ADVISING NOTE on choosing between 700- and 800-level Courses:

700-level courses are intended for MA students. Many 700-level courses are cross-listed with undergraduate course numbers and will usually have a number of upper-level undergraduates enrolled. Doctoral students who strongly wish to enroll in a 700-level course must choose an 800-level course as an alternative. If a 700-level course’s undergraduate population remains low after the initial registration period, then we will permit doctoral students into the course. If, however, the undergraduate population is significant, the doctoral student must enroll in his or her 800-level alternative course.

ADVISING NOTE on 9 and 12 units for 700- and 800-level Courses:

The number of units for which you take courses listed as 9, 12 (9 or 12 units) depends on the specific graduate degree program in which you are enrolled. The guidelines below describe policy relevant to each of the programs. Exceptions to these guidelines to accommodate unusual circumstances can be made, but require the approval of your program director: Suguru Ishizaki for Rhetoric, Jon Klancher for LCS, and Necia Werner for MAPW.

For courses listed as “9, 12 units,”

- For courses for which there is a choice between 9 and 12 units (generally rhetoric courses), MAPW students register for 9 units.
- MA in Rhetoric students generally register for 4 courses at 9 units each.
- MA in LCS students register for 3 courses at 12 units each.
- Ph.D. students register for 3 courses at 12 units each.

Instructors for these courses will adjust the work load according to the number of units for which you’re registered.

76-700 Professional Seminar
Instructor: N. Werner
Meetings: R 12:00 – 1:20 p.m.
Units: 3
Note: MAPW Requirement

This weekly, 3-unit seminar is designed to give professional writing majors an overview of possible career and internship options and ways to pursue their professional interests. Each session will feature guest presenters who are professionals working in diverse communications-related fields such as web design, journalism, public relations, corporate and media relations, technical writing, medical communications, and working for non-profits. The visiting professionals talk about their own and related careers, show samples of their work, and answer student questions. The course is required for first-year MAPW students and open to all English undergraduates, who are urged to participate in their sophomore or junior years to explore options for internships and careers.

76-702 Global Communication Center Tutoring Practicum
Instructor: J. Wolfe
Meetings: MW 9:00 – 10:20 a.m.
Units: 9
Note: Permission of instructor
This practicum prepares students to tutor and conduct research in a communication center serving a range of disciplines and communicative modes. Students will be exposed to a variety of tutoring methods and will gain experience analyzing and responding to academic genres in various disciplines. In addition, students will learn to support oral, visual, and collaborative modes of communication alongside more traditional written genres. All students in the practicum will pose a researchable question about an unfamiliar academic genre, tutoring method, or online delivery of tutoring; to answer their questions, students will collect primary and secondary data to design and complete a research project. Students should expect to receive extensive feedback from faculty and peers on their tutoring methods. Readings will address theories of tutoring, responding to student writing, academic literacy, and communication across the disciplines.

76-719  Environmental Rhetoric  
Instructor: L. Flower  
Meetings: TR 10:30 – 11:50 a.m.  
Units: 9, 12  
Open to: MA in Rhetoric; MAPW and MA in LCS as room allows  

How people think and talk about the environment matters; it reveals what they value and shapes what they do. We will look at how competing discourses define man’s relationship to the natural world, frame environmental problems, and argue for public action. As we compare the environmental rhetoric of naturalists, scientists, policy makers, and activists, we will trace an American history that has managed to combine mystical celebration with militant critique, and scientific research with public debate. Equally important, this course will prepare you to act as a rhetorical consultant and writer, studying how writers communicate the three “Rs” of environmental rhetoric: relationship with nature, the presence of risk, and the need for response.

76-720  Organizational Communication  
Instructor: V. Emily Stark  
Meetings: MW 10:30 – 11:50 a.m.  
Units: 9  
Note: MAPW Required Core Course. All others by permission only.

Communications are the essence of an organization. Members of an organization who are proficient in various modes of communications and who appreciate the influences of both formal organizational structures and informal social networks generally excel, while those less skilled frequently derail. To help students navigate organizations effectively, this course blends theory and practice in exploring the field of organizational communication. Specific topics include: structures and cultures of organizations; identity and branding; communicating organizational change; communicating to influence and lead; communicating within teams and networks; communication technology; and communication requirements related to performance management, conflict resolution, and globalization.

After completing the course you should be able to: describe social and cultural influences on organizational communication, discuss current and emerging issues in organizational communication, identify ways to manage organizational identity and lead effective change, analyze team and network dynamics, and understand and practice key genres of organizational communication.
76-750  History of Critical Ideas: Reading and Spectatorship
Instructor:  J. Klancher
Meetings: TR 3:00 – 4:20 p.m.
Units:  9, 12
Open to: MAs and PhDs in LCS; MAs in Rhetoric or MAPWs as room allows

Who is the reader of a text, the viewer of a painting or film, or the spectator of a performance? What does the medium in which a text is presented—the book, or film, or painting, or theatrical performance—have to do with how the text is received, consumed, contested, or appropriated, sometimes or often against the intentions of the author, painter, or performer?

This course studies the long-debated problem of how readers or spectators respond to texts (in print, film, theater or painting) from ancient rhetoric and tragedy to contemporary mass culture. Aristotle, Plato, Longinus and other ancients theorized about audience response in terms of its danger or advantage to the polis; in that broad sense, the problem has always been political as well as psychological and aesthetic. Eighteenth-century thinkers formulated notions of “beauty” and “standards of taste” to measure audience response to poetry and visual art. Romantic writers developed psychologies of reading as symbolic interpretation. The rise of mass culture, on the other hand, links the politics of reading or viewing to questions of consumption and the market of cultural goods.

Guided by recent critical theory as well as classic questions, we will ask how the reading or viewing subject is “constructed” by the printed or filmic text; how institutions like schools control the process of interpretation; how individual readers “appropriate” texts for themselves against their authors’ intentions. Two shorter papers and one longer paper will be required for the course, in addition to a class presentation in the last two weeks of the semester.

76-751  Rhetorical Invention
Instructor:  D. Coulson
Meetings: TR 12:00 – 1:20 p.m.
Units:  9, 12
Open to: MAs in Rhetoric; MAPWs or MAs in LCS as room allows

Rhetorical invention refers to the discursive process of inquiry, discovery, and problem solving, or how we decide what to say, what arguments to advance, and what means of persuasion to use. Although invention is centrally important to rhetoric—without which it becomes a superficial and marginalized study of clarity, style, and arrangement—from the Scientific Revolution and Enlightenment through the mid-twentieth century invention all but disappeared as a topic of rhetorical study under the pressure of the view that invention should be exclusively directed by deductive logic and the empirical method rather than rhetorical considerations such as audience or language. This view of invention fundamentally shaped modern thought and continues to influence the ways we think and communicate today. In this course, we'll begin by examining the repudiation of rhetorical invention in the development of modern thought before focusing on efforts to recover a rhetorical understanding of invention from the mid-twentieth century forward, surveying a variety of contemporary theories of rhetorical invention including those promoted by postmodern, posthuman, and digital rhetorics. The course is designed to explore the central importance of invention to contemporary rhetorical theory through a pairing of historical and contemporary readings.
The proliferation of portable as well as computerized audio technologies has radically changed the way the human beings listen, consume, and produce music and sound. With the emergence of "cloud" storage services like Dropbox, Amazon, and Google you can effortlessly store and share music files anonymously or with friends. Services like Facebook, Pandora, Spotify, Last.fm, Amazon, and iTunes use finely tuned algorithms to make musical recommendations and in the process further personalize your experience as a consumer of music. All of these services, many of which are virtual, have come to mediate our intensely personal and communal experiences with music. The Listening Spaces seminar seeks to understand the overwhelming impact these mediating technologies have had on our social, political and personal interactions with music. Foundational readings will include Jonathan Sterne’s MP3: The History of a Format, Alexander Galloway's Gaming: Essays on Algorithmic Culture, Trebor Scholz’s Digital Labor: The Internet as Playground and Factory. The seminar will be focused around developing and completing critical projects that cross technological and humanistic boundaries.

Leadership is often associated with the exercise of institutional authority or individual power. However the tradition of leadership based on dialogue shows us a powerful counter-rhetoric—one which organizes people to work together on complex problems through problem-posing, pragmatic inquiry, and the inclusion of marginalized perspectives. We will examine how this approach to leadership and change works in public voices of writers from Emerson and Martin Luther King, to the community organizing of an Alinsky, to the cultural critiques of African-American and feminist scholars such as Cornel West or bell hooks, and—equally importantly—in the ways ordinary professionals include voices and integrate social values into effective workplace writing, and the ways students call forth change on campuses. This introduction to the rhetoric of making a difference shows how its roots in American philosophical pragmatism created a focus on outcomes, not just ideals, and translated commitments into strategic rhetorical practices. In this course you will develop your own skills in writing and leadership by working as a "rhetorical consultant" to a campus or community group: learning how to investigate and define a shared problem, to develop a briefing book for deliberation, and to support inclusive decision making by documenting rival perspectives and options (see http://www.cmu.edu.thinktank). This portfolio project will also demonstrate your research skills and ability to support a problem-solving dialogue within an intercultural community or complex organization.

In this introductory class, taught by a working journalist, students will learn the fundamental skills of reporting, writing and copy editing. We’ll start with the basics – judging newsworthiness, conducting research and interviews, then
organizing the information into a concise, clear, accurate and interesting news story. Because the key to learning to write effectively is to practice the necessary skills, class emphasis – and much of your grade – will be based on seven writing assignments involving current events and covering various types of news writing. Through readings, assignments and class discussion, we’ll tackle questions such as: What makes a story newsworthy? How does a reporter decide which points to emphasize? What are effective techniques for a successful interview? How does a journalist turn pages of scribbled notes into a coherent news story?

We’ll do a lot of writing, but we’ll also examine issues and trends affecting journalism today. We’ll cover at least two live events and hear from local professionals about working in print, broadcast and public relations. We’ll also look at how newer mediums – such as blogs, the internet, and cable news – shape and influence news reporting.

76-773  Argument
Instructor:  D. Coulson
Meetings:  TR 3:00 – 4:20 p.m.
Units:  9
Open to:  MA s in Rhetoric; MAPWs or MAs in LCS as room allows

This course is an introduction to the theory and practice of argument. The course begins with an overview of major theories of argument followed by consideration of a variety of topics in argument production, analysis, and evaluation, often applying the principles we study to specific cases in class. Students will each select a type or genre of argument—whether academic, practical, professional, or otherwise—upon which to focus their research throughout the course. Students will begin by developing short assessments of the value and relevance of major theories of argument to the type of argument they are researching, then develop their own approach to argument analysis and apply it to an example of that type of argument, before producing an original argument of the type they have been studying by the end of the course.

76-775  Magazine Writing
Instructor:  J. McCafferty
Meetings:  MW 12:00 – 1:20 p.m.
Units:  9
Open to:  MAPWs; MAs in LCS or Rhetoric as room allows

In this course we’ll be reading lots of great nonfiction, some of which has appeared in magazines during the past few years. We’ll look at how excellent nonfiction for magazines has to employ a strong narrative voice, and the techniques of storytelling.

Students will be asked to research and write their own articles, based on a variety of assignments. The class will be conducted as a discussion, and demands participation from each class member.

76-786  Language & Culture
Instructor:  J. Harrell
Meetings:  MW 12:00 – 1:20 p.m.
Units:  9
Open to:  MAs in Rhetoric; MAPWs or MAs in LCS as room allows
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.

76-789  Rhetorical Grammar
Instructor: D. Kaufer
Meetings: MW 1:30 – 2:50 p.m.
Units:  9
Open to:  MAPW Required Core Course. All others by permission only.

The objective of the course is to provide writers with a standard framework for identifying and authoritatively discussing the grammatical forms and constructions of Written English and some of the standard conventions of usage and punctuation, and also to gain an understanding of the role of grammar in making stylistic decisions. The course will involve some linguistic analysis and practice in the parsing (diagramming) of sentences, recognition of types of constituents in the sentence, and control of the standard grammatical terminology that goes with these types. The rhetorical functions of grammatical constructions will be emphasized all along.

76-790  Style
Instructor: B. Johnstone
Meetings: MW 3:00 – 4:20 p.m.
Units:  9
Open to:  MAPWs; MAs in LCS or Rhetoric as room allows

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?

76-791  Document & Information Design
Instructor: A. Gordon
Meetings: MW 4:30 – 6:20 p.m.
Units:  12
Open to:  MAPW Required Core Course. All others by permission only.
Today, many professionals are responsible for the visual design of documents. This course provides students who have already learned the foundation of written communication with an opportunity to develop the ability to analyze and create visual-verbal synergy in printed documents. Students will be introduced to the basic concepts and vocabulary, as well as the practical issues of visual communication design through a series of hands-on projects in various rhetorical situations. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussions and critiquing are an essential part of this course. Adobe Creative Studio (InDesign, Photoshop, Illustrator) will be taught in class, and used to create the assigned projects.

76-796  Non-Profit Communication: Genres, Methods, and Issues
Instructor:  C. Commer
Meetings:  MW 9:00-10:20 a.m.
Units:  9
Open to:  MAPWs; MAs in LCS or Rhetoric as room allows

Given the changes brought on by the information age, non-profit organizations, like all organizations, face an increasing diversity of audiences and media choices. What hasn’t changed is the need for effective arguments (print and digital) that respond to both the situations at hand and their organizational contexts. In this course, designed for students pursuing careers in professional communication, we’ll examine the critically important practices of argument and advocacy. And while our central focus will be on non-profits—the arts, education, political advocacy and social causes—the techniques we’ll learn are also broadly applicable to communications careers in all sectors. Our main focus will be on how arguments and media choices respond to communication philosophies, to specific organizational goals and, of course, to rhetorical situations. Among other questions, we will ask, how does speaking in the “voice” of an organization change the way we communicate? How can we adapt the genres of organizational communication to meet our organization’s goals? How can we have impact while working with limited budgets? The final project will be an interconnected set of portfolio pieces that demonstrates both relevant skills and a high-level theoretical understanding of what makes a public argument successful. Students will also gain experience in translating their technical expertise into language that potential employers understand and look for.

76-814  Politics, Media, and Romantic Literature 1789-1830
Instructor:  J. Klancher
Meetings:  TR 12:00 – 1:20 p.m.
Units:  9, 12
Note:  MAs and PhDs in LCS; MAs in Rhetoric or MAPWs as room allows

The Romantic period in Britain was a volatile era of political and literary revolutions—but also of print-media revolutions that transformed reading, writing, and publishing. This course focuses the question of books, periodicals, and reading audiences through case studies of several Romantic writers: Mary Robinson, William Blake, Samuel Taylor Coleridge, John Keats, William Hazlitt, and William Wordsworth. Reading a selection of their poems, essays, and critical theory in the context of contemporary debates, we will aim to understand the relation between print as a set of material forms, and political as well as literary ideas and discourses that contended for attention in the period’s innovative print media. We will also try to grasp some wider cultural processes at work in the late eighteenth and early nineteenth century. These included disintegration of the early modern Republic of Letters and the reconfiguration of its knowledges in the nineteenth-century cultural fields; the forming and division of new reading publics and their ways of reading print; important changes in book production, typography, printing methods (hand-press to steam press), and bookselling; and the crucially important relation between the aesthetic powers of the “text” and the material pleasures of the “book.”
Research papers using rare-book materials at the Hunt or Hillman library Special Collections will be especially encouraged; and the course will sometimes meet in the archive to examine “rare and curious” modes of print. One short paper and one research paper will be required.

76-828  Visual Verbal Communication  
Instructor:  S. Ishizaki  
Meetings:  TR 3:00 – 4:20 p.m.  
Units:  9, 12  
Open to:  MAAs and PhDs in Rhetoric; MAPWs or MAAs in LCS as room allows  

People create a wide range of communicative artifacts that integrates visual and verbal elements-newsletters, product brochures, web pages, graphical novels, journal articles, resumes, software references, yellow stickies, etc. Yet, such visual-verbal discourse has only recently attracted the serious attention of research communities. Some of the relevant research questions include: Why do visual variations exist across different contexts? (e.g., Popular science looks different from Discover.) Why and how do visual styles change over time? (e.g., Magazines from the 1950s don't look like present day magazines.) Do visual elements have persuasive power? If so, what roles do they play in shaping an argument? How do people learn to communicate using visual-verbal artifacts? In this seminar, we will address these and other questions through readings and discussions on various threads of studies around the analysis of communicative artifacts that integrate visual and verbal expressions. We will review key research publications concerning visual-verbal communication from relevant disciplines, including professional & technical communication, rhetoric, argumentation, and literacy. Particular attention will be paid to descriptive methods (e.g., social-semiotic analysis, visual argument, and rhetorical structure theory) and the types of questions these methods can help us answer. Throughout the semester, students will be encouraged to explore the visual-verbal communication artifacts found around them and use those to connect class discussions to the practice of design. Required assignments include a brief bi-weekly response to the readings, several short analysis papers, and a longer term paper with a topic chosen by students based on their professional or research interests. Please see English Dept. for full description.

76-830  Arthurian Romance and Its Modern Legacy  
Instructor:  P. Knapp  
Meetings:  TR 10:30 – 11:50 p.m.  
Units:  9, 12  
Open to:  MAAs and PhDs in LCS; MAAs in Rhetoric or MAPWs as room allows  

Arthurian tales have been told and retold in Anglo-American culture for centuries—they have been appropriated for novels (of which medieval romances are the ancestors), poems, operas, films and visual art of many kinds. The Monty Python group assumed that their satire Monty Python and the Holy Grail would be understood in some detail in order for its humor to be appreciated; the nineteenth century poets and novelists had made the same assumption. It is no exaggeration to say that our own structures of feeling concerning love, sex and adventure still reflect this influence. This course will juxtapose some of the medieval tales that found the genre with their more recent counterparts, for example Chretien’s Lancelot with Malory’s retelling of that story in Morte D'Arthur, and T. H. White’s Once and Future King (the basis of the musical and film Camelot). Recent novels such as A.S. Byatt’s Possession, and Umberto Eco’s Name of the Rose are also set beside their medieval antecedents.

Full participation in all class meetings, brief responses to our texts, and two prepared papers are required for everyone in the course; an additional hour for the discussion of critical and theoretical texts is offered for grad students.
In the late 1700s moral crusaders were worried about the latest media scandal: the surge in women reading novels. As one observer complained, "Women, of every age, of every condition...retain a taste for novels. I find [novels]...in the work-bag of the seamstress, in the hands of the lady who lounges on the sofa, the mistresses of nobles, the mistresses of snuff-shops, the belles who read them in town, and the chits who spell them in the country." While today we might be genuinely concerned about texting while driving, or the depression associated with high levels of facebook use, in this class we won't judge so much as we will analyze. We will look at what historical media trends have in common with, and how they are different from, the media trends of today. We will read about the print revolution, the electronic media revolution, the current digital revolution, and we will also try to peer into the future. Importantly, we will take a literary and cultural studies approach to this material. We will ask, specifically, what can the humanities teach us about media revolutions over time? How is narrative, or story telling, central to each media revolution? Texts for the class will include: Super Sad True Love Story, Digital Labor: The Internet as Playground and Factory, Spreadable Media: Creating Value and Meaning in a Networked Culture, and Black Code: Inside the Battle For Cyberspace.

Although censored and reviled by many in his own day, John Milton (1608-1674), author of Paradise Lost among other powerful anti-monarchical writings of the English Revolution, has influenced writers as varied as William Blake, Mary Shelley, Thomas Jefferson, Friedrich Engels, C.S. Lewis, Malcolm X, and Philip Pullman. This course will investigate what has made Milton a writer at once so much imitated and beloved by his admirers and loathed and denigrated by detractors. The bulk of this course will center on a careful, challenging, and chronological reading of Milton's works, primarily Paradise Lost but also his great shorter poems including Lycidas, Paradise Regain'd, and Samson Agonistes, and selections of his voluminous prose (Areopagitica, The Doctrine and Discipline of Divorce, Tenure of Kings and Magistrates, Readie and Easy Way to Establish a Free Commonwealth). Studying Milton's development as a poet, controversialist, and pamphleteer, students will examine Milton's contexts (chiefly, literary, political, and theological) in order gain further insights into the complex relations between Milton's 17th century world and his major poems and prose. Milton's works will be read in dialogue with works by other major 17th century poets and controversialists such as Thomas Hobbes, Andrew Marvell, John Dryden, and Lucy Hutchinson. Finally, we will explore Milton's subtle and not-so subtle influence on later writers in contexts ranging from the Enlightenment, to the Romantic period, to the American Revolution, to the Cold War.
Critic David Attwell once characterized a novel about empire as focused on "that moment of suspension when an empire imagines itself besieged and plots a final reckoning with its enemies." The same might be said of late-nineteenth and early twentieth-century British literature, which was shaped by events taking place outside as well as inside of national borders. Even in the eighteenth and nineteenth centuries, with international trade and slavery supporting the manor house and plantations abroad providing the cotton for British looms, the "England" of English literature spanned the globe. By the first half of the twentieth century, this empire had begun to collapse in upon itself, a process witnessed by writers inside Britain and its colonies. This course will investigate British literature within the international context of global imperialism. A section on gothic stories takes us into the realm of popular culture with H. Rider Haggard’s She. We trace the torturous path into Self and Other in Joseph Conrad's Heart of Darkness, consider the portrayal of the Creole in Jean Rhys' Wide Sargasso Sea, and outline the links between colonial empire and international war rendered in Virginia Woolf’s Mrs. Dalloway. These literary works will be read alongside some of the most important works of postcolonial theory, including articles by Edward Said, Chinua Achebe, Anne McClintock, and Gillian Beer.

**76-854  Foundations of Cultural Studies**
**Instructor:** J. Williams  
**Meetings:** R 6:30 – 9:20 p.m.  
**Units:** 9, 12  
**Open to:** MAAs and PhDs in LCS; MAAs in Rhetoric or MAPWs as room allows

This course will survey the history of cultural studies. We will read key texts in criticism and theory from "British cultural studies," the Frankfurt School, "French theory," and contemporary revisions. We will also look at some attacks on cultural studies, recent turns to public issues, notably bearing on higher education, and alternative methods to investigate culture. Along with readings, the course will also function as a workshop for which you will develop three projects and a colloquium in which you present three papers.

**76-870  Professional and Technical Writing**
**Instructor:** N. Werner  
**Meetings:** TR 10:30 – 11:50 a.m.  
**Units:** 9  
**Note:** MAPW Required Core Course. All others by permission only.

This core requirement for the MAPW degree introduces you to the theory, research, and practice of professional and technical writing. Through reading, discussion, projects, and writing workshops, you develop a rhetorically-grounded approach to analyzing communications problems and producing a range of effective and situation-specific professional documents. The user-centered approach views professional documents as means to accomplish specific, well-defined purposes: getting funding or support for a project (proposals), supporting managerial decision-making (reports), communicating effectively within organizations (email, correspondence), guiding action (instructional writing), getting a job or internship (resumes and application letters), or making choices among various medical treatments (science writing for general audiences). Because writers need a range of skills that go well beyond the actual inscribing of words on a page, you also gain practice in how to interview subject matter experts, work with clients, test documents on actual users, edit and revise your own work and that of other writers, and participate in and manage collaborative writing projects. The course features five or six major writing assignments, including a final portfolio of revised and polished work.
Rhetoricians study how strategic use of language and argument contribute to the development of scientific knowledge and how science is communicated and argued within the technical and the public spheres. In this course, we will examine various aspects of scientific communication including scientific audiences, visuals, and conventions for argument. In particular, we will explore the questions: What happens to scientific information and argument when they move from specialist journals into the mainstream media? In what ways might emotion and the character of the scientist influence scientific debates? What role do metaphor, analogy, and other stylistic features play in developing scientific thought and argument? And what role do visuals play in arguing science? To investigate these questions, we will be examining a broad range of real-world discourse from scientific journals to mainstream media and engaging with a broad range of scholarship in rhetoric, sociology, anthropology and philosophy of science. Whether you have a background in science or not, this course is designed for anyone interested in learning more about the practices and challenges of scientific communication and argument.

There is increasing demand for professional/technical writers who understand multimedia and its communicative possibilities. This class will provide students with the opportunity to develop the ability to analyze and create multimedia experiences. Students will be introduced to the basic concepts and vocabulary of multimedia, as well as the practical issues surrounding multimedia design through a series of hands-on projects involving various contexts. We will explore what it means to write in multimedia and how the elements of time, motion and interactivity can help writers expand their communicative skills. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussion and critiquing are an essential part of this course. While students are not expected to become masters of multimedia software, Adobe Flash will be taught in the class in order to provide them with the basic skills necessary to complete assignments and explore multimedia possibilities.

Discourse is a focus of study in most of the humanities and social sciences, and discourse analysis is practiced in one way or another by anthropologists, communications scholars, linguists, literary critics, and sociologists, as well as rhetoricians. Discourse analysts set out to answer a variety of questions about language, about writers and speakers, and about sociocultural processes that surround and give rise to discourse, but all approach their tasks by paying close and systematic attention to particular texts and their contexts. We are all familiar with the informal discourse analysis
involved in paraphrasing the meanings of written texts and conversations, a skill we learn in writing and literature classes and in daily life. Here we ask and answer other questions about why people use language as they do, learning to move from a stretch of speech or writing or signing outward to the linguistic, cognitive, historical, social, psychological, and rhetorical reasons for its form and its function. As we look at resources for text-building we read analyses by others and practice analyses of our own, using as data texts suggested by the class as well the instructor. In the process, we discuss methodological issues involved in collecting texts and systematically describing their contexts (ethnographic participant-observation and other forms of naturalistic inquiry; transcription and "entextualization;" legal and ethical issues connected with collecting and using other people's voices) as well as methodological issues that arise in the process of interpreting texts (analytical heuristics; reflexivity; standards of evidence). The major text will be Johnstone, Barbara. 2008. An Introduction to Discourse Analysis. 2nd ed. (Malden, MA: Blackwell Publishers). Other reading will be made available as .pdf files.

76-887  Web Design
Instructor:  J. Ciroli
Meetings:  M 6:30 – 9:20 p.m.
           W 6:30 – 7:50 p.m.
Units:  12
Open to:  MAPWs

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.

76-891  Rhetorical Analysis
Instructor:  D. Kaufer
Meetings:  MW 3:00 – 4:20 p.m.
Units:  9, 12
Open to:  MA$s and PhD$s in Rhetoric; MAPWs or MA$s in LCS as room allows

Students in this course will learn various approaches to analyzing discourse artifacts from a rhetorical point of view. Early in the course, students will identify an artifact or artifacts they wish to analyze. From there, students will be encouraged to explore their own methods of analysis based on two required books for the course and reviews of literature. For the midterm, students will create an annotated bibliography of five specimens of criticism taken from a single journal. For the final project student will first present and then hand in a polished 15 page piece of criticism based
on one or some combination of methods. The presentation and final paper count 50% of the grade, with the mid-term, class attendance, participation, and homework making up the final 25%.

76-902  Teaching Writing Practicum I
Instructor:  D. Wetzel
Meetings:  W 12:30 – 1:20 p.m.
Units:  3
Open to:  First-year PhDs, First-year MA instructors, First-year adjunct instructors

An Independent Study course is a course taken with faculty supervision that goes beyond the courses offered in a particular area of interest. It should not duplicate a course offered in the regular schedule of classes. A student wishing to take an independent study needs to locate a faculty member whose research interests are close to the area of proposed study and meet with the faculty member to discuss whether it is something the faculty member is interested in doing. The department requires that the student and instructor submit a written contract (available in the English Department) detailing the expectations (description of course of study, readings, how often the student/faculty member will meet) and requirements for the completed independent study project (number & length of papers) and a time-line for completion of the work. You should think of this as developing the equivalent of a detailed course syllabus/schedule, and typically involves development of a bibliography of readings.