ADVISING AND REGISTRATION NOTES:

- 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 is 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: Jim Daniels  
Meetings: TR 9:00 a.m. to 10:20 a.m.  
Fulfills:  DC H&SS Freshman Seminar Requirement  
Prerequisite: None  
Open to: DC H&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 some of 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.

76-221  Books You Should Have Read By Now  
Instructor: Jacob Goessling  
Meetings: MWF 3:30 p.m. to 4:20 p.m.  
Fulfills:  CW Literature Elective; EBA English Elective; PW Text/Context Elective  
Prerequisite: 76-101 Interpretation & Argument (this course can be taken concurrently with 76-101)  
Open to: Undergraduates

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. We will ask ourselves how classics of American literature define America, and what they mean for the American culture we experience now. We will confront the frontier wilderness of James Fenimore Cooper’s *The Last of the Mohicans* and consider Henry David Thoreau’s challenges to industrial society in *Walden*. We will explore the racial conflicts of 1920s Harlem in Toni Morrison’s *Jazz*, take part in Jack Kerouac’s search for authentic experiences in *On The Road*, and speculate about what it means to be human after the collapse of civilization in Cormac McCarthy’s *The Road*. Along the way, we will use the idea that literature is equipment for living, to help us understand ourselves and others, the past and the present, and the experiences that inform how we view our cultures and our world.
This course will serve as an introduction to the history, theory, and form of film. In the first half of the semester, we will look at the early moments of cinema, tracing the historical development of film form and narrative while investigating the incipient theories that sought to define its methods and effects. Working primarily through Bordwell and Thompson's seminal text, Film Art: An Introduction, we will also learn the grammar of and various approaches to analyzing film. Additionally, we will trace the rise of the Hollywood studio system, understanding and situating its dominance during its “golden age” by watching movies that both represent and challenge the “classical Hollywood” mode. In the second half of the course, we will survey several national cinema movements, such as Italian Neorealism and French New Wave. And alongside a wide range of international films, we will consider many of the dominant strains within film theory, e.g., discussing auteur theory and watching an Ingmar Bergman film. To finish class, we will define the place of the big-budget, hybrid-form “blockbuster” in our increasingly global and interconnected context, interrogating the current state of the movies and moviegoing.

What is gender? What is sex? And how do we “perform” these identities in everyday life? Covering topics such as pornography, feminism, bros, queer theory, and transgender rights, this course will introduce you how power and inequality have historically and structurally impacted categories of gender in American society. We will read novels, scholarly texts, and even blogs in an effort to understand how gender intersects with other forms of identity (such as race, class, sexuality, ability, and nationality).

Through a combination of class discussions, written essays, and short presentations, we will ultimately understand gender as a social construct that nonetheless is meaningful, personal, and significant for all members of society.

Would going to college without studying Shakespeare seem like going to the Sistine Chapel and not looking up? If so, this course--an introduction to Shakespeare’s Comedies and Romances--is for you. Students will read several of
Shakespeare’s liveliest comedies and romances and also a tragedy for counterpoint. Assignments will include regular short writing exercises, a close reading paper, a longer research paper, and performance of a scene.

76-260   Survey of Forms: Fiction
Section A   Sharon Dilworth
Section B   Kevin Gonzalez
MW 10:30 a.m. to 11:50 a.m.
MW 12:00 p.m. – 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

This course is an introduction to the reading and writing of short fiction. Students will create original short stories during the course of the semester and have them critiqued by the class. The focus will be on successful character development and the creation of realistic scenes. Revisions of the stories will constitute a major part of the final grade. Frequent reading assignments will illustrate the different elements of fiction, and students will be required to analyze stories from a writer's point of view and actively participate in class discussions.

76-265   Survey of Forms: Poetry
Section A   Lauren Shapiro
Section B   Gerald Costanzo
TR 10:30 a.m. – 11:50 a.m.
TR 12:00 p.m. to 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

Survey of Forms: Poetry is a course in the writing of verse. Students will study the traditions of English and American poetry. There are weekly reading and writing assignments. Additionally there are - hour examinations and the submission of a final project to consist of all work completed during the course. Presence in class is mandatory, as is participation in class discussion and attending evening performances by visiting writers.

76-269   Survey of Forms: Screenwriting
Instructor: Jane Bernstein
Meetings: TR 3:00 p.m. to 4:20 p.m.
Units: 9
Fulfills: CW Required Core Course; EBA Required Core Course; PW Required Core Course; TW Required Core Course; Film and Media Studies Minor
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.
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.

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.

**76-281  Modern American Drama**

**Instructor:** David Shumway  
**Meetings:** MW 1:30 p.m. to 2:50 p.m.  
**Units:** 9  
**Fulfills:** CW Literature Elective; EBA English Elective; PW Text/Context Elective  
**Prerequisite:** 76-101 Interpretation & Argument (this course can be taken concurrently with 76-101)  
**Open to:** Undergraduates

This course will focus on major American playwrights of the 20th century, likely including S. Glaspell, O’Neill, Hellman, Wilder, Hansberry, Guare, Williams, Wilson, Mamet, Miller, Albee, Shepard, Wasserstein, Kushner, and Myers. Some plays will be viewed on video or in film adaptations.

**76-294  Interpretive Practices**

**Instructor:** Jon Klancher  
**Meetings:** TR 10:30 a.m. to 11:50 a.m.  
**Units:** 9  
**Fulfills:** CW English Elective; EBA Required Core Course; PW Text/Context Elective  
**Prerequisite:** 76-101 Interpretation & Argument  
**Open to:** Undergraduates

This course introduces students to theories and practices of textual interpretation. Combining the approach of critical theoretical study with close textual analysis, we will produce our own interpretations of modern literary texts, drawn from different genres - drama, poetry, nonfiction prose and the novel – while considering how theory informs our reading practices. Theoretical approaches include those that explore the roles of the author and the reader, those emphasizing the workings of language, such as structuralism and post-structuralism, and those that approach the relationship between texts and cultural contexts, such as feminism, Marxism, new historicism, and cultural studies.

**76-300  Professional Seminar**

**Instructor:** Necia Werner  
**Meetings:** F 10:30 a.m. to 11:50 a.m.  
**Units:** 3

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.

76-301  Internship
Instructor: James Wynn
Units: 3 – 12
Fulfills: CW English Elective; EBA English Elective; PW Advanced Writing/Rhetoric Course; TWC Track Theory/Specialization Course, Additional Option
Prerequisites: Must have internship approved by James Wynn
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 writer for 8-10 hours per week in a field of interest to you (public relations, journalism, advertising, magazine writing, non-profit, healthcare, etc.). You are responsible for finding an internship. Most of your class time for the course will be completed 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 must register for the course before the add/drop deadline of the semester in which you want to do your internship. Before you can register, you must contact the internship instructor listed above to express your interest in the course and to be cleared for registration. Credit for the internship course cannot be retroactively awarded for past internships.

76-302  Global Communication Center Tutoring Practicum
Instructor: Joanna Wolfe
Meetings: TR 9:00 – 10:20 a.m.
Units: 9
Fulfills: PW Advanced Writing/Rhetoric Course
Prerequisites: 76-101 Interpretation & Argument AND permission of instructor
Open to: Sophomores, Juniors, and Seniors

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.

76-323  God: A Literary and Cultural History
Instructor: Chris Warren
Meetings: MW 1:30 p.m. to 2:50 p.m.
Units: 9
Fulfills: CW English Elective, EBA Core Course, PW Text/Context Elective
This course will investigate ideas about God, primarily from the Western intellectual tradition. Our readings will include selections from Hebrew and Christian scripture, Dante’s *Inferno*, Augustine’s *Confessions*, Benedict Spinoza’s *Theological-Political Treatise*, and Carl Schmitt’s *Political Theology*, as well as more recent investigations by Pope Francis, Marilynne Robinson, and Talal Asad. Students will be responsible for a presentation and two interpretive papers.

76-338  **The Rise of the Blockbuster Film**  
**Instructor:** Rich Purcell  
**Meetings:** MW 10:30 a.m. to 11:50 a.m.  
W 6:30 p.m. to 9:20 p.m. (film screening)  
**Units:** 9  
**Fulfills:** CW Literature Elective, EBA Period Core Course, PW Text/Context Elective  
**Prerequisite:** 76-101 Interpretation & Argument  
**Open to:** Undergraduates

This course will focus on the American film industry during the 1970s and into the early 1980s. When Steven Spielberg’s *Jaws*, understood as the first American blockbuster, was released in 1975 it radically changed the global distribution and marketing of film. Spielberg’s film - like many blockbusters after it - was a mix of transgressive cinematic genres, advanced filmmaking techniques, and classical Hollywood narrative and form. While this class is focused on a “national” cinema our approach to the blockbuster will attend to this mix, which is the product of transnational and transhistorical economic and aesthetic forces. To that end we will screen films from Hollywood’s “Golden Age,” other national cinemas, as well as genres associated with “grindhouse” and the avant-garde film.

76-343  **The Rise of the American Novel**  
**Instructor:** Jeffrey J. Williams  
**Meetings:** T 6:30 p.m. to 9:20 p.m.  
**Units:** 9  
**Fulfills:** CW Literature Elective; EBA Core Course; PW Text/Context Elective  
**Prerequisites:** 76-101 Interpretation & Argument  
**Open to:** Sophomores, Juniors, and Seniors

This course will survey American fiction from the beginning of the nation through the first half of the twentieth century. We will look at early fiction, like Washington Irving’s "Rip Van Winkle" and mid-1800s classics like Hawthorne’s *Scarlet Letter*, up to twentieth-century works like *The Great Gatsby* and perhaps some contemporary novels.

Through the term, we will ask how the fiction represents the special character of American experience. Alongside readings, you will write several short papers and present some of your research to the class.
Censorship? Banned books? Book burnings? Could it happen here? Over the last century some of the most important films and books have book banned, censored, protested and withdrawn from high schools and in rare cases, college courses or public libraries. But artists don't like to be silenced, and many of them have found ways to tell their stories, regardless of the consequences. In this course we will read a handful of books that have all been challenged by parents, school boards, and/or library patrons. This year is a special Sci-Fi/Fantasy version of the course! We will read texts including Shirley Jackson’s *The Lottery and Other Stories*, J.D. Madeleine L’Engle *A Wrinkle in Time*, J.K Rowling, *Harry Potter and the Sorcerer’s Stone*, Salman Rushdie’s *Satanic Verses*, Margaret Atwood’s *The Handmaid’s Tale*, Octavia Butler’s *Kindred*, and Chuck Palahniuk’s, *Fight Club*. We will also celebrate the American Library Association’s banned book week, which is September 25th to October 1.

76-350 Theory from Classics to Contemporary  
Instructor: Jeffrey J. Williams  
Meetings: TR 3:00 p.m. to 4:20 p.m.  
Units: 9  
Fulfills: CW Literature Elective; EBA Core Course; PW Text/Context Elective  
Prerequisites: 76-101 Interpretation & Argument  
Open to: Sophomores, Juniors, and Seniors

In this class, we will survey classic literary theories from Plato's exiling the poets from his ideal republic, through the philosopher Immanuel Kant's reflections on beauty, up to contemporary theories of deconstruction, Marxism, feminism, sexuality, and labor. (Our primary text will be The Norton Anthology of Theory and Criticism.) The class will give you a sense of the concepts and concerns critics have used to talk not only about literature but about culture and society.

76-359 Planning & Testing Documents  
Instructor: Chris Neuwirth  
Meetings: TR 10:30 a.m. to 11:50 a.m.  
Units: 9  
Fulfills: EBA Rhetoric Requirement; PW Rhetoric Course or Advanced Writing/Rhetoric Course  
TWC Track Theory/Specialization Course, Recommended or Additional Option  
Prerequisites: 76-101 Interpretation & Argument; 76390, 76272, 76270, or 76271  
Open to: Sophomores, Juniors and Seniors

In this course, you will deepen your mastery of the following research skills associated with planning and testing documents: interviewing in context, retrospective interviewing, focus groups, surveys, and testing documents. In addition to specific research methods and skills, we will cover issues that pertain to all research methods: How many people do I need to include in my study? How should I select them? Are my results valid? Is what I think I’m finding out reliable? What are the ethical issues in my study? We will use a combination of lecture, discussion, exercises and projects to achieve these objectives. This course will be useful for any student who is interested in learning more about methods that are widely used in professions such as designing/writing for new media, technical writing, science and healthcare communication, public & media relations, policy and non-profit communication.

76-364 Reading in Forms: American Novels  
Instructor: Sharon Dilworth  
Meetings: MW 12:00 p.m. to 1:20 p.m.  
Units: 9
Writers have always turned to their predecessors for inspiration and in this class we will do that. We will read and discuss several novels, some short stories, and look at some film and television narratives, though our primary focus will be on the novels. Using these works as master texts, we will examine some essential questions about the art of fiction, including (but not excluding other critical analysis) how a novel is structured, what determines character, how the point of view informs the narrative, how voice is established; we’ll look at the different ways narratives develop, we’ll consider how stories conclude, and we’ll discuss why and how fiction moves us. You do not have to be a writer to take the course but the focus of our readings and discussions will be on the writer’s craft.


**76-365**  
**Beginning Poetry Workshop**  
**Instructor:** Jim Daniels  
**Meetings:** TR 10:30 a.m. to 11:50 a.m.  
**Units:** 9  
**Fulfills:** CW Workshop Course; EBA English Elective; PW Elective  
**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  

In this course, you will be expected to take your knowledge of the principles and techniques of poetry learned in the Survey of Forms: Poetry course and utilize them in workshop discussions, written analysis, and the composition of your own poems. In addition, readings of books by visiting poets will be required, along with participation in a book-making project.

**76-366**  
**Beginning Fiction Workshop: Speculative Fiction**  
**Instructor:** Anjali Sacheva  
**Meetings:** TR 3:00 p.m. to 4:20 p.m.  
**Units:** 9  
**Fulfills:** CW Workshop Course; EBA English Elective; PW Elective  
**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  

While science fiction, fantasy, and horror writing have often been marginalized or rejected outright in traditional publications and classes, in this class we will embrace these genres, exploring the essential skills of fiction writing—character, scene, description, detail, and so on—within the context of speculative fiction. We'll also study Young Adult fiction as it relates to these genres, and will read a range of speculative fiction for both adults and teenagers. As we create narratives set in imaginary worlds we will continually seek to create characters and plots that are convincing,
moving, and meaningful, and will do so using elegant and evocative prose. Students will complete a number of writing exercises and at least two short stories or chapters and will submit a portfolio of work at the end of the semester.

76-368  Role Playing Game Writing Workshop
Instructor: Chris Klug
Meetings: TR 10:30 to 11:50 a.m.
Units: 12
Prerequisites: 76-269 Survey of Forms: Screenwriting. A student who received a C in 76-269 may enroll in 76-368 only with the permission of the 76-368 professor. A student who received a D or R in 76-269 may not take 76-368.
Open to: Undergraduates

Role playing games — mainly traditional pencil-and-paper, but recently to an extent, video RPGs as well — have matured over the last 40 years into a viable medium for trans-media storytelling. There is now a generation of novelists, screenwriters, playwrights and TV writers who first felt capable of telling a good story while they were performing as an RPG games master. The course instructor is one of those writers, having won three Game of the Year awards for his RPG stories. Primarily created for writers thinking about writing for games, this class also would be of use to anyone interested in creating interactive stories. Additionally, more traditional linear writers who want to try their hand at ‘new media’ will also find a home in this class.

We will first examine and dissect existing RPGs (mainly using pencil and paper examples, but video game RPGs will also be surveyed) seeking an understanding of both the design of RPGs as well as looking for storytelling ‘best practices.’ Once the groundwork has been laid, the class will first be decided into three-person teams. Then, taking a story for an existing RPG world -- one from a game that the instructor wrote -- analyze a pitch a proposed sequel to that game. Once the pitch has been fine-tuned and approved, proceed to ‘flesh out’ the new story, delivering, a full treatment for the new story, followed by Act breakdowns, beat sheets, mission arcs, dialogue for select scenes, and one shooting script for a two-minute in game cinematic (if appropriate to the medium).

Admission: ETC students, Creative Writing students, and IDeATe students are all encouraged to apply, and seats in the class are reserved for all programs. Final admittance is by permission of the instructor (usually obtained by talking with the instructor and/or submission of a writing sample)

76-372  News Writing in a Digital Age
Instructor: Steve Twedt
Meetings: R 6:30 to 9:20 p.m.
Units: 9
Fulfills: CW English Elective; EBA English Elective; PW Advanced Writing/Rhetoric Course; TW Theory/Specialization Course, Additional Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors and Seniors

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.

76-373 Argument
Instructor: Doug Coulson
Meetings: MW 1:30 p.m. to 2:50 p.m.
Units: 9
Fulfills: EBA Rhetoric Requirement; PW Required Core Course; TWC Theory/Specialization Course, Additional Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors and Seniors

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.

76-375 Magazine Writing
Instructor: Jane McCafferty
Meetings: MW 12:00 to 1:20 p.m.
Units: 9
Fulfills: CW Workshop; EBA English Elective; PW Advanced Writing/Rhetoric Course; TWC Theory/Specialization Course, Additional Option
Prerequisites: 76-260 Survey of Forms: Fiction, 76-262 Survey of Forms: Nonfiction, 76-270 Writing for the Professions, 76-271 Introduction to Professional and Technical Writing, or 76-372 News Writing in a Digital Age.
Open to: Sophomores, Juniors and Seniors

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.
76-381 Mad-Men, Television, and the History of Advertising
Instructor: Kathy Newman
Meetings: M 6:30 p.m. to 9:20 p.m.
Units: 9
Fulfills: CW Literature Elective; EBA English Elective; PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, and Seniors

Don Draper, cigarette in one hand, drink in the other, on the prowl for his next conquest—be it client or lover—may be one of the coolest characters ever created for American television. But is it just the suave style of Mad Men that has made it so popular? What is the secret to the show’s success? In this class we will explore the rise and fall of the 20th century advertising model of mass culture by watching episodes from seven seasons of Mad Men, analyzing the show, and reading about the history of advertising as well as analyses of the show itself. Texts for the course will include Richard Ohmann’s essay “Where did Mass Culture Come From?”, Michael Schudson’s Advertising: The Uneasy Persuasion, Archie Boston’s Fly In The Buttermilk: Memoirs of an African American in Advertising, Design & Design Education, Susan Faludi: Backlash: The Undeclared War Against American Women, Scott F. Stoddart, editor, Analyzing Mad Men: Critical Essays on the Television Series and Lilly J. Goren and Linda Beail, editors, Mad Men and Politics: Nostalgia and the Remaking of Modern America.

76-384 Race, Nation, and the Enemy
Instructor: Doug Coulson
Meetings: MW 10:30 a.m. to 11:50 a.m.
Units: 9
Fulfills: EBA Rhetoric Requirement; PW Rhetoric Course; TWC Theory/Specialization Course, Additional Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, and Seniors

Conflicts over racial and national identity continue to dominate headlines in the United States as they often have during the nation’s history, from debates regarding the immigration, naturalization, and birthright citizenship of racial minorities to debates regarding racial disparities in access to civil rights. This course explores the discursive practices through which racial and national identities are formed and the frequent conflicts between them, particularly by focusing on the role of enemies, threats to the nation, and sacrifices made on behalf of the nation in American public discourse. Alongside primary sources of public discourse regarding wars, the immigration and citizenship of racial minorities, racial segregation and civil rights, and the criminal prosecutions of dissidents during periods of crisis, we will read secondary sources offering multiple theoretical and disciplinary approaches to the study of racial and national identity formation. Along with regular brief responses to readings, assignments will include a short rhetorical analysis paper and a longer research paper.

76-386 Language & Culture
Instructor: Amanda Berardi Tennant
Meetings: MW 12:00 p.m. to 1:20 p.m.
Units: 9
Fulfills: EBA Rhetoric Requirement; PW Rhetoric or Advanced Writing/Rhetoric Course; TWC Theory/Specialization Course, Additional Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors and 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.

76-388  Topics in Digital Humanities: Coding for Humanities
Instructor:  Suguru Ishizaki
Meetings:  MW 1:30 p.m. to 2:50 p.m.
Units:  9
Fulfills:  PW Advanced Writing/Rhetoric Course; TWC Theory/Specialization Course, Recommended
Prerequisites:  76-101 Interpretation & Argument
Open to:  Juniors and Seniors

This introductory course provides humanities students with the foundational knowledge and skills to develop computer-aided research tools for text analysis. Through a series of hands-on coding exercises, students will explore computation as a means to engage in new questions and expand their thinking about textual artifacts.

This course is designed for students with no (or very little) coding experience. During the early part of the semester, students will learn basic programming using Python through examples and problem sets that are relevant to text analysis. Then, students will be introduced to a limited set of commonly used Python packages for text analysis, such as natural language processing, statistical analysis, visualization, web scraping, and social media text mining.

Students are expected to complete a small final project that examines how evidence-based data-driven insights derived from text analysis would support humanistic research in their area of interest, including (but not limited to) genre studies, rhetorical criticism, authorship attribution, discourse analysis, cultural analysis, social network analysis, spatial/temporal text analysis, and writing assessment.

Students who are interested in digital humanities scholarship in literary and cultural studies may also consider Professor Warren’s seminar: 76429/829 ‘Introduction to Digital Humanities.’

76-389  Rhetorical Grammar
Instructor:  David Kaufer
Meetings:  MW 12:00 p.m. to 1:20 p.m.
Units:  9
Fulfills:  EBA Rhetoric Requirement; PW Rhetoric Course or Advanced Writing/Rhetoric Course;
TWC Theory/Specialization Course, Additional Option
Prerequisites:  76-101 Interpretation & Argument
Open to:  Sophomores, Juniors and Seniors

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.

76-390  Style
Instructor: TBD
Meetings: MW 9:00 a.m. to 10:20 a.m.
Units: 9
Fulfills: EBA Rhetoric Requirement; PW Required Core Course; TWC Required Core Course
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors and Seniors

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?

76-391  Document & Information Design
Instructor: Suguru Ishizaki
Meetings: MWF 12:00 p.m. to 1:20 p.m.
Units: 12
Fulfills: PW Advanced Writing/Rhetoric Course; TWC Required Core Course
Prerequisites: 76-270 Writing for the Professions or 76-271 Introduction to Professional and Technical Writing
Open to: Sophomores, Juniors and Seniors

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.

76-396  Non-Profit Communication: Genres, Methods, and Issues
Instructor: TBD
Meetings: MW 9:00 a.m. to 10:20 a.m.
Units: 9
Fulfills: PW Advanced Writing/Rhetoric Course; TWC Theory/Specialization Course, Additional Option
Prerequisites: 76-270 Writing for the Professions, 76-271 Introduction to Professional and Technical Writing, 76-372 News Writing in a Digital Age or 76-373 Argument
Open to: Sophomores, Juniors and Seniors

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.

76-398 Museum of Broken Relationships
Instructor: Jane Bernstein
Meetings: TR 1:30 p.m. to 2:50 p.m.
Units: 9
Fulfills: CW Elective; EBA Elective; PW Elective
Prerequisites: Grade of C or better in 76-365 Beginning Poetry Workshop, 76-366 Beginning Fiction Workshop, 76-460 Beginning Fiction Workshop, or 76-360 Literary Journalism Workshop. A student who received a D or R may not take 76-398.
Open to: Juniors and Seniors

The Museum of Broken Relationships in Zagreb, Croatia is a museum dedicated to “failed love relationships.” Its exhibits are made up of objects and stories that have been donated after relationships have failed. In the short time since the museum was established, 37 exhibitions have been mounted in cities all over the world. In November 2016, Pittsburgh will host an exhibition.

Students who enroll in this course will have the chance to see photos and read stories from other exhibits. They will learn how to conduct the collection process, and then go into the community to collect stories and objects. They will also collaborate with Masters students from Entertainment Technology’s Location-Based Entertainment track, who specialize in designing and implementing exhibits. Together, these groups will then curate a show with stories and objects that reflect the culture and history of Pittsburgh.

This course is designed for students who love stories and have the curiosity and motivation to travel throughout Pittsburgh to find them.

76-403 The Crucible of Modernity: Vienna 1900
Instructor: Gabriele Maier (Modern Languages) and Francesca Torello (Architecture)
Meetings: TR 1:30 p.m. to 2:50 p.m.
Units: 9
Fulfills: CW English Elective; EBA Pre-1900 Period Course; PW English Elective
Open to: Juniors and Seniors
Vienna at the turn of the century (that is, at the turn of the last century, 1900) was many things: the political center of the Habsburg dynasty of the Austro-Hungarian Empire; the meeting place of Czechs, Slovaks, Hungarians, Romanians, Slavs, Poles, Italians, Serbs, Bulgarians, and Germans; the center of German-language music and theater; the birthplace of Zionism and of psychoanalysis; the battleground for liberalism and anti-Semitism; a haven for socialism; the home of café-culture and the waltz; the garrison for an outdated army; the city of baroque urban palaces and squalid backyard tenements; the center for Enlightenment public policy and reactionary bureaucracy; and the showcase for historicism.

And while the story of Vienna’s cultural and political turmoil is interesting, it probably would not command our attention today were it not for its role as the birthplace of Modernism. In an effort to understand today’s intellectual environment, therefore, we will examine Vienna before the collapse of the Austro-Hungarian Empire in 1918. We will be looking at a huge and at times confusing canvas which by necessity includes almost every aspect of culture. We will start with politics and history and move on through art, architecture, crafts, psychoanalysis, literature, music, and philosophy. We will be looking at art nouveau buildings and furniture, reading literature, viewing films, and listening to recordings - and we will build 3D models on a digital map which will help us understand how the different arts were all connected and influenced each other. Language of instruction: English

76-410  The Long Eighteenth Century
Instructor: Kristina Straub
Meetings: TR 3:00 p.m. to 4:20 p.m.
Units: 9
Fulfills: CW Literature Elective; EBA Pre-1900 Period Course; PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors and Seniors

This period, as constituted by historians and literary scholars, extends back to 1660 and pushes well into the 1800s. It is the super-sized century in which gender, class, sexuality, race and so many social institutions and practices—empirical science, the nation, and political economy, to name a few—begin to take on recognizably modern forms. And yet it is often the least studied long century in English departments: too familiar to be excitingly exotic, and too strange to be comfortable, many students cruise from Shakespeare to Jane Austen, without noticing the territory that comes between these two landmarks in British literature.

This course offers students a chance to understand how English literature became modern. We will explore the cultural and historical processes by which we get from Shakespeare to Austen by looking at the historical development of two media forms, the stage play and the novel. Since this archive includes an impossible amount of material to cover in a semester’s work, we will focus on some points of connection and synergy between these forms. For example, we will read a novel and a play by Aphra Behn, a poet, playwright, spy and one of the inventors of the modern novel. Eliza Haywood was both an actress and a prolific and successful novelist of the early 18th century. One of the “fathers” of the modern novel, Henry Fielding, cut his literary teeth writing plays for the Haymarket Theatre, which he also managed (and Haywood acted in). Frances Burney wrote a wildly successful novel, *Evelina or a Young Lady’s Entrance into the World*, but she also wrote plays and was part of London literary circles that included famous actors, musicians, and other performers for the stage. We will end with Austen’s novel, *Mansfield Park*, which stages on its pages an amateur production of a play in order to reflect the pleasures and dangers of theatricality. We will look at the interplay between theater and print fiction and how they mutually inform and help to define each other. We will ask how public theatrical institutions and performances and the technology of print contributed to the modern world of proliferating media forms.
For most of us, the word “propaganda” triggers a familiar script. We tend to think of totalitarian regimes and closed societies—where the State controls information and prohibits the expression of dissenting views. We also tend to associate propaganda with certain rhetorical techniques—highly emotional words, deceptive representations, and glittering generalities that inhibit rational thought and manipulate public opinion. According to such popular views, propaganda is linked to the dissemination of false information and is antithetical to the norms of democratic society. Our class will challenge these assumptions. First, instead of confining propaganda to authoritarian governments, we will examine how propaganda functions within democratic society. Indeed, we will focus on domestic propaganda in America, especially political propaganda but also propaganda in advertising and public relations. Next, instead of focusing exclusively on deceptive rhetorical techniques, we will ask a more elemental question: What enables propaganda to circulate? Posing this question will challenge us to consider the institutional and ideological infrastructure that allows for propaganda. Specifically, we will investigate the routines and values of corporate media as well as the power relations that give some people special access to channels of mass communication. Of course, we will also examine propaganda messages themselves, paying attention to both manipulative tactics as well as rhetorical strategies used to induce uptake in mass media. We begin our seminar by studying key theories of propaganda, looking at primary texts for various definitions and criticisms of the concept. We will then examine how powerful institutions, especially media organizations, manage the dissemination of propaganda in democratic society. Finally, we will consider techniques for analyzing propaganda, generating some methodological prerequisites for scholarly study. Ultimately, students will have the opportunity to conduct their own research on propaganda as it relates to their academic and professional goals.

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?).

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?.

76-421 Why Stories Matter
Instructor: Andreea Ritivoi and Peggy Knapp
Meetings: TR 1:30 p.m. to 2:50 p.m.
Units: 9
Fulfills: CW Literature Elective, EBA Core Course, PW English Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

Storytelling is a key aspect of our experience as human beings; without it we are reduced to, as one scholar put it, “the most primitive mode of existence—a life without imaginary alternatives.” In this course we will study some key fictions that have provided such imaginary alternatives, alongside various theories for interpreting them. These narratives deal with some of the most important aspects of the human condition: time, justice, empathy, point of view, and reality. The authors we will cover are among the most enduring in the Western tradition, from Sophocles and Chaucer to Melville, Proust, Virginia Woolf, and Ian McEwan. Students will be required to contribute to all class meetings, write brief responses on Blackboard, and produce two substantial essays (longer for grads than undergrads).

76-429 Introduction to Digital Humanities
Instructor: Chris Warren
Meetings: MW 3:00 p.m. to 4:20 p.m.
Units: 9
Fulfills: EBA Core Course; PW Text/Context Elective; TWC Theory/Specialization Course, Additional Option
Prerequisite: 76-101 Interpretation & Argument
Open to: Juniors and Seniors

This course introduces students to core methods and readings in Digital Humanities, an emerging field that’s been called “the next big thing” in literary and cultural studies. Students will read influential scholarship by Robert Binkley, Franco Moretti, Matthew Jockers, Peter deBolla, Johanna Drucker, Alan Liu, Jerome McGann, and Bethany Nowviskie and explore successful projects like Linked Jazz, Histography, Wearing Gay History, Colored Conventions, Transcribe Bentham, NYPL Building Inspector, and Six Degrees of Francis Bacon. Graded assignments in the course will include a class presentation (focusing on a single issue of a digital humanities journal), a project proposal, and a final paper or project—collaborative if desired—on a research question of students' choice. In an effort to facilitate non-traditional collaborations, the course is open to (a.) humanities students curious about computational approaches to humanistic questions and (b.) students with technical, data-driven, or design backgrounds interested in contributing to humanistic knowledge. Students interested in gaining experience with specific digital humanities tools are encouraged to enroll as well in Prof. Ishizaki’s concurrent “Topics in Digital Humanities: Coding for Humanities” (76-388/788), a nice complement to this course.
76-439  Stars and Celebrities
Instructor:  David Shumway
Meetings:  T 6:30 p.m. to 9:20 p.m.
Units:  9
Fulfills:  CW Literature Elective; EBA Seminar Course; PW Text/Context Elective
Prerequisites:  76-101 Interpretation & Argument
Open to:  Juniors and Seniors

Charlie Chaplin, Greta Garbo, Cary Grant, Marilyn Monroe, John Wayne, Frank Sinatra, Elvis Presley, Mick Jagger, Madonna, Kim Kardashian and Caitlin Jenner, Babe Ruth and Michael Jordan are more than just successful entertainers. They are cultural icons rich in both semiotic and emotional investment.

This course will examine some of these stars as texts, and the texts in which they appear. The latter will be drawn heavily from film, but also will include popular music, television, and print. We will work at reading stars to discover their cultural significance, and at understanding the larger phenomenon of celebrity. We will read works on the theory and history of celebrity and stardom, focusing on the United States since 1910, including those of David Marshall, Joshua Gamson, Richard Dyer, Richard deCordova, Leo Braudy, and others. We will consider such questions as whether celebrity plays a larger role in culture than it once did, and whether the character of celebrity has changed in fundamental ways. Students will write a major research paper in addition to regular commentaries on readings and other texts.

76-444  History of Books and Reading: Media before "New Media"
Instructor:  Jon Klancher
Meetings:  TR 1:30 p.m. to 2:50 p.m.
Units:  9
Fulfills:  CW Literature Elective; EBA Pre-1900 Period Core Course; PW Text/Context Elective
Prerequisites:  76-101 Interpretation & Argument
Open to:  Juniors and Seniors

Rather than putting an end to the book, digital media have had the oddly exhilarating effect of making us look at all kinds of print, past and present, through newly focused lenses. This course will introduce you to the history of books and reading, a cross-fertilizing field of study that is having an impact on many disciplines, from the history of science to literary history, cultural studies, and the arts. We will read scholarship in this still-emerging field to orient you to its key issues, practical and methodological problems, and theoretical implications: work by Roger Chartier, Michel Foucault, Elizabeth Eisenstein, Pierre Bourdieu, Michel de Certeau, Adrian Johns, and others. We’ll also read primary texts of the eighteenth and nineteenth centuries—including Joseph Addison, Jane Austen, Samuel Coleridge, Charles Dickens and others—to see how differing modes of print and reading were keenly contested cultural and political matters in the eighteenth and nineteenth centuries. Other topics include the division between new reading publics and their ways of reading books; important changes in book production, typography, printing methods (hand-press to steam press). We will study the relation between the aesthetic powers of the “text” and the material pleasures of the “book”; the emergence of a modern, imaginative category of “literature” in conjunction with the consolidating power of the novel. Such knowledge of the history of print has become especially crucial in an era of emerging “new media” and the field of digital humanities in the university.

Two papers will be required—one shorter paper (5-7 pp.) and a longer research paper on the uses of books and print by producers and readers, or a digital project depending on student interest. Though the course meets in Baker Hall, you will have hands-on experience with early books and other forms of print as we also meet periodically in the Rare Book Room at Hunt Library.
**76-460**  
*Beginning Fiction Workshop*

**Instructor:** Jane McCafferty  
**Meetings:** MW 1:30 p.m. to 2:50 p.m.  
**Units:** 9  
**Fulfills:** CW Workshop Course; EBA English Elective; PW English Elective  
**Prerequisites:** 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

This course builds upon survey or introduction courses to exercise the writer’s craft in fiction. Several texts will be analyzed, in both the short story and novel forms. We will read closely with a focus on the craft of writing—the voice, point of view, character development, etc. We will develop a vocabulary for speaking about the craft of fiction and hone our skills by reading good fiction, discussing work in class and writing response papers with an eye toward the various aspects of the writing process. We will arrange a schedule in which each student’s work will be reviewed twice via peer review and in-class discussion.

**76-462**  
*Advanced Fiction Workshop*

**Instructor:** Kevin Gonzalez  
**Meetings:** W 6:30 to 9:20 p.m.  
**Units:** 9  
**Fulfills:** CW Workshop Course; EBA English Elective; PW English Elective  
**Prerequisite:** 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 story-telling, 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:** Lauren Shapiro  
**Meetings:** TR 1:30 p.m. – 2:50 p.m.  
**Units:** 9  
**Fulfills:** CW Workshop Course; EBA English Elective; PW English Elective  
**Prerequisites:** 76-365 Beginning Poetry Workshop  
**Open to:** Undergraduates
In this course students will read and discuss the collections of contemporary poets, attend outside readings, write and critique their classmates' poems, and assist in a collaborative mentoring project with the literary arts students at the Pittsburgh High School for the Creative and Performing Arts (CAPA). In addition to focusing on the writing and critique of individual poems, we will examine concepts such as the poetic series, hybrid forms, and the art of translation. This class assumes an understanding of poetic terminology and workshop protocol and requires a high degree of self-motivation.

76-476  Rhetoric of Science  
Instructor: James Wynn  
Meetings: MW 3:00 to 4:20 p.m.  
Units: 9  
Fulfills: EBA Rhetoric Course; PW Rhetoric Course or Advanced Writing/Rhetoric Course; TWC Theory/Specialization Course, Recommended or Additional Option  
Prerequisites: 76-101 Interpretation & Argument  
Open to: Juniors and Seniors

This course broadly explores questions about scientific argument and communication that are of interest to scientists, rhetoric of science scholars, and professional/technical writing practitioners. These include questions like: How are scientific arguments structured? How is scientific information and argument transformed when it moves from research papers to publications for non-specialist audiences? How does the social, historical, and cultural context of science shape the way it is communicated and/or argued? In what ways might stylistic features of language and thought influence the invention and communication of scientific ideas? What contributions do visuals make to scientific argument and communication?

76-481  Introduction to Multimedia Design  
Instructor: Brian Staszel  
Meetings: MWF 12:00 – 1:20 p.m.  
Units: 12  
Fulfills: PW Advanced Writing/Rhetoric Course; TWC Theory/Specialization Course, Recommended Option  
Prerequisites: 76-270 Writing for the Professions or 76-271 Introduction to Professional and Technical Writing AND 76-391 Document Design or 51-261 or 51-262 Communication Design Fundamentals  
Open to: Sophomores, Junior, and Seniors

There is increasing demand for professional/technical writers who understand multimedia and it's communicative possibilities. This class will provide students with the opportunity to develop the ability to analyze and create multimedia experiences that merge text, spoken voice, music, animation and video. 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. Students will explore what it means to write for a dynamic medium and how to take advantage of elements of time, motion and sound to help writers expand their communicative skills. Class discussion and critiques are an essential part of this course. Students will be taught to work with a variety of available cameras, recorders and other production equipment to create the elements of their projects. While students are not expected to become masters of multimedia software, the essentials of Adobe After Effects, Premiere and Audition will be taught in order to provide the basic skills necessary to complete assignments and explore multimedia possibilities.