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, Kristina Straub 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: Necia Werner
- Meetings: F 10:30 a.m. to 11:50 a.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 Writing in the Disciplines
- Instructor: Joanna Wolfe
- Meetings: TR 9:00 a.m. to 10:20 a.m.
- Units: 9, 12
- Note: Permission of instructor

Note: This course requires co-employment as a tutor in the Global Communication Center (GCC). To learn how to apply for a GCC tutoring position, see [https://www.cmu.edu/gcc/faqs/index.html](https://www.cmu.edu/gcc/faqs/index.html).

This course prepares you to analyze and respond to a wide range of academic genres. You will learn to provide research-based advice to writers working on projects ranging from introductory philosophy to research articles and dissertation proposals in Chemical Engineering or Robotics. This course will also teach you principles for responding to visual and oral modes of communication and introduce you to best practices in collaborative writing. You will learn about different methods for instructing writers in different disciplines as well as methods for working with Non-native
English speaking students. Ph.D. students taking the course will also complete seminal readings providing a theoretical grounding in the subfield of Writing in the Disciplines.

### 76-719: Environmental Rhetoric
- **Instructor:** Linda Flower
- **Meetings:** TR 3:00 p.m. to 4:20 p.m.
- **Units:** 9, 12
- **Open to:** MA in Rhetoric and MAPWs; 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.

### 76-728: Visual Verbal Communication
- **Instructor:** Suguru Ishizaki
- **Meetings:** MW 3:00 p.m. to 4:20 p.m.
- **Units:** 9, 12
- **Open to:** MA and PhDs in Rhetoric; MAPWs or MA 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.

### 76-735: 20th and 21st Century American Fiction
- **Instructor:** Jeffrey J. Williams
- **Meetings:** T 6:30 p.m. to 9:20 p.m.
- **Units:** 9, 12
- **Open to:** MA and PhDs in LCS; MA in Rhetoric or MAPWs as room allows
This course will survey American fiction from the beginning of the twentieth century up to the present. It will look at the development of modernism, though postmodernism and other midcentury literature, concluding with fiction in the contemporary moment, which has seen the embrace of genre. We will look at writers from Faulkner, Stein, and Hemingway through Pynchon and DeLillo up to Whitehead and Groff. In addition, another key element of the course will be writing criticism explaining this literature.

76-738  The American Cinema
Instructor: David Shumway
Meetings: MW 1:30 p.m. to 2:50 p.m.
           M 6:30 p.m. to 9:20 p.m., film screening
Units: 9, 12
Open to: MA and PhDs in LCS; MA in Rhetoric or MAPW as room allows

This course will look at major works and major directors of sound-era American Cinema in the context of the history of the film industry and the larger society. It will do so through lens of Hollywood 50 years ago, 1967, which has been called the annus mirabilis (miracle year) of American cinema. Most weeks we will watch a film from 1967 paired with one made before or since. The focus will on major stylistic and thematic continuities and developments. We will look at the work of major directors, such as Hawks, Hitchcock, Coppola, and Polanski, major genres, such as screwball comedy, crime dramas, and Westerns, and major styles, such as film noir.

76-750  Theory from Classics to Contemporary
Instructor: Jeffrey J. Williams
Meetings: TR 3:00 p.m. to 4:20 p.m.
Units: 9, 12
Open to: MA and PhDs in LCS; MA in Rhetoric or MAPW as room allows

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.

76-759  Planning & Testing Documents
Instructor: Chris Neuwirth
Meetings: TR 10:30 a.m. to 11:50 a.m.
Units: 9
Open to: MA in Rhetoric and MAPW; MA in LCS as room allows

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.
76-766  Essay Writing Workshop  
Instructor:  Jason England  
Meetings:  MW 12:00 p.m. to 1:20 p.m.  
Units:  9  
Open to:  All MAs  

In this course we will analyze the different types of narrative structure, narrative suspense, voice, metaphor, and point of view that make for effective non-fiction writing. We will also examine the difference between good writers and good work, the functions of objective distance from and intimate investment in a subject, as well as the philosophical questions spurred by non-fiction writing. What is the non-fiction writer's role, and how does it differ from that of the fiction writer? Where do the two genres overlap? What gives non-fiction writing integrity? What does the term "creative non-fiction" mean? How have the form and aims of non-fiction writing - from memoir to essays to long-form journalism - evolved for better and for worse?

We will scrutinize the writing of Eula Bliss, Kate Fagan, Joan Didion, James Baldwin, Jo An Bear, Gary Younge, David Foster Wallace, Umberto Eco, and many others. In addition to critical writing assignments, students will have several opportunities to write their own non-fiction pieces.

76-772  News Writing  
Instructor:  Steve Twedt  
Meetings:  R 6:30 p.m. to 9:20 p.m.  
Units:  9  
Open to:  MAPWs; MAs in LCS or Rhetoric as room allows  

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:  Doug Coulson  
Meetings:  MW 12:00 p.m. to 1:20 p.m.  
Units:  9  
Open to:  MA in Rhetoric and MAPWs; MA in LCS as room allows  

This course is an introduction to the practice of argument. It is designed to help you produce and support a persuasive written argument and to develop the ability to discuss the production and evaluation of arguments with professional peers. The course begins with an overview of major theories of and approaches to argument, particularly the tension...
between those who view argument as (1) a logical text or product to be tested for the validity of the relationships asserted between its premises and conclusions, (2) a procedural form used to govern exchanges between participants in a dialogue or debate, and (3) a rhetorical process of inference, negotiation, and controversy between people in any situation. The course then considers a variety of topics regarding the production, analysis, and evaluation of both visual and verbal arguments, frequently applying the principles we study by rehearsing arguments on both sides of various cases and controversies in class. In addition to a series of written reading responses, you will write two short arguments in an argument field of your choosing before extending one of your first two papers into a longer argument for your final paper.

76-775 Magazine Writing
Instructor: Jane McCafferty
Meetings: MW 1:30 p.m. to 2:50 p.m.
Units: 9
Open to: MAPWs; MA 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: TBD
Meetings: MW 9:00 a.m. to 10:20 a.m.
Units: 9
Open to: MA in Rhetoric; MAPW or MA 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: David Kaufer
Meetings: MW 10:30 a.m. to 11:50 a.m.
Units: 9
Open to: MAPW Required Core Course; open to MA Rhetoric as room allows

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: Barbara Johnstone
Meetings: MW 3:00 p.m. to 4:20 p.m.
Units:  9
Open to:  MAPW Required Core Course; open to MA Rhetoric as room allows

What is the difference between a text that is well written and one that is not? What is it about sentences that make
readers judge them as clear or unclear, misleading or straightforward? What makes a paragraph easy to read, and what
makes a paragraph hard to understand? How can writers learn to write and revise our own sentences and paragraphs
so that they are as clear, straightforward, and easy to read as they can be?

You cannot learn to write well by learning a list of rules. This is because style is a rhetorical concern, not a simple matter
of correctness versus incorrectness. What counts as good style depends on the audience and other aspects of the
situation. So instead of learning rules, we will be discussing general principles. These include strategies for making it
clear what happened and who did it, what is meant to be most important in a sentence, and how topics are meant to
connect, as well as strategies for making the reader's ride through the text smooth, with no unnecessary detours,
bumps, or stops. To put these principles into practice, you will do short exercises and longer assignments that require
you to revise sentences and texts, and to use the necessary technical vocabulary talk about why and how you made the
changes you did.

In the process, we will consider the epistemological (knowledge-creating) and moral effects of choices about style. How,
we will ask, do the words and structures writers use shape the world readers see? And how can writers use this world-
shaping power ethically?

76-791  Document & Information Design
Instructor: Kerry Ishizaki
Meetings: TRF 12:00 p.m. to 1:20 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: Korryn Mozisek  
Meetings: MW 9:00 a.m. to 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.

76-829  Early Modern Theatre, Digital Humanities, and the Age of Conversion  
Instructor: Stephen Wittek  
Meetings: MW 3:00 p.m. to 4:20 p.m.  
Units: 9, 12  
Open to: MAs and PhDs in LCS; MAs in Rhetoric or MAPWs as room allows

In early modernity, conversion came into full flower as an age-defining influence, a force that drew people into new alliances, but also pulled them apart, destroying as it created, and completely reorganizing the social landscape. Major developments in the period—such as the Reformation, the colonization of the Americas, and the increasing interconnectivity among cultures—brought about a tremendous surge of artworks that represented conversion, but also facilitated serious thinking about conversional experience.

This course will explore a range of questions related to the manifestation of conversational thinking on the early modern English stage. Key texts will include *The Merchant of Venice* (Shakespeare), *A Game at Chess* (Middleton), *The Honest Whore* (Dekker and Middleton), *The Island Princess* (Fletcher), and *A Christian Turn’d Turk* (Darborne), along with a selection of critical essays and conversion pamphlets from the period. The course will also introduce entry-level methodologies for creating, editing, and analyzing digital texts. No previous experience with the digital humanities is necessary to participate. Students at all skill levels, from neophytes to seasoned programmers, are very welcome to participate!

76-841  Theorizing Sexuality  
Instructor: Kristina Straub  
Meetings: TR 3:00 p.m. to 4:20 p.m.  
Units: 9, 12  
Open to: MAs and PhDs in LCS; MAs in Rhetoric or MAPWs as room allows
This course offers a foundation in the history of theorizing sexuality that brings us from the Greek classical concept of man/boy love, through medieval concepts of the “one-sex body,” and up to contemporary transgender theory. We will read canonical theories of sexuality in the modern period, such as Freud’s psychoanalytic *Three Essays on Sexuality* and Michel Foucault’s revisionist *History of Sexuality*. To ground our theoretical investigations in social and historical context, we will focus on three discursive sites: the feminist “sex wars” of the 1980s, the theory and practice of “trans”—both gender and sexuality—from modern and contemporary periods, and late 20th and 21st century queer concepts of sexuality.

**76-845  Race in Early Modern Drama**

**Instructor:** Noémie Ndiaye  
**Meetings:** TR 10:30 a.m. to 11:50 a.m.  
**Units:** 9, 12  
**Open to:** MAs and PhDs in LCS; MAs in Rhetoric or MAPWs as room allows

This seminar explores the representation and fashioning of race in sixteenth and seventeenth century drama from England, Spain, and France. In early sixteenth century Europe, race was a complex system of power distribution that relied primarily on religious or rank-based difference. With the development of colonization and color-based slavery in the Atlantic world, the early modern racial matrix produced a new paradigm: Europeans started thinking about physiological difference— for which skin color was a shorthand—in racial terms too. How were those various racial paradigms (religion, rank, skin color) represented in one of the most important mass media of the time—theatre? How did those paradigms interact in one given play or one given national culture? Did they reinforce or work against one another? Which features were specific to nationally defined racial epistemes? Which features circulated across national borders? How did the translation and mistranslation of racial notions from one culture into another shape a sense of shared whiteness in early modern Europe? Which performance techniques did actors use to impersonate racial others, and what effect did those techniques have on spectators? In short, how did early modern theatre participate in the making of race? To answer those questions, we will focus on a rich corpus of plays staging Jews, Moors and Blackamores, New World Indians, Gypsies, and Turks. We will read plays by Shakespeare, Ben Jonson, Cervantes, Lope de Vega, and Molière (among others) in conversation with secondary readings drawn from the field of Critical Race Studies. French and Spanish plays will be available in translation.

**76-850  Space and Mobilities Studies**

**Instructor:** Marian Aguiar  
**Meetings:** TR 12:00 p.m. to 1:20 p.m.  
**Units:** 9, 12  
**Open to:** MAs and PhDs in LCS; MAs in Rhetoric or MAPWs as room allows

This course will investigate space and movement as social constructions. Space appears as something that exists around us—our houses, our neighborhoods, our cities might seem like they are simply there to be moved through. In the same way mobility, from our means of transport to an evening walk, can appear as just movement from A to B. In the late 20th century, an interdisciplinary group that included geographers, urban studies scholars, architects, sociologists, anthropologists and literary theorists began to theorize the social construction of space. They argued that space is something dynamically created that may be interpreted for the ways it creates meaning. Following this “spatial turn,” mobilities studies scholars looked to understand movement as something that reproduces and constitutes power and institutions. This interdisciplinary course considers theories of space and movement as a field of study and in reference to literary and film texts. The course will be organized topically, and include such units as the regulation of freedom of movement over borders through the construction of boundaries; the “heterotopia” of the boat or train carriage; the
poetics of space; the dynamic mapping of the city by a wanderer; and the spatialization of performance. Readings might include Henri Lefebvre, Doreen Massey, Edward Soja, Gaston Bachelard, David Harvey, Caren Kaplan, Tim Cresswell, Marian Aguiar; literary texts might include Brian Friel’s *Translations*, Aravind Adiga’s *The White Tiger*, and Teju Cole’s *Open City*. While some of the course assignments will focus on textual analysis, final projects will allow students to pursue their disciplinary interests and include options for applied analysis of the constitution of space and movement.

**76-854  Introduction to Literary and Cultural Studies**

**Instructor:** Richard Purcell  
**Meetings:** TR 4:30 p.m. to 5:50 p.m.  
**Units:** 9, 12  
**Open to:** MA and PhDs in LCS; MA and MAPWs in Rhetoric as room allows

The aim of this seminar is to introduce you to key concepts and schools of Marxism, psychoanalysis, semiotics and poststructuralism, post-colonialism, critical race, feminist and queer studies. It is my hope that our readings and course discussion will give us a broad sense of how these various schools of thought have informed the study of literary and cultural studies. We will use films, literature, poetry, music and other artistic works to ground our explorations. On occasion, we will have guest lectures by faculty members from LCS and CFA.

**76-857  Rhetorical Invention**

**Instructor:** Doug Coulson  
**Meetings:** MW 3:00 p.m. to 4:20 p.m.  
**Units:** 9, 12  
**Open to:** MA and PhDs in Rhetoric; MAPW or MA 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.

**76-870  Professional and Technical Writing**

**Instructor:** Necia Werner  
**Meetings:** MW 1:30 p.m. to 2:50 p.m.  
**Units:** 9  
**Note:** MAPW Required Core Course. All others by permission only.

This graduate-level course introduces the theory, research, and practice of professional and technical writing to those who are going on to careers in the field, or those who are practicing professionals who want a refresher or more depth in the field. Through reading, discussion, projects, and writing workshops, students develop a rhetorically-grounded
approach to analyzing communications problems and producing a range of effective professional documents. This user-centered approach views professional documents as a 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 inscribing words on a page, you also gain practice in how to interview subject matter experts, work with clients, design documents for readability, 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. Core course for MAPW students, open to other MA students in English and CMU staff members as space allows.

76-876 Rhetoric of Science
Instructor: James Wynn
Meetings: TR 12:00 p.m. to 1:20 p.m.
Units: 9, 12
Open to: MAs and PhDs in Rhetoric; MAPW or MAs in LCS as room allows

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?

76-881 Introduction to Multimedia Design
Instructor: Brian Staszel
Meetings: MWF 12:00 – 1:20 p.m.
Units: 12
Open to: MAPWs; All others by permission only.
Prerequisite: 76-391/791 Document & Information Design

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 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.
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.

Public deliberation is at the heart of the rhetorical tradition. But is public dialogue really a live option in a media-saturated world of sound bites addressed to plural publics? Is the process of debate, deliberation, and decision (in which the best argument wins) really the ideal model? Or can people use public spaces to develop new, more inclusive positions? Could such a process occur in a boundary-crossing public when diverse groups enter intercultural deliberation around racial, social, or economic issues?

This course looks at diverse ways people use rhetoric to take literate social action within local publics. From the canonical debate around Habermas and the public sphere, we move to a feminist “rereading” of the Sophists, to contemporary studies of deliberation in workplaces, web forums, grassroots groups, new media, and community think tanks.

To support your own inquiry into the meaning making process of a local public, you will learn methods for activity analysis and for tracing social/cognitive negotiation within a public of your choice.
Open to: MAs and PhDs in Rhetoric; MAPW or MAs in LCS as room allows

“The difficult part in an argument is not to defend one’s opinion, but rather to know it.”
– André Maurois

This seminar will be an in-depth exploration of theories of argument and assumes some prior knowledge or coursework in argumentation such as acquired in 76-373-773. As the above quote from Maurois suggests, we will take a broad view of the concept of “argument” and examine its role as a discursive means of truth seeking, knowledge creation, and decision-making, not just as the practice of using language to justify or refute a conclusion. The goal of the seminar is for participants to acquire the concepts needed to read the current research/scholarship on argumentation with understanding, to apply that research to the analysis of arguments, and to be positioned to contribute to that research.

We will begin with a brief history of the classical Greek writings on logic, rhetoric and dialectic, especially the writings of Aristotle. There are questions from that tradition that endure to this day: What does it take for a conclusion to be well supported? What criteria should govern acceptance of a conclusion? We will also examine two landmarks in the contemporary study of argumentation, Perelman and Olbrechts-Tyteca’s The New Rhetoric and Toulmin’s The Uses of Arguments, both published in 1958. These works can be seen as taking the first steps toward studying argumentation functionally, as a linguistic activity that occurs in contexts. We will also look at theories of the acquisition of argumentation skill and implications for pedagogical practice. We will then move to current questions in argument theory such as the relation between formal and informal logic, argument quality and cultural difference, and so forth.

Along the way we will ask questions such as “What should a theory of argumentation do?” What are some of the challenges to traditional theories of argument (e.g., multiculturalist challenges to traditional theories holding that there are features of an argument that makes it good, independent of the person making the appraisal; the challenges posed by the emergence of enunciative standpoints in argumentation, such as the expert, the citizen, and journalists as mediators; challenges posed by the emergence of new media such as the Web, etc.). Seminar participants will be expected to bring in their own research interests as the course develops.

Open to: MAs and PhDs in LCS; MA or MAPW as room allows

This course is meant to introduce students to problems in Marxist theory, among them value and labor, mode of production, base and superstructure, and historical materialism. However, because our particular disciplinary interests, the course will focus on problems of ideology, including hegemony, culture, and the subject. Readings begin with works of Marx and Engels, including selections from The Economic and Philosophic Manuscripts, Capital, Vol. 1, and, The German Ideology, and move on to other contributors including Lukács, Gramsci, and Althusser. We look at Raymond Williams as an example of Marxism in the specific context of literary and cultural studies.
76-899  Introduction to Media Studies
Instructor:  David Shumway
Meetings:  W 4:30 p.m. to 7:20 p.m. (mini session A2)
Units:  6
Open to:  MA and PhDs in LCS; MA in Rhetoric or MAPW as room allows

This course will exam theories and approaches to the study of different forms of mass media, likely to include newspapers and magazines, cinema, sound recordings, radio, television, and the new media of the digital age. We will begin with the theorists of the Frankfurt school, who produced the first systematic attempt to understand mass media. Other theorists may include Raymond Williams, Marshall McLuhan, Dallas Smythe, Richard Ohmann, Jonathan Sterne, Susan Douglas, and Tricia Rose.

76-904  ESL Practicum I
Instructor:  Danielle Wetzel
Meetings:  M 12:30 p.m. – 1:20 p.m.
Units:  3
Open to:  First-year PhDs; First-year adjunct instructors

This practicum requires new teachers of 76-100, Reading and Writing in an Academic Context, to meet weekly and discuss readings about methods for teaching academic literacy practices to second language readers and writers. While the teachers are learning from their hands-on experience, the fall practicum is designed to introduce both graduate student and adjunct instructors to a range of relevant topics for the second language writing classroom, including teaching reading, giving feedback on error, and facilitating peer review. Additionally, some of the practicum meetings focus on calibrating the assessment of student papers. At the end of the semester, all participants produce a document that highlights their teaching strengths and developing areas, as well as a document suitable for use in the 76-100 classroom that demonstrates a particular method they have developed throughout the semester.