have far exceeded their time and place in chronological history. We will read novels and plays as written by Shakespeare and Austen, but we will also explore how these works—and their authors—have been performed in British and American cultures since their deaths in the form of plays, films, operas, television productions, and even new media forms, such as the Lizzie Bennet Diaries.

76-337 Global Literature: Intro to Ethnic American Studies
Instructor: C. Amich
Meetings: MW 3:00 – 4:20 p.m.
Units: 9
Fulfills: CW Literature Elective
EBA 3xx level Core Course
PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, Seniors

This course will survey the major traditions of ethnic American literatures—including the African American, Latino/a, Asian American and Native American—from a comparative perspective that highlights the commonalities and differences among and within these groupings. In their indexing of other national traditions and forms, ethnic American literatures anticipate the challenge that globalization poses to the idea of an American literature bounded within the borders of the United States. We will be interested in identifying the wide range of literary strategies ethnic American authors employ in their explorations of multicultural identity, migration and sexuality. Reading will include a variety of contemporary poetry, fiction,
drama and non-fiction prose works by authors such as Sherman Alexie, Gloria Anzaldúa, James Baldwin, Amiri Baraka, Lorna Dee Cervantes, Junot Díaz, Jhumpa Lahiri, Li-Young Lee, Audre Lorde, Toni Morrison and Leslie Marmon Silko.

76-339 Film in the Digital Age
Instructor: J. Hinkelmann
Meetings: TR 3:00-4:20 p.m.
W 6:30 – 9:20 p.m. (screening)
Units: 9
Fulfills: CW Literature Elective
EBA 3xx Period Core Course
PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

This class will focus on the transition from old to new media, with a specific focus on how that transition has affected the film industry. Because “new media” forms increasingly alter, conflate and/or destroy traditional categories, the world of filmmaking and film studies will provide a convenient reference point from which to discuss a variety of issues which will soon affect every academic discipline. These will encompass topics such as media distribution, new forms of criticism, the authority and reliability of on-line research and information, archival concerns and information storage, and copyright law. Course materials will be drawn from legally available, on-line sources such as blogs (including those of well-known critics and scholars such as Jonathan Rosenbaum and David Bordwell), on-line archival documents (extended runs of important trade magazines have been made available over the internet), YouTube channels (including those of the National Archives and AT&T) and the websites of various archives (such as Eastman House and the Library of Congress). Potential assignments will encourage the production of new media, including student films and student criticism (both written and multimedia), as well as research projects involving available on-line archival materials.

76-340 Topics in Rhetoric: American English
Instructor: B. Johnstone
Meetings: TR 9:00-10:20 a.m.
Units: 9
Fulfills: EBA Rhetoric requirement
PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Theory/Specialization Course—Additional Option
Prerequisite: 76-101 Interpretation and Argument
Open to: Undergraduates

Ever since the development of radio in the early 20th century, Americans have expected that we would soon all talk alike. But fears of the homogenizing effects of the mass media on American English have proven to be exaggerated: Americans still talk and write in many different ways. In this course we explore why this should be. Why don’t we all speak alike? Why do we need variation in language? We will explore how regional and social dialects and varieties come to be and what their functions are, and you will learn how to hear, see, and describe varieties of language. We will also touch on American languages other than English. Documentary films and online materials about language will be the basis for another strand of the
course, as we work together to explore how linguistic variety can best be represented and explained in non-technical ways, and in a variety of media, for the general public. Reading will include *American English*, by Walt Wolfram and Natalie Schilling-Estes (2nd. edition), as well as articles that will be made available on Blackboard. There will be regular homework assignments, a midterm exam, and a final project.

**76-346**  
*Angels and Diplomats – Renaissance Poetry from Wyatt to Milton*  
**Instructor:** C. Warren  
**Meetings:** MW 1:30-2:50 p.m.  
**Units:** 9  
**Fulfills:**  
- CW Literature Elective  
- PW Text/Context Elective  
- Pre-1900 Period Core Course  
**Open to:** Undergraduates

Dedicated to political and religious poetry in the age of Shakespeare and Milton, this course has two main premises: (a.) that poetry, international politics, and theology were far more intertwined in the sixteenth and seventeenth centuries than they are today; and (b.) that angels and diplomats are good to think with. “Angel,” in fact, means “messenger.” The course will try to do justice to the true interdisciplinarity of Renaissance poetry, considering big questions involving secularization and poetry’s relations to war and peace. For instance, are “all significant concepts of the modern theory of the state… secularized theological concepts”? Is war of humans’ making (*poesis*) or of God’s? If we treat angels, diplomats, and poems as early modern media, does the medium change the message? We will also consider questions of craft, technique, and poetics. One hypothesis is that verse technique mattered so much in the period due to the question of how power (verbal power, divine power, political power) should be represented and restrained. Biographically, many canonical poets we’ll study worked as ambassadors, representing power abroad (Wyatt, Sidney, Donne, Marvell). Many more poets including Shakespeare and Milton thematized diplomacy, in both its divine and more worldly forms. Shakespeare considered his sonnets “written embassage[s].” Readings including Genesis, Shakespeare’s *Hamlet*, Milton’s *Paradise Lost*, and John Donne’s “The Ecstasy” will be introduced and contextualized through writers such as Pseudo-Dionysius, John Calvin, Thomas Hobbes, Alberico Gentili, and George Puttenham. Further topics to be considered will include immunity (diplomatic and poetic), translation, license, fidelity, and accommodation. Assignments and class discussions will be occasions to practice historically-informed criticism; to compare conceptual structures within seemingly distinct domains of history and thought; and to articulate major fissures and changes in Renaissance angelology, diplomatic practice, and literary craft.

**76-347**  
*American Literary and Cultural Studies: Contemporary Fiction*  
**Instructor:** J. Williams  
**Meetings:** W 6:30-9:20 p.m.  
**Units:** 9  
**Fulfills:**  
- CW Literature Elective  
- EBA Period Core Course  
- PW Text/Context Elective  
**Prerequisite:** 76-101 Interpretation & Argument  
**Open to:** Undergraduates
No one seems to know quite how to define contemporary American fiction. It's clear that fiction has changed since the 1960s and 70s, the heyday of postmodernism, but it's not clear what exactly characterizes more recent work that has come since. In this course, we will read a selection of contemporary American fiction from the 1980s to the present and try to get a sense of what is distinct about fiction in the contemporary moment. Some of the authors that we might read include Michael Chabon, Teju Cole, Junot Diaz, Jennifer Egan, Bret Easton Ellis, Jonathan Franzen, Chang-Rae Lee, Sam Lipsyte, Cormac McCarthy, David Foster Wallace, Colson Whitehead, and Meg Wolitzer. We will also look at critical definitions of postmodernism and the contemporary to see how they describe the fiction and to see if they match with the fiction we'll read.

76-349 The Lost Generation
Instructor: A. Kennedy
Meetings: TR 9:00-10:20 a.m.
Units: 9
Fulfills: CW Literature Elective
EBA Period Core Course
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates

Before the Beat Generation there was the Lost Generation. Both moments of literary history have an important relevance for our time, and both produced many major literary works. The 20's, like the 50's and 60's were marked by the effects of World War. Gertrude Stein seems to have started the whole generation naming fad with her comment to Hemingway, You are the lost generation. Paul Fussell identifies the cultural effect of WWI as the production of 'irony' as the central quality of modern identity (some Beat writers make a similar claim for the effects of WWII). This class is neither a prequel nor a sequel to the Beat writers class; it is related in theme but focussed on different writers and texts. Students might consider taking this class as a point of entry to 'The Beat', or might consider this class as a follow-on to 'The Beat' in order to understand more fully some of the central literary and historical issues of our time. In both cases we focus on the intersection between cultural change and major war. The Lost Generation class might include, for example, work by Stein, Hemingway, W.B. Yeats, Ezra Pound, T.S. Eliot, the major War Poets, F.Scott Fitzgerald, Robert Graves, Vera Brittain, Evelyn Waugh.

76-354 South Asian Literature
Instructor: M. Aguiar
Meetings: TR 10:30-11:50 a.m.
Units: 9
Fulfills: EBA 3xx level Core Course
CW Literature Elective
PW Text/Context Elective
Open to: Undergraduates

This course focuses on twentieth-century literature written in English from India, Pakistan and other parts of South Asia, as well as by people of South Asian origin. The course will begin by looking at literary representations that portray the struggle for decolonization and the trauma of partition. As we move forward to the contemporary period, we will examine the competing aesthetics of social and magical
realism. We will then look back at India from the perspective of the diaspora, considering themes of identity, immigration and globalization from the perspective of South Asians writing in Britain and the United States. Texts might include works by Mulk Raj Anand, Bapsi Sidhwa, Amitav Ghosh, Salman Rushdie, Romesh Gunesekera, Arundhati Roy, Aravind Adiga, and Jhumpa Lahiri.

76-358 Rhetoric and Narrative
Instructor: A. Ritivoi
Meetings: MW 10:30 – 11:50 a.m.
Units: 9
Fulfills: CW Literature Elective
         EBA Rhetoric Requirement
         PW Rhetoric Course or Advanced Writing/Rhetoric Course
         TW Theory/Specialization Course—Additional Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, Seniors

Narratives are most frequently thought of as a literary genre but in reality they are a much more diverse and highly rhetorical genre. Narratives are also a powerful way of influencing the interpretation of events and situations, and the promotion of certain goals and agendas. They are in fact a form of strategic discourse. We see this, for example, in the increasing use of narrative in journalism, in the presentation of controversial historical events, in current political debates about immigration reform, and in workplace communication. In these contexts, narratives function as a source of authority and legitimation. To understand this function, we will discuss several key concepts in narrative theory, and then apply them to several case studies. We will look at how immigrant narratives circulating in the United States create stock images of immigrants as a threat; at how politicians use autobiographical narration to claim authority; and at how workplace narratives establish roles, boundaries, and power relations. The requirements for this course include one mid-semester take home exam (made of short essay questions and the analysis of a given text) and a final research paper.

76-360 Literary Journalism Workshop
Instructor: J. McCafferty
Meetings: TR 10:30-11:50 a.m.
Units: 9
Fulfills: CW Workshop Course
         PW Advanced Writing/Rhetoric Course
Prerequisites: Any 76-26x Survey of Forms course OR 76-270 Writing for the Professions OR 76-271 Introduction to Professional and Technical Writing OR 76-372 Introduction to Journalism
Open to: Sophomores, Juniors, Seniors

Literary Journalism is non-fiction writing about the people and places in the world that might be overlooked by traditional journalism. Concerned more with those whose lives are outside of the traditional spot-light, literary journalism enriches our sense of who inhabits the contemporary world. Reading the stories of other lives can help us understand our own, by enlarging and deepening the context in which we understand our humanity. In this class, you will read a variety of professional literary journalism, and be asked to write your own. You'll have chances to interview people you know, and don't know, and write their stories, along with an assignment that invites you to capture your family history. You'll write about Pittsburgh places, and you'll
learn how the stories of your own life can become literary journalism when you learn to contextualize them, and connect them to larger issues. The concerns and goals of Literary Journalism overlap with memoir, creative non-fiction, and magazine writing. The class is run as a seminar and demands high level of student involvement.

76-362  Readings in Forms: The Contemporary Memoir  
Instructor:  J. Bernstein  
Meetings:  TR 3:00-4:20 p.m.  
Units:  9  
Fulfills:  CW Required Core Course  
PW Text/Context Elective  
Prerequisites:  76-101 Interpretation & Argument  
Open to:  Undergraduates  

While memoir is not a new genre, in the last twenty years, an extraordinary number of memoirs have been published in the US, some of no particular note, and others that have brought readers the kinds of stories that have not been explored in fiction. We will read and analyze memoirs about gender, culture, class, illness, family, and work, memoirs in which writers use their own life story as a way to dramatize broader issues, and memoirs that experiment with form. As the semester progresses, we will discuss many of the issues that have concerned memoirists and readers alike, among them, the complicated question of “truth” in memoir, and the responsibility a writer has to readers and to those portrayed in the work. We will also look at stories that have been told twice by an author — as fiction and in memoir. Response papers will be due for each class. Students will also be responsible for two in-class presentations and a final analytical paper.

76-364  Readings in Forms: Naturalism  
Instructor:  H. Masters  
Meetings:  TR 12:00-1:20 p.m.  
Units:  9  
Fulfills:  CW Required Core Course  
PW Text/Context Elective  
Prerequisites:  76-101 Interpretation & Argument  
Open to:  Undergraduates  

Naturalism has been described both as “brutal photography” and “scientific objectivity” in which fictional characters are portrayed as pawns on a large and indifferent chessboard. The American version followed the French origins as practiced by such writers as Balzac and Zola, stressing the controlling effect of fate, destiny, birth or genes that directs the characters to cruel, sometimes arbitrary endings. The materialistic motives of men and women are often at the center of their actions. This is a reading course, so the major portion of your responsibility will be spent in the discussion of the assigned readings.

76-365  Beginning Poetry Workshop  
Instructor:  L. Shapiro  
Meetings:  MW 10:30 – 11:50 a.m.  
Units:  9  
Fulfills:  CW Workshop Course  
Prerequisites:  Grade of A or B in 76-265 Survey of Forms: Poetry. A student who
received a C in 76-265 may enroll in 76-365 only with the permission of
the 76-365 professor. A student who received a D or R in 76-265 may
not take 76-365.

Open to: Undergraduates

This course is an introduction to writing and thinking about poetry. You are expected to learn the principles
and elements of poetry and utilize them in workshop discussions, written analyses, and the composition of
your own poems. In addition to reading and commenting on your classmates’ poems, you will be required
to read a selection of poetry that has been published in the last decade. Class will be constructed around
workshops and active discussion of craft techniques.

76-373 Topics in Rhetoric: Argument
Instructor: J. Wynn
Meetings: TR 12:00-1:20 p.m.
Units: 9
Fulfills: EBA Core Course or Rhetoric Course
         PW Required Core Course
         TW Theory/Specialization Course—Additional Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, Seniors

The purpose of this course is to introduce you to the fundamentals of argumentation theory and research,
in order to give you extensive practice in analyzing and producing arguments. For us, an “argument” will
involve the conveying of a reasoned position on an issue of controversy, and this conveying may take a
variety of generic forms (op-ed pieces, political ads, websites, blogs, essays, grant proposals, prose fiction,
films, images, and even everyday conversation). The course has two overall objectives: (1) to provide you
with a critical framework for evaluating arguments and (2) to help you strengthen your skill in making
arguments that are "effective" (what being "effective" means is a question that will pervade many of our
discussions). With these two objectives in mind, we will examine the basic concepts of argumentation, the
structure of arguments, and the specific techniques that arguers frequently employ.

76-378 Literacy: Educational Theory and Community Practice
Instructor: L. Flower
Meetings: TR 1:30 – 2:50 p.m.
Units: 9
Fulfills: EBA Rhetoric Requirement
         PW Rhetoric Course or Advanced Writing/Rhetoric Course
         TW Theory/Specialization Course—Additional Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, Seniors

Literacy has been called the engine of economic development, the road to social advancement, and the
prerequisite for critical abstract thought. But is it? And what should count as literacy: using the discourse of
an educated elite or laying down a rap?
Competing theories of what counts as “literacy”—and how to teach it—shape educational policy and
workplace training. However, they may ignore some remarkable ways literacy is also used by people in
non-elite communities to speak and act for themselves. In this introduction to the interdisciplinary study of
literacy—its history, theory, and problems—we will first explore competing theories of what literacy allows you to do, how people learn to carry off different literate practices, and what schools should teach. Then we will turn ideas into action in a hands-on, community literacy project, helping urban students use writing to take literate action for themselves.

As mentors, we meet on campus for 8 weeks with teenagers from Pittsburgh’s inner city neighborhoods who are working on the challenging transition from school to work. They earn the opportunity to come to CMU as part of Start On Success (SOS), an innovative internship that helps urban teenagers with hidden learning disabilities negotiate the new demands of work or college. We mentor them through Decision Makers (a CMU computer-supported learning project that uses writing as a tool for reflective decision making.) As your SOS Scholar creates a personal Decision Maker’s Journey Book and learns new strategies for writing, planning and decision making, you will see literacy in action and develop your own skills in intercultural collaboration and inquiry. You can visit the Intercultural Inquiry website at http://english.cmu.edu/research/inquiry/two.html to see what other community literacy mentors learned in this collaborative inquiry with their teenage partners, and can preview Decision Makers at www.cmu.edu/thinktank

76-386 Language & Culture
Instructor: M. Glavan
Meetings: MW 3:00-4:20 p.m.
Units: 9
Fulfills: EBA Rhetoric Requirement
PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Theory/Specialization Course—Additional Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, Seniors

This course is an introduction into the scholarship surrounding the nature of language and the question of how language shapes and is shaped by social, cultural and political contexts. We will begin by studying important literature in linguistics and language theory, both to introduce us to how scholars think about language and to give us a shared vocabulary to use for the rest of the semester. We will then move into case studies and theoretical works exploring the intersections of language use, individual and group identities, and the exercise of power, in its many forms. In particular, we will focus on the relationship between language and culture by asking, in what ways does language influence and constitute social change? How is social change reflected by changes in the way we use language? Over the course of the semester, you will work on applying the knowledge and theoretical tools you gain to your own analysis of a linguistic artifact that you choose.

76-389 Rhetorical Grammar
Instructor: C. Commer
Meetings: MW 9:00-10:20 a.m.
Units: 9
Fulfills: EBA Rhetoric Requirement
PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Theory/Specialization Course—Additional Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates
The primary objective of this course is to provide professional writers with a framework for identifying and authoritatively discussing the grammatical forms and constructions they will be using. The course also includes some linguistic analysis, a consideration of English orthography, and discussion of the notions of standards and correctness in language. The concern throughout is to develop an understanding of those elements of grammar and usage that are the foundation for good professional writing and for leadership in professional writing settings.

76-390 Style
Instructor: J. Oddo
Meetings: TR 10:30-11:50 a.m.
Units: 9
Fulfills: PW Required Core Course
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates

In classical rhetoric, “style” is a term that refers not to what we write but how we write. Yet considerations about how we write – coherence, emphasis, concision, shape, diction, and elegance – can never be fully separated from an understanding of what, why, and for whom we are writing. Ideally, then, far from being an exercise in expressing personal idiosyncrasies, revising style means understanding a set of strategic choices and always weighing these choices in relation to questions such as, “Who is my audience?” and “What is my purpose?” This course will have two main objectives: (1) to help you develop a repertoire of stylistic options and a critical vocabulary for discussing those options, and (2) to give you the opportunity to put this knowledge into practice when revising writing. Two recurring questions for us will be the following: if style depends on both the rhetorical situation of a text and knowledge of specific guidelines, how can we ever say that we have achieved “good” style? Should stylistic rules or practical experience carry more weight in the decisions we make as writers?

76-392 Rhetoric of Public Policy
Instructor: J. Wynn
Meetings: TR 9:00-10:20 a.m.
Units: 9
Fulfills: EBA Rhetoric Requirement
PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW (SMC track) Theory/Specialization Course—Recommended Option
TW (TC track) Theory/Specialization Course—Additional Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates

The field of public policy focuses on the study of how to avoid or resolve social problems and achieve social goals through political processes. In traditional approaches to public policy, each step of the policy process from defining a problem to making a case for its solution is assessed in reference to rational models of economic and political actors. This course takes a less conventional rhetorical approach to public policy which focuses attention on the values, beliefs, and argument structures associated with issues as a method of assessing them and as a means for moving forward with effective strategy for their resolution. Towards this end, we will be studying the theories and analytic methods of both classical and modern rhetorical scholarship as well as modern public policy theory.
76-393  Corpus Rhetorical Analysis  
Instructor:  D. Kaufer  
Meetings:  MW 1:30-2:50 p.m.  
Units:  9  
Fulfills:  EBA Rhetoric Requirement  
PW Rhetoric Course or Advanced Writing/Rhetoric Course  
TW Theory/Specialization Course—Additional Option  
Prerequisites:  76-101 Interpretation & Argument  
Open to:  Undergraduates  

As more of the world’s texts become digital and systematically classified, scholars and analysts are increasingly able to analyze not only individual texts but also vast collections of texts, or textual corpora. The analysis of corpora becomes especially important when your focus of analysis is the genus rather than the individual and it has hundreds of applications. It is useful when instead of a single Aesop fable, you want to characterize Aesop’s fables as a group and you want to compare them, as a group, with, say, the writings of a contemporary poet or the lyrics of contemporary musical artists. Corpus rhetorical analysis is also useful when you want to compare the styles of two columnists or critics based on a large sample of their writings. It is useful when you want to understand the “nuts and bolts” rhetorical choices that make software documentation a different professional genre from sports journalism or science writing. This is a hands-on course where students get practice conducting corpus analyses using corpus software and statistical methods. The course is divided into three parts. In the first part, student will learn a theory of textual segmentation that is behind preparing a collection of texts for corpus study. In the second part, students will analyze corpora provided by the instructor and learn how to write a corpus report. In the third part, students will compile a corpus of their own choosing with a research question and then conduct a corpus study and submit a report that seeks to answer that question.

76-394  Research in English  
Instructor:  K. Straub  
Meetings:  MW 9:00-10:20 a.m.  
Units:  9  
Fulfills:  EBA Required Core Course  
PW Text/Context Elective  
Prerequisites:  76-294 Interpretive Practices  

In this course we will explore methods of researching, writing, and presenting original work in English Studies. The field of English Studies is profoundly interdisciplinary. We will strive to understand not just traditionally used methods (such as text analysis), but also more recent developments borrowed from other disciplines (such as history and sociology, anthropology, and visual studies). We will cover methods for developing topics, constructing research plans, finding and using scholarly sources and conducting field research, organizing, writing, revising, and presenting a research paper of 20-25 pages. Students will also learn how to situate their work in the context of scholarly conversation, by testing their hypotheses against alternatives and presenting their research to audiences in the field of English studies. Throughout the semester, students will develop and work on an original research project. At the end of the semester, students will give a public presentation of their research to other students and English faculty.
76-395  Science Writing  
Instructor:  M. Roth  
Meetings:  T 6:30 – 9:20 p.m.  
Units:  9  
Fulfills:  PW Advanced Writing/Rhetoric Course  
(TW (SMC track) Theory/Specialization Course—Recommended Option  
TW (TC track) Theory/Specialization Course—Additional Option  
Prerequisites:  76-270 Writing for the Professions OR 76-271 Introduction to  
Professional and Technical Writing OR 76-372 Introduction to  
Journalism OR 76-375 Magazine Writing OR 76-472 Advanced  
Journalism  
Open to:  Sophomores, Juniors, Seniors  

This course will teach students how to write clear, well-organized, compelling articles about science, technology and health topics for a general audience. Students will learn how to conduct research on scientific topics using primary and secondary sources, how to conduct interviews, and how to organize that information in a logical fashion for presentation. For writing majors, the course will increase their understanding of scientific research and how to describe it accurately and completely to a general audience. For science majors, this course will teach them how to craft fluid, powerful prose so that they can bring their disciplines to life. The course is not intended just for those who want to become science journalists, but for anyone who may have the need to explain technical information to a general audience, whether it is an engineer describing a green building project at a public hearing, a doctor describing the latest research on a disease to a patient advocacy group, or a computer programmer describing new software to his firm’s marketing staff. Students will get a chance to read several examples of top-notch science writing and interview researchers, but the primary emphasis will be on writing a series of articles -- and rewriting them after they've been edited. The articles will range from profiles of scientists to explanations of how something works to explorations of controversies in science. Students should expect to see their writing critiqued in class from time to time, in a process similar to what journalists routinely go through. The goal will be clarity and verve; the ethos will be mutual learning and enjoyment.

76-404  New Methods in American Studies  
Instructor:  K. Newman  
Meetings:  TR 1:30-2:50 p.m.  
Units:  9  
Fulfills:  EBA Seminar Course  
PW Text/Context Elective  
Open to:  Juniors and Seniors  

American Studies as a discipline is only about sixty years old—born of Cold War anxiety and expansionism. Think, for a minute, about the fact that the novelist Tom Wolfe (Electric Kool-Aid Acid Test and Bonfire of the Vanities) got his PhD in American Studies at Yale (the first US American Studies program) in 1958. Wolfe says that his grad school exposure to sociology helped him to write about the importance of status for early astronauts in The Right Stuff. American Studies is a first cousin to Cultural Studies, but it is not exactly the same thing. In this course we will read mostly secondary texts—scholarly works—that are on the cutting edge of the "new methods" in American Studies, and the course readings will range from the Revolutionary War era to the present. Texts will include Christina Klein, "Why American Studies Needs to Think About Korean Cinema," Jonathan Sterne, MP3, Brian Edwards, ed., Globalizing American Studies,

76-409  History of German Film
Instructor: S. Brockmann
Meetings: TR 1:30-2:50 p.m.
Units: 9
Fulfills: CW Literature Elective
        EBA Seminar Course
        PW Text/Context Elective

This course is a chronological introduction to one of the world’s greatest cinema traditions: German cinema. It moves from the silent cinema of the 1910s to the Weimar Republic, when German cinema represented Hollywood’s greatest challenger in the international cinema world. It then addresses the cinema of Hitler’s so-called “Third Reich,” when German cinema dominated European movie theaters, and moves on to the cinema of divided Germany from 1949-1989, when cinema in the socialist east and cinema in the capitalist west developed in very different ways. In the final weeks of the semester, we will address German cinema in the post-unification period, which has experienced a revival in popularity and interest. The two historical foci of the semester will be the Weimar Republic, the classic era of German cinema, and the era of the so-called "New German Cinema" of the 1970s and 1980s, when major German directors developed radical new approaches to cinema and critiques of Hollywood. Among the great directors focused on in the course of the semester will be Friedrich Wilhelm Murnau, Fritz Lang, Leni Riefenstahl, Wolfgang Staudte, Werner Herzog, Wim Wenders, and Rainer Werner Fassbinder. No knowledge of the German language is required for this course; most of the films will be in German with English subtitles. The course will be cross-listed in the departments of Modern Languages, English, and History. Students will be required to attend class, to watch all of the required films, to actively participate in discussion, to write a 15-page term paper on a topic related to German cinema history, and to take a midterm and a final examination.

76-414  Dissenters and Believers: Romanticism, Radicalism, and Religiosity, 1789-1830
Instructor: J. Klancher
Meetings: R 6:30-9:20 p.m.
Units: 9
Fulfills: CW Literature Elective
        EBA Pre-1900 Period Core Course
        PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Juniors, Seniors

This course examines Romantic-age writing as responding to the volatile political and religious controversies that helped make the period 1789-1830 an important cultural pivot in the history of modernity. As a seminar, the course will focus on three cases of the rapidly changing dialectic of orthodoxy and heterodoxy—the French Revolution controversy that polarized British culture in the 1790s, the
idealism/materialism debate that emerged after 1800 to help redefine the contours of knowledge-
production, and the role of new print and oral media within which a new and lastingly influential idea of
"literature" would emerge. In all three cases, we need to understand how deeply political and religious
questions were entwined for these writers. We will also distinguish between "religions" (as formally
institutionalized) and "religiosity"—defining religiosity as more diffused or displaced feelings, ideas and
practices that are often not clearly marked as religious or related to any one institutional religion, but can
suffuse both literary and political ideas in far-reaching ways. To this end we focus especially on the work of
William Blake and the perspective of “radical enthusiasm”; William Godwin, Anna Barbauld, and William
Hazlitt as “rational Dissenters”; Wordsworth’s and Coleridge’s trajectory from Dissent in the 1790s to
Anglican orthodoxy in the 1810s; Shelley’s literary politics of atheism; and the role of British evangelicals
(Hannah More, Thomas Bernard) in shaping Britain’s “conservative revolution” at the turn of the nineteenth
century. Readings in cross-disciplinary scholarship and theory will include the sociology and rhetoric of
religion (Weber, Bourdieu, Balfour), the intellectual history of British radicalism (Gilmartin, McCalman), and
recent critical scholarship on politics of Romantic literary culture (Duncan, Chandler).

76-419 Media in a Digital Age
Instructor: C. Neuwirth
Meetings: TR 12:00-1:20 p.m.
Units: 9
Fulfills: EBA Seminar Course or Rhetoric Requirement
PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW (SMC track) Theory/Specialization Course—Additional Option
TW (TC track) Theory/Specialization Course—Recommended Option
Prerequisite: 76-101 Interpretation & Argument
Open to: Juniors, Seniors

How are media in a digital age changing? And how are they changing us? What does it mean to be living in
today’s communication technology “revolution”? In a time when many forms of communication are digitally
based, traveling as bits at e-speeds on global computer networks? To begin answering these questions, we
will take as case studies several new discursive digital media formations, such as digital books, on-line
newspapers, blogs, wikis, and so forth, along with related social formations, such as social media and
distributed non-profit activist organizations. The readings will provide a range of lens by which to
understand these developments, including cognitive, social, political, economic and technological aspects.
We will briefly put the development of communication technologies in their historical context: How were
new forms of communication received in the past? How were they used? How did they affect
communication? How did they influence political and social institutions? We will focus, however, on using
knowledge of historical developments to inform our understandings of current digital communication
developments. Along the way we will ask questions, such as “What are some of the challenges that new
digital formations present to traditional communication theories (e.g., What does authorship look like in
massively open online collaborations when the boundaries between reading and authoring are blurred?
How is trust established when speakers are anonymous and globally distributed? How are identities
discursively constructed? How is the “public sphere” constituted when Internet search engines dynamically
construct it?).

76-420 Process of Reading and Writing
Instructor: L. Flower
Meetings: TR 12:00-1:20 p.m.
This course is an introduction to the thinking, meaning-making process that underlies reading and writing. It asks: what are the social and cognitive processes, what are the conscious and unconscious problem-solving strategies we use: to comprehend and interpret text, to construct and communicate our own meanings, and to project or discover our readers’ responses?

In the first half of the course we look at writers and designers as thinkers and problem solvers—facing the challenge of equally creative, meaning-making readers and their own constructive, interpretive processes of comprehension. Understanding (and user-testing for) how readers actually interpret texts is critical to many kinds of writing, from informative websites and PR work, to persuasive applications and powerful arguments. An introduction to the research and theory on reading and writing as a social/cognitive process lets us explore the why behind the what readers do. For instance, you will learn how memory networks, cognitive schemas, and meta-knowledge can shape and are shaped by language and discourse as socially constructed mediating tools. At the same time you will develop a portfolio of methods that track the constructive, inferential process of readers' comprehension. In the second half of the course we turn to you and your own writing as a thinking process engaged in the constant effort to juggle competing goals. You will gain insight into your current problem-solving strategies and develop new ones for doing reader-based writing and design. The final project (which studies your own process on a current writing task) will expand your portfolio of methods into a toolkit of expert strategies for 1) both composing and communication and for 2) user testing and inquiry into the comprehension of real readers that uncovers how others actually interpret what you thought you said.

76-427  Research in Writing Pedagogy
Instructor:  J. Wolfe
Meetings:  TR 10:30-11:50 a.m.
Units:  9
Fulfills: PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Theory/Specialization Course—Additional Option
Prerequisites:  76-101 Interpretation & Argument
Open to:  Juniors, Seniors

In Teaching Writing as Reflective Practice, George Hillocks identifies good teachers as those who treat their classrooms as sites of inquiry by constantly interrogating assumptions about what students need, experimenting with new techniques and strategies in order to meet those needs, and critically assessing whether these strategies are successful. In this seminar, we will implement Hillocks' philosophy by learning to think about our pedagogy as a research project, asking such questions as

- What do students need to learn about writing? Are our classes helping students gain these skills?
- Are there particular pedagogical strategies that seem more or less effective than others?
- Do new advances in technology offer us new ways to improve our instruction?
- How do students use (or not use) the knowledge they gain in writing classes in future contexts?
• What unique needs do various groups of students have (e.g. students with learning disabilities, students from different linguistic or cultural backgrounds) that our pedagogy should work to accommodate?

We will read recent research seeking to answer these questions and discuss how we can contribute to these conversations. In other words, we will focus both on learning about existing research and on producing research of our own. We will learn how to identify researchable questions, develop methods and research designs for answering those questions, and dig through the evidence we collect to come to more nuanced understandings of the questions we sought to answer. Throughout the course, students will complete a series of mini projects that will introduce them to a variety of research methodologies. These projects will lead into a final research project of students’ own design.

76-434 American Culture of the Great Depression
Instructor: D. Shumway
Meetings: T 6:30 – 9:20 p.m.
Units: 9
Fulfills: CW Literature Elective
EBA Seminar or Period Core Course
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors, Seniors

Since 2008, the world has experienced a devastating economic crisis sometimes called “the Great Recession.” The name is meant to both recall and to distinguish this recent period from that of the 1930s when the world experienced what everyone knows as the Great Depression. How are they similar and how different? What was it like to live in America when the unemployment rate reached above 20%? How did writers, filmmakers, and other artists respond? This course will focus on American culture and society from the stock market crash of 1929 through the beginning of World War II. We will read literature, see films, and consider other artistic productions, and and we will also read social, economic, and political history. The 1930s in the U.S. saw a flourishing of the realism of proletarian fiction and the emergence of a new wave of naturalists such as Richard Wright and John Steinbeck. The rise of industrial unions produced what Michael Denning has defined as a “cultural front,” involving the first popular interest in American folk music and mass media representations of the working class. But the 1930s also saw the rise of the major studios and radio networks into what was later called “the culture industry,” and we will look at how those industries both addressed and diverted attention from the economic crisis. We will also consider at least briefly the relations of the U.S. and the rest of the world, looking especially at the rise of fascism and Hitler, the role of the Soviet Union in the international Communist movement, and the Spanish Civil War where these two forces fought it out with each other.

76-439 Advanced Seminar in Film Studies: Hollywood Genre
Instructor: D. Shumway
Meetings: MW 1:30-2:50 p.m.
M 6:30-10:30 p.m.
Units: 9
Fulfills: EBA Seminar or Period Core Course
CW Literature Elective
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors, Seniors

During Hollywood's "Classic Era," roughly 1920-1960, film production was focused on a relatively few genres, which served both aesthetic and marketing functions. Though for a time beginning in 1960s, many critics looked down on genre films, preferring such seeming outliers as *Citizen Kane*, it is now widely recognized that genre films are what defined the era's classicism. This course will look at the genres of that era through the lens of Howard Hawks, who has been called "the master of all genres." Since the 1950s when French critics such as Francois Truffaut began to make the case, Hawks has been generally accepted as one of greatest directors of all time, yet he is much less well known to day than his contemporaries John Ford and Alfred Hitchcock, perhaps because each of them was closely identified with a single genre. Hawks is probably best remembered for romantic comedies such as *His Girl Friday* and *Bringing Up Baby*, and for a pair of films he made in the 1940s with Humphrey Bogart, *To Have and Have Not* and *The Big Sleep*. But, he also made war pictures (*Dawn Patrol*), action-adventure stories (*Only Angels Have Wings*), musicals (*Gentlemen Prefer Blonds*), Westerns (*Red River*), one of the great gangster films, the original *Scarface*, and even Biblical epic. He is often credited as the auteur of sci-fi movie he produced. Hawks was known as for making movies that commented on others in the same genre, as his Western *Rio Bravo* does of Fred Zinnemann's *High Noon*. We will use Hawks's film to understand Hollywood genres in formal, cultural, and economic terms. Most weeks we will watch one film by Hawks and one film in the same genre by another director. Each student will contribute to the seminar in the form of oral reports and a research paper.

76-441 Chaucer
Instructor: P. Knapp
Meetings: TR 10:30-11:50 a.m.
Units: 9
Fulfills: CW Literature Elective
EBA Seminar or pre-1900 Period Core Course
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors, Seniors

We will read most of Chaucer's *Canterbury Tales* in Middle English; his language is odd-looking and may ruin your spelling temporarily, but easily mastered. We will also consider some brief accounts of late medieval institutions and traditions (chivalry, religious life, marriage, etc.). Most class meetings will consist of discussions that examine Chaucer's fictions in relation to the social conditions they imply and the tellers' stakes in the telling. While we are discussing the *General Prologue*, I will ask each of you to identify the pilgrim through whose eyes you will try to read each of the tales (in addition, of course, to seeing from your own vantage point). As the course goes on, you will thereby become an expert on one of the social roles portrayed in Chaucer's fictional universe. Late in the term we will read his narrative poem *Troilus and Criseyde*, considered by some the first English novel. When you finish the course, you will know a great deal about medieval England, an early phase of the language we still speak, and the first great realist narratives in our language. Chaucer's work is challenging, surprising, and fun.

Required are near-perfect attendance, steady participation, and three papers. Graduate students will meet for an extra hour a week, read additional materials, and write longer papers.

76-442 Rhetoric and the Nation
Instructor: D. Coulson
Meetings: MW 3:00-4:20 p.m.
Units: 9
Fulfills: EBA Rhetoric Requirement  
PW Rhetoric Course or Advanced Writing/Rhetoric Course  
TW Theory/Specialization Course—Additional Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors, Seniors

In this course we'll explore the rhetorical practices through which national identity is constructed as well as the significance of national identity to rhetoric, particularly focusing on the ways in which the boundaries of the nation and national belonging are constructed through enemies, threats to the nation, and sacrifice in public discourse. Alongside primary materials such as war rhetoric (including public speeches, memoirs, and war memorials), debates regarding immigration and citizenship, and the treatment of dissidents in times of crisis, we'll read rhetorical and interdisciplinary scholarship regarding the tension between patriotism and cosmopolitanism, the rhetorical function of sacrifice and martyrdom, and the role of crises in rhetoric regarding national identity. We'll also consider claims that global and sub-national identities are increasingly displacing the relevance of the nation. Students will select an example of a public controversy in which appeals to national identity appear and write a research paper of 12-16 pages including both an analysis of the rhetorical strategies employed and an argument about its significance for understanding rhetoric regarding national identity. The paper will be written through a series of short writing assignments totaling 80% of the grade, and the remaining 20% of the grade will consist of short reading responses, a brief presentation, and class participation.

76-443 Shakespeare and Theory
Instructor: P. Knapp
Meetings: TR 9:00-10:20 a.m.
Units: 9
Fulfills: CW Literature Elective  
EBA Seminar Course  
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors, Seniors

Shakespeare's plays have been produced and read under all sorts of conditions for more than 400 years. It seems that each generation has a different take on their meanings and implications. Early criticism weighed their “beauties” and “flaws,” and more recently their place in intellectual and social life has been analyzed by deconstructive, historical, psychoanalytic, marxist, and feminist commentary. In the seminar, we will read six plays (one comedy, one history, one “problem play,” one romance, and two tragedies) each accompanied by an essay proposing a particular theoretical position and some related criticism. Students will be honing their skills as readers of some of the most complex and challenging texts in the English language and simultaneously learning to write criticism of their own. This seminar is not an introduction to Shakespeare; it is designed for students who have thought seriously about some of the plays (studied at the college level, acted in or directed productions, or the like) and wish to broaden and deepen their understanding. It is not limited to English and Drama majors. Regular attendance and participation (including occasional in-class writing) are required. Everyone will present a “position statement” to the seminar and submit two prepared papers. Grads and undergrads will work
together every week for three hours; grad students will meet for an extra hour each week to discuss additional readings and prepare conference-ready seminar papers.

76-453  
Postcolonial Studies
Instructor: M. Aguiar
Meetings: TR 12:00-1:20 p.m.
Units: 9
Fulfills: EBA Seminar Course
CW Literature Elective
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors, Seniors

In recent decades postcolonial studies has emerged as an interdisciplinary field that highlights, in the words of critic Bart Moore-Gilbert, “the interconnection of issues of race, nation, empire, migration and ethnicity with cultural production.” Authors such as Kenyan Ngugi wa Thiong’o and Indian Arundhati Roy provide vibrant portrayals of individual and community life in formerly colonized countries; postcolonial theorists, meanwhile, offer ways to situate these literary works in their diverse historical and cultural contexts. In this course we will interweave a study of literature with that of theory and history as we focus on works by African, Indian, Caribbean and Irish writers and critics. Readings might include fiction, drama, poetry and film by such authors as Ama Ata Aidoo, J.M. Coetzee, Jamaica Kincaid, Zoë Wicomb, Brian Friel, and Aravind Adiga. Theoretical works might include writings by Frantz Fanon and Laura Chrisman on nationalism; Chandra Mohanty and Anne McClintock on gender and Arjun Appadurai and John Tomlinson on globalization.

76-460  
Beginning Fiction Workshop
Instructor: H. Masters
Meetings: TR 3:00 – 4:20 p.m.
Units: 9
Fulfills: CW Workshop Course
Prerequisite: Grade of A or B in 76-260 Survey of Forms: Fiction. A student who received a C in 76-260 may enroll in 76-460 only with the permission of the 76-460 professor. A student who received a D or R in 76-260 may not take 76-460.
Open to: Undergraduates

Linked stories: In this workshop we will write and review stories that have a common linkage within a particular place, a family or a close association or even within a particular idea or philosophical concept. Sherwood Anderson’s Winesburg, Ohio is the iconic model of this form and we will read and discuss this classic American novel. Our workshops are to be spirited and well informed.

76-462  
Advanced Fiction Workshop
Instructor: J. McCafferty
Meetings: TR 12:00 – 1:20 p.m.
Units: 9
Fulfills: CW Workshop Course
Prerequisites: 76-460 Beginning Fiction Workshop
Open to: Undergraduates

We're going to be reading short stories, a novel, a young adult novel, a graphic novel, flash fiction, and a lot of things that you create yourselves. We're going to discuss, as usual, the power of point of view in storytelling, and the power story telling has in our own lives. We're going to have a class that offers you a lot of studio time and space to work hard on your own writing each week. We'll be working from prompts that might come from poetry, or music, or a documentary that we may see together as a class; the emphasis on this seminar will be finding inspiration and keeping it alive in ongoing work. Each student will draw up a contract with me as the term opens; this will allow you the freedom to explore the kind of fiction you most want to write. Class demands a lot of participation, and will be run as a semester long conversation. We may take a few field trips into the city, so you'll need a very warm winter coat and perhaps some long underwear, as the farmer's almanac is predicting bitter temperatures this year. How will our interior worlds interact with the world outside to expand our sense of place in fiction? How can we interrupt and recharge the landscapes of our fictional worlds by embracing various landscapes we're attempting to inhabit here in Pittsburgh?

76-465 Advanced Poetry Workshop
Instructor: K. Gonzalez
Meetings: TR 1:30 – 2:50 p.m.
Units: 9
Fulfills: CW Workshop Course
Prerequisites: 76-365 Beginning Poetry Workshop
Open to: Undergraduates

This course will combine three elements: the reading and discussion of a number of books of contemporary poetry in conjunction with visits by the poets, the writing and workshopping of original poems by class members, and a collaborative mentoring project with the literary arts students at the Pittsburgh High School for the Creative and Performing Arts.

76-469 Advanced Screenwriting Workshop
Instructor: J. Bernstein
Meetings: TR 1:30-2:50 p.m.
Units: 9
Fulfills: CW Workshop Requirement
Prerequisites: Grade of A or B in 76-269 Survey of Forms: Screenwriting. A student who received a C in 76-269 may enroll in 76-469 only with the permission of the 76-469 professor. A student who received a D or R in 76-269 may not take 76-469.
Open to: Undergraduates

This semester will begin with a review of the fundamentals of screenwriting, including character development, scene construction, dialogue, and story structure. Student work will include exercises that encourage writers to take creative risks with genre, tone, character, and structure, one collaborative project, and two short scripts. We will also view mainstream, personal, and experimental narrative films in both American and international cinema.
76-472 Advanced Journalism
Instructor: T. O'Boyle
Meetings: R 6:30 – 9:20 p.m.
Units: 9
Fulfills: PW Advanced Writing/Rhetoric Course
TW Theory/Specialization Course—Additional Option
Prerequisite: 76-372 Topics in Journalism
Open to: Sophomores, Juniors, Seniors

This course explores the craft of journalism in the context of the history, traditions and glory of journalistic nonfiction in the United States. It seeks to help you hone your writing and thinking skills as you produce pieces of substance that reflect those traditions and standards. As a published author, foreign correspondent and Pulitzer-Prize winning editor, the instructor has been a foot soldier in print journalism and media management for 30 years. The practical emphasis of the course reflects his extensive and varied background. The course focuses on the four stages necessary to any nonfiction story: idea, concept, reporting and writing. Subjects include how to make news judgments, gather evidence, make word choices, compose stories and interpret events, unpacking the language and vocabulary of the craft of journalism. As part of our exploration of advanced nonfiction styles, we examine the six major genres of journalistic nonfiction: the trend story, the profile, the explanatory, the narrative, the point-of-view and the investigative. We will read, critique, discuss and analyze examples of each genre, and students will produce work of their own in four of the genres. Students may substitute (for one of the four writing genres) independent research on a topic of their choosing. In addition, we explore journalism's glorious past and its role in the promotion and maintenance of democracy. The last segment of the course examines the evolution of journalism in the digital age and the impact that is having on the media landscape, particularly print. Students will be given assistance and encouragement as they seek outlets for their writings and connections in the media world that could lead to internships and employment.

76-474 Software Documentation
Instructor: J. Ciroli
Meetings: M 6:30 – 9:20 p.m.
Units: 9
Fulfills: PW Advanced Writing/Rhetoric Course
TW (SMC track) Theory/Specialization Course—Additional Option
TW (TC track) Theory/Specialization Course—Recommended Option
Prerequisites: 76-270 Writing for the Professions OR 76-271 Introduction to Professional and Technical Writing
Open to: Sophomores, Juniors, Seniors

This course teaches best practices for creating software documentation for both internal audiences (use cases, requirements specifications) and end users (online help, user guides). You will learn the importance quality documentation plays in the success of a product and the user’s experience, and the importance of understanding (and meeting) that user’s needs. The course emphasizes quality task-oriented writing and focuses on the basic skills needed to educate and guide users, while introducing important industry trends like topic-based authoring, single sourcing and reuse, and DITA. Students will complete a series of short homework assignments and several larger projects to reinforce the principles and provide experience in all phases of creating software documentation, including peer review. Readings and published documentation
examples will provide a bridge between theory and practice. No textbook required, but students may be required to purchase necessary software (a DITA editor).

**76-478  Dueling Critics**

Instructor: J. Williams  
Meetings: M 6:30 – 9:20 p.m.  
Units: 9  
Fulfills: PW Advanced Writing/Rhetoric Course  
Prerequisites: 3xx level English course  
Open to: Juniors, Seniors

This course will look at contemporary criticism through antagonists. For instance, we will compare the work of Paul de Man and Edward Said. De Man was the most influential critic of the 1970s and early 1980s, arguing for an intensive focus on language, whereas Said was probably the most influential critic of the 1990s, arguing for the public relevance of literature. Much of their work might be seen as a battle. Other critics we will examine might include Richard Rorty and Andrew Ross, who had a public debate over the importance of cultural politics; Martha Nussbaum and Judith Butler, who argued over the question of accessibility of criticism and philosophy; and Henry Louis Gates, Jr. and Adolph Reed, Jr., who battled over the question of accommodation and opposition. The course will require intensive readings of criticism and theory, as well as several research and writing assignments.

**76-479  Public Relations & Marketing for Writers**

Instructor: E. Sloss  
Meetings: TR 4:30 – 5:50 p.m.  
Units: 9  
Fulfills: PW Advanced Writing/Rhetoric Course, TW Theory/Specialization Course—Additional Option  
Prerequisites: 76-270 Writing for the Professions OR 76-271 Introduction to Professional and Technical Writing  
Open to: Sophomores, Juniors, Seniors

Effective marketing and communications are essential to the success of businesses, non-profit agencies, academic institutions, public interest groups, and other entities that have a shared purpose and identity to promote. This course explores marketing and communications in organizational settings, where professional communicators manage relationships with a wide variety of constituencies: customers, investors, news agencies, employees, members, volunteers, local communities or government agencies. To succeed, communicators must be able to identify and articulate the communication needs of the organizations they represent, develop well-informed strategies for advancing organizational objectives, think and act quickly in high-pressure situations, and write clear and persuasive prose. In this course, you will develop the written and oral communication skills needed by a professional communicator in an organization. You will learn to identify and define a coherent, integrated strategy for all of an organization’s communications and to devise and apply effective marketing and public relations tactics in traditional and social media for achieving business objectives. You will gain practice in writing op-ed essays, press releases, critiques of organizational communications, and marketing and communication plans.

**76-487  Web Design**

Instructor: N. Werner
Meetings: MW 1:30-2:50 p.m.
Units: 9
Fulfills: PW Advanced Writing/Rhetoric Course
TW Core Requirement
Prerequisites: 76-270 or 76-271 or 76-272 AND 76-391 or 76-382 or 51-261 or 51-262
Corequisites: 76-488
Open to: Juniors, Seniors

As the Internet has increasingly become an integral part of professional and technical communication in all organizations, writers entering the workplace are expected to have a broad range of web design skills to complement their expertise in writing and design for print. Thus, we've designed this course to help writers learn the broad range of skills needed to develop communication materials that are tailored for the web. In particular, the course focuses on the planning, design, and testing of the visual and verbal content typical of contemporary websites. As a member of the class, you'll participate in a guided, semester-long web design project, which is scaffolded with a series of group and individual assignments. The project begins with an introduction to user-centered methods for understanding the audience (users), where you will learn and practice foundational user-centered design methods through readings and a series of hands on exercises, including interviews, and observation of actual users. You will also learn theories and methods for developing effective information architecture, including organizational schemes, navigational design, labeling, form design, and visual design. Working in groups with other students, you will, over the course of the semester, develop a prototype of a small website, which will be evaluated through user testing at the end of the semester. While we focus primarily on the activities described above, we'll also discuss sound and animation, emerging technologies such as Web 2.0 and Mobile Web, and social media.

76-488 Web Design Lab
Instructor: TBA
Meetings: F 1:30-2:50 p.m.
Units: 9
Fulfills: PW Advanced Writing/Rhetoric Course
TW Core Requirement
Prerequisites: (76-270 or 76-271 or 76-272) AND (76-391 or 76-382 or 51-261 or 51-262)
Open to: Juniors, Seniors

Lab exercises for Web Design include the following: basic HTML, images, tables, animation, image maps, interactive forms, Web interfaces to databases, and basic Javascripting. All students must do the lab exercises. The exercises are designed so that those students who already know particular topics (e.g., basic HTML) do not need to attend the lab session. Students who would like guided practice in doing the lab exercises must attend the lab session. Lab sessions take place in a computer cluster.

76-490 Discourse and Identity
Instructor: B. Johnstone
Meetings: TR 12:00-1:20 p.m.
Units: 9
Fulfills: EBA Rhetoric Course or Seminar Course
PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Theory/Specialization Course—Additional Option
People who learn a new language sometimes find that the experience feels like becoming a new person. The novelist Eva Hoffman moved, as an adolescent, from Poland to Canada. Her memoir of this period in her life is entitled Lost in Translation: Life in a New Language. Hoffman describes the terrifying difficulty not just of talking but of thinking, seeing, knowing, even living when one’s “interior language” has to change: “What has happened to me in this new world? I don’t know. I don’t see what I’ve seen, don’t comprehend what’s in front of me. I’m not filled with language anymore, and I have only a memory of fullness to anguish me with the knowledge that, in this dark and empty state, I don’t really exist” (Hoffman 1989: 108).

Hoffman’s experience points to the importance of language for personal identity -- our sense of being the same person from moment to moment and from situation to situation. For example, being the same person from day to day can mean having the same memories, shaped and stored in the same stories. Language is also a key aspect of social identity -- the ways we project membership in various groups and how others categorize us and interpret our behavior. Languages and ways of speaking are sometimes associated with national identities, and groups of people who aspire to nationhood may insist on their own language, as have the Basques and the Irish. Languages and ways of speaking are associated with religious identities – Islam with Arabic and with particular practices of its use, Catholicism, traditionally, with Latin and with an associated set of linguistic ideologies and discursive practices. Choosing to speak one language rather than another, or to speak in a mixture of languages, can be a way of claiming an ethnic identity, as can be seen among Hispanics or Asian Americans in the US. Regional dialects can signal people’s relationships with places. Gender and sexual identity can be expressed through and heard in a variety of language forms. Likewise, interactional and moral identities – authoritativeness, hesitancy, responsibility, and the like – are enacted in discourse.

In this course we explore the relationships between language and identity through reading and research. Our reading will come primarily from sociolinguistics and linguistic anthropology. Research projects will employ a variety of methods (including interviews, surveys, and ethnographic observation). Class sessions will be centered on discussion, and students will be expected to be prepared and to participate. The class will include upper-level undergraduates and MA and PhD students, so everyone should expect to think and work at an advanced level.

76-494 Healthcare Communications
Instructor: TBA
Meetings: MW 3:00 – 4:20 p.m.
Units: 9
Fulfills: PW Advanced Writing/Rhetoric Course
TW (SMC track) Theory/Specialization Course—Recommended Option
TW (TC track) Theory/Specialization Course—Additional Option
Prerequisites: 76-270 Writing for the Professions or 76-271 Introduction to Professional & Technical Writing or 76-272 Language in Design or 76-395 Science Writing
Open to: Sophomores, Juniors, Seniors

Healthcare Communications is a writing-intensive course designed for students interested in how healthcare information is developed by researchers, healthcare providers and writers and communicated to patients and their families, the general public, and other experts. Throughout the course, we will explore where people find medical information, how they use and evaluate it, and what challenges writers face in supporting informed healthcare decisions while communicating ideas that can be complex, provocative and
sometimes frightening. We will read and discuss published literature dealing with issues in health literacy, clinical research, and patient care. We will also learn the basics of reading, understanding, and interpreting the research literature and communicating research findings to non-experts. Early in the semester, you'll choose a medical area of interest that you will research using sources such as journals, articles, books and web sites, as well as direct contact with appropriate medical, healthcare, and/or research professionals. For your final project, you will write and design materials that will meet a specific need or gap you identify in existing information. The final project could be a magazine article, a website, patient education material such as brochures or training materials, or another vehicle that emphasizes accurate, informative and engaging writing. In addition, there will be several short writing assignments to build the research and writing skills needed to effectively communicate healthcare information. A background in health, medicine or science is not necessary for this course, but a willingness to learn about these areas is essential.