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.
The courtroom is so closely associated with rhetoric that Kenneth Burke once claimed we can see the rhetorical quality of martyrdom in the fact that “it even gets its name from the law courts.” This course introduces students to issues in rhetoric and argumentation through a study of legal trials, particularly those that have been criticized as so-called "political trials" perceived to be influenced by public attitudes or opinions on issues such as race, religion, political ideology, gender, and sexuality. Using readings from rhetoric, law, and history, as well as opening and closing arguments, cross-examinations, and documentary evidence from actual trials, we examine how courtroom speakers use character, emotion, analogy, narrative, scapegoating, and other rhetorical strategies to persuade their audiences.

This course will explore at least two of the meanings of the word "matters"—as in "is of importance," and as in "things, concerns". Through reading and writing in various genres, students will discover and discuss how creative writing engages with the world around us while also learning some of the important techniques of writing creatively. The class will read a number of books by authors in various genres, and students will have the opportunity to interact with these authors through public readings and classroom visits. In addition, the class will take advantage of other literary events happening around Pittsburgh in order to further engage with places where writing comes off the page and engages with the world. Revision will be required and emphasized.

Pirates, highwaymen, shipwrecks, abductions, social performances, scientific inquiry: these are just some of the elements that repeatedly appear in travel-related texts during the eighteenth century, the period we call the Enlightenment. We explore how technologies of transportation affected how the British saw themselves, their place in the world, and their nation’s future. In this course, we will examine a variety of genres—travel narratives, periodicals,
poetry, pirate literature, novels, and plays—while considering the local and global effects of an increasingly mobile British population. We combine our primary sources with secondary texts to help students map cultural changes in relation to historical and critical frameworks. In doing so, students will be able to see a development of travel-related debates, including but not limited to scientific development, race, social status, gender, national identity, and education. Over the course of the semester, students will be required to write three short analytical papers and lead class discussion on one text of their choosing.

76-212  Utopias from Plato to Science Fiction  
Instructor: P. Knapp  
Meetings: TR 12:00 – 1:20 p.m.  
Units: 9  
Fulfills: CW English Elective  
EBA English Elective  
PW Text/Context English Elective  
Prerequisite: 76-101 Interpretation & Argument or by permission of instructor  
Open to: Undergraduates

Utopian fiction has a long history, starting well before Thomas More gave the title Utopia to his description of an ideal society early in the 16th century. It investigates how human societies can be organized to make the best use of natural and human resources to create economic and social justice and promote human happiness. The course will start with Plato's Republic, More's Utopia, and Bacon's New Atlantis, go on to texts like Edward Bellamy’s Looking Backward and H. G. Wells’s Time Machine, and then to George Orwell's 1984, Le Guin's The Dispossessed, and Russell Hoban’s Riddley Walker--note the slide toward dystopias. A good deal of the term will focus on speculative fiction (aka sci fi) in the form of films as well as printed fiction, for which students can make recommendations (but Blade Runner is in for sure).

You will be expected to attend regularly with something to say about the assigned materials, write coherently about our texts (various exercises and two prepared papers), and present a “position paper” to the class. The course encourages a lot of imaginative play, but it also confronts serious on-going problems.

76-221  Books You Should Have Read By Now  
Instructor: A. Kennedy  
Meetings: TR 9:00 – 10:20 a.m.  
Units: 9  
Fulfills: CW English Elective  
EBA English Elective  
PW Text/Context English Elective  
Prerequisite: 76-101 Interpretation & Argument  
Open to: Undergraduates

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

76-234 Representing History: The American Novel from 1930 - 1980
Instructor: M. Nelson
Meetings: MWF 2:30 – 3:20 p.m.
Units: 9
Fulfills: CW English Elective
EBA English Elective
PW Text/Context English Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

This course will examine the literature of the United States roughly from 1930 to 1980 through the lens of history. We will investigate how novels published during this time both use and represent history. We will also explore how the novel attempts to understand and represent the traumatic events unfolding across these decades, such as the Great Depression, World War II, the struggle for Civil Rights, and the Vietnam War. Additionally, we will look at how these experiments in historical representation reshaped the boundaries of the novel. Possible novels include (1930s) Nathaniel West Miss Lonely Hearts and The Day of the Locust, John Dos Passos The Big Money, (1940s) Robert Penn Warren All the King’s Men, Ann Petry The Street, (1950s) Ralph Ellison Invisible Man, Saul Bellow The Adventures of Augie March, (1960s) Joseph Heller Catch-22, William Styron The Confessions of Nat Turner, (1970s) Ishmael Reed Mumbo Jumbo, E.L. Doctorow Ragtime, Michael Herr Dispatches. Secondary sources will include critical sources commenting on the issues, controversies, and possibilities of historical representation through fiction. Requirements for the course include regular attendance and participation, a short paper, a presentation, and a research paper.

76-239 Introduction to Film Studies
Instructor: D. Shumway
Meetings: MW 12:00 – 1:20 p.m. and T 6:30 – 9:20 p.m.
Units: 9
Fulfills: EBA English Elective
PW Text/Context English Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

This course is an introduction to the history, technology, aesthetics and ideology of film. Our main focus will be on the narrative fiction film, but we will also discuss documentaries, avant-garde work and animation. The central organizing principle is historical, but there are a number of recurring thematic concerns. These include an examination of the basic principles and terminology of filmmaking, the development of film technology, the definition of film as both art and business, and the history of film as an object of critical and cultural study. The goals of this course are threefold. First, it will provide you with a solid grounding in the key issues and concepts of film studies. Second, it will expand your ability to knowledgeably critique individual cinematic works and their relationship to the larger culture. Lastly, it will provide you with experience in expressing your critiques in essay form.
This course will engage with both historical and contemporary scholarship on key questions surrounding the meaning of gender in society. Beginning with second wave feminism, we will trace the development of gender in theoretical and historical work to reflect on its shifting and contingent meanings. We will consider the ways in which gender operates in intersection with categories such as race, class, sexuality, religion, and nationality in global contexts. The course readings will also address how gender as an analytical category is redefined and transformed in an era of globalization, post humanism and new materialisms. We will use keywords and concepts acquired from academic sources to critically analyze themes of gendered performance and representation in literature, film, and television in a range of spheres such as family, culture, work, law, ecology and technology. Requirements for the course include regular participation and weekly blackboard entries, a short paper, a presentation, and a final research paper.

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

Much has changed since Carnegie wrote those words, but many still hunger for an introduction to Shakespeare’s Tragedies and Histories like this one. Our reading list will include hauntingly powerful plays such as Hamlet, Othello, Macbeth, King Lear, Henry V, Richard II, 1 Henry IV, and Henry V. Students at the end of the course should expect to have a good grounding in the language, themes, and characters of Shakespearean Tragedies and Histories and perhaps more importantly be equipped to think carefully about Shakespeare’s plays in relation to poetics, topical politics, and genre. In addition to regular short writing exercises of varying types, assignments will include one close reading paper, a longer research paper, and performance of a scene.
76-260 Survey of Forms: Fiction
Section A: J. Bernstein
Meetings: TR 1:30 – 2:50 p.m.
Section B: K. Gonzalez
Meetings: TR 10:30 – 11:50 a.m.
Fulfills: CW Required Core Course
EBA Required Core Course
PW Required Core Course
TW Required Core Course
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

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

76-265 Survey of Forms: Poetry
Section A: J. Daniels
Meetings: TR 10:30 – 11:50 a.m.
Section B: J. Rybicky
Meetings: MW 12:00 – 1:20 p.m.
Units: 9
Fulfills: CW Required Core Course
EBA Required Core Course
PW Required Core Course
TW Required Core Course
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

This course is designed to familiarize students with the elements of poetic craft through actively studying and practicing a range of poetic forms. Class will involve presentations and essays as well as some work shopping of the poems students write in these forms. Near the end of the semester, students are required to submit a portfolio of “formal” poems they’ve written during the course.
76-269  Survey of Forms: Screenwriting
Instructor:  S. Dilworth
Meetings:  MW 10:30 – 11:50 a.m.
Units:  9
Fulfills:  CW Required Core Course
          EBA Required Core Course
          PW Required Core Course
          TW Required Core Course
Prerequisite:  76-101 Interpretation & Argument
Open to:  Undergraduates

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

76-270  Writing for the Professions
Section A:  M. Glavan
Meetings:  MWF 10:30 -11:20 a.m.
Section B:  A. Gordon
Meetings:  MWF 9:30 – 10:20 a.m.
Section C:  D. Phillips
Meetings:  TBD
Section D:  A. Klein
Meetings:  TR 9:00 – 10:20 a.m.
Units:  9
Prerequisites:  76-101 Interpretation & Argument
Note:  Intended for non-majors. English majors should take 76-271 Introduction to Professional and Technical Writing

Writing in the Professions is a writing course specifically designed for juniors and seniors in all majors other than English. The course is appropriate for upper-level students in all CMU colleges, has no writing prerequisites, and assumes that you may not have had much college-level writing instruction past your freshman year. The basic idea of the course is to give you experience in developing the writing skills you will be expected to have as you make the transition from student to professional. The course will cover resume writing, proposal writing, writing instructions, the difference between writing for general and specific audiences, and analysis of visual aids in various texts. The course requires that students work both independently and in groups.
76-271  Introduction to Professional and Technical Writing
Instructor:  N. Werner
Meetings:  MW 10:30 – 11:50 a.m.
Units:  9
Fulfills:  PW Required Core Course
TW Required Core Course
Prerequisite:  76-101 Interpretation & Argument
Open to:  Undergraduate English majors only. Non-majors should take 76-270 Writing for the Professions

Introduction to Professional and Technical Writing is designed specifically for declared majors in Professional or Technical Writing. The main work of the course is a series of five situation-based writing assignments spread over three broad and often overlapping areas - business/professional writing, media writing, and technical writing.

Typical assignments include resumes, instructions, proposals, and adaptations of specialized information for non-expert audiences. At least one of the assignments will be a group project. As a final project, you’ll create a portfolio of polished writing samples that you can use in applying for internships and employment. The range of assignments in the course is designed to give you experience with a variety of writing situations that professional writers frequently encounter. The assignments also reflect options for specialization that you may wish to pursue in future coursework and in your career as a professional writer. As you work through the assignments, you should learn both current conventions for the kinds of writing you’ll be doing and a broadly applicable procedure for analyzing novel situations and adapting conventional forms (and creating new ones) to meet the unique demands of each new situation and task.

76-297  Russia’s Demons
Instructor:  C. Castellano
Meetings:  TR 12:00 – 1:20 p.m.
Units:  9
Fulfills:  CW English Elective
EBA English Elective
Prerequisite:  76-101 Interpretation & Argument
Open to:  Undergraduates

Demons and devils, ghosts and goblins, witches and werewolves: Russian literature, art and music are riddled with them. Where have they come from and why have they stayed? Under what conditions has Russian life conjured them, and what has their power been for creating conditions of their own? This course aims to find out by peering into the netherworld of demonic fantasy by the light of Russian social history from the nineteenth century to the current day. The core of the course is comprised of readings drawn from the literature of Pushkin, Lermontov, Gogol, Dostoevsky, Bely, and Bulgakov. Prerequisites: None for 9 units; an additional 3 units, requiring permission of the instructor, can be earned for work done in Russian.

Information is subject to change  Updated: December 1, 2014
This course is designed to help you explore possible writing-related careers as you gain workplace experience and earn academic credit. You'll work on- or off-campus as an entry-level professional for 8-10 hours per week in a field of interest to you. You might, for example, intern with a local newspaper or magazine or radio or TV station, work for a publisher or political campaign, or do research and promotions for a non-profit agency associated with a cause you feel strongly about. Other possibilities include local hospitals, museums, theatre and other arts groups, software documentation firms and other groups needing technical writers and communications specialists, PR and ad agencies, law-related sites, and just about any place you can think of that requires writing and communication skills. Most of your class time for the course will be completed through work at your internship site – a minimum of 120 hours (8-10 per week) over the semester for 9 units of credit. As the academic component of the course, you'll keep a reflective journal and meet periodically with the internship coordinator to discuss your internship and related professional issues. You will be responsible for finding your own internship, but it is recommended that you set up a meeting with the instructor to talk about your interests and what opportunities are open to you. You should do this before registration week.

In this course students will work closely with the editors of Carnegie Mellon University Press to learn many of the facets of producing books. These range from business management and marketing to the elements of editing, book design, and production. Registration in this course is by permission only. Students must contact Prof. Costanzo directly.

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Today if something causes a “sensation,” it gives us a rush of excitement, a public uproar, a scandalous controversy, a terrifying threat, all magnified to us by electronic and global media. How should we think about, as opposed to merely reacting to, such sensations that preoccupy both public media and personal fears and fantasies? This course will show that “sensation culture” began in the 19th century and has been ever since a key part of mass culture up to the sensations of the present. At the center of very different public “sensations” there could be serial killers, astonishing scientific discoveries, daring visions of revolutionary transformation, revelations of devastating poverty and over-the-top luxury and wealth. Sensations powerfully affect the feelings, body, and imagination whether they are exploitative media concoctions or staggering revelations of the most serious social and natural secrets. We will read across this range of Victorian sensations—from Dickens’ Oliver Twist and the 1% vs. the 99%, to the jolt produced by new theories of evolution (Darwin and Chambers), to alarming visions of revolution (Marx and Engels), to terrifying domestic secrets revealed in “sensation novels,” to the advent of the serial killer (Jack the Ripper and Mr. Hyde), to anthropologies of disease and death. We will see all of these in relation to the new Victorian mass print media that constructed these and other “sensations” to contemporary readers. Readings in recent theory will help us raise conceptual issues about what makes a sensation and why some current cases (think epidemic, terror, climate change, vast inequality) help us grasp the history of producing and responding to painfully serious or pleasurably spectacular “sensations.”

These days, it’s pretty easy to get to Walden Pond. It’s right off route 126 South (not too far from Concord) and there is a nice little farm stand there called the Farm at Walden Woods, where you can get corn and raspberries and freshly baked bread. In this class we’ll go back in time to the Walden Pond of Thoreau’s time, with a focus on the “Green Nineteen”---writers and thinkers who considered the relationship between human civilization and the American wilderness (Thoreau, Emerson and Hawthorne). We will think about the interrelationship between the environment and nascent capitalist industries by reading the poetry and prose by young women who worked in the Lowell Mill (The Lowell Mill Offerings). We will also think about the environment in relation to two slave narratives (Douglass, The Slave
Narrative of Frederick Douglass and Harriet A. Jacobs, Incidents in the Life of a Slave Girl. Finally we will consider the environmental consciousness of the two most important poets of the 19th century, Walt Whitman and Emily Dickinson. As for coursework, we will use the class to practice meditation, natures walks, and one group project in which you will design your own environmentally conscious Utopian community.

76-317  Contemporary American Fiction
Instructor:  J. Williams
Meetings:  T 6:30 – 9:20 p.m.
Units:  9
Fulfills:  CW English Elective
EBA Period Core Course
EBA English Elective
PW Text/Context English Elective
Prerequisite:  76-101 Interpretation and Argument
Open to:  Undergraduates

This course will overview the vast and varied field of contemporary American fiction. Starting with the end of Vietnam War (about 1973), we will try to define the succession of recent forms (such as minimalism, “K-mart realism,” or “magical realism”) and figure out some of the ways in which it represents American society and culture. Writers will range from Raymond Carver and Bobbie Ann Mason to William Gibson and Alice Walker to Richard Powers and Jhumpa Lahiri.

76-342  Love: A Cultural History
Instructor:  M. Aguiar
Meetings:  TR 1:30 – 2:50 p.m.
Units:  9
Fulfills:  CW English Elective
EBA English Elective
PW Text/Context English Elective
Prerequisite:  76-101 Interpretation & Argument
Open to:  Sophomores, Juniors, Seniors

This is a course about the cultural history of love. We will focus on romantic love, with an emphasis on how ideas about love have been a dynamic part of our social, political and economic world. Some of the questions to be addressed include: How, historically, did the idea of love become coupled with sexuality? How did romantic love come to be considered the epitome of self-fulfillment and what are the problems with that idea? How has the idea of romantic love been mobilized on behalf of things like the state, the nation, capitalism or revolution? How do types of love function as a measure of belonging or deviance? How does the discourse of love enter different kinds of institutional arrangements, such as marriage or state citizenship? As a way to explore these questions, this course looks to literature and, to a lesser extent, film. Students will immerse themselves in an interdisciplinary range of material as they read, discuss and write about these representations. We will roam through cultural theory of affect, psychoanalytic notions of love, historical constructions of marriage, and feminist discussions of love and sexuality. The emphasis will be on Euro-American narrative traditions, but the final part of the course will include a contemporary global comparative context.
Before the Beat Generation there was the Lost Generation. Both moments of literary history have an important relevance for our time, and both produced many major literary works. The 20’s, like the 50’s and 60’s were marked by the effects of World War. Gertrude Stein seems to have started the whole generation naming fad with her comment to Hemingway, You are the lost generation. Paul Fussell identifies the cultural effect of WWI as the production of ‘irony’ as the central quality of modern identity (some Beat writers make a similar claim for the effects of WWII). This class is neither a prequel nor a sequel to the Beat writers class; it is related in theme but focused on different writers and texts. Students might consider taking this class as a point of entry to ‘The Beat’, or might consider this class as a follow-on to ‘The Beat’ in order to understand more fully some of the central literary and historical issues of our time. In both cases we focus on the intersection between cultural change and major war. The Lost Generation class might include, for example, work by Stein, Hemingway, W.B. Yeats, Ezra Pound, T.S. Eliot, the major War Poets, F. Scott Fitzgerald, Robert Graves, Vera Brittain, Evelyn Waugh.
Literary Journalism is non-fiction writing about the people and places in the world that might be overlooked by traditional journalism. Concerned more with those whose lives are outside of the traditional spot-light, literary journalism enriches our sense of who inhabits the contemporary world. Reading the stories of other lives can help us understand our own, by enlarging and deepening the context in which we understand our humanity. In this class, you will read a variety of professional literary journalism, and be asked to write your own. You’ll have chances to interview people you know, and don’t know, and write their stories, along with an assignment that invites you to capture your family history. You’ll write about Pittsburgh places, and you’ll learn how the stories of your own life can become literary journalism when you learn to contextualize them, and connect them to larger issues. The concerns and goals of Literary Journalism overlap with memoir, creative non-fiction, and magazine writing. The class is run as a seminar and demands high level of student involvement.

This is a course that looks at the novels of contemporary first generation American writers, including Jhumpa Lahiri, Colm Toibon, Aleksander Hemon, Christina Henriquez, and others. How does inheriting two explicit living histories affect the work of writers? How can fiction be a place where complex identities are forged as a consequence of these legacies? And how is every writer, no matter how hidden or muted the pattern of immigration may be in a given family, shaped by cultural histories? The class will invite students to investigate these and other questions, in a semester of reading, writing, and discussing some good books. The course demands participation in an ongoing discussion, along with writing critically and creatively in response to readings. This satisfies the Creative Writing major requirement for a Readings course.
76-365  Beginning Poetry Workshop  
Instructor:  J. Rybicky  
Meetings:  MW 3:00 – 4:20 p.m.  
Units:  9  
Fulfills:  CW Workshop Course  
Prerequisites:  Grade of A or B in 76-265 Survey of Forms: Poetry. A student who received a C in 76-265 may enroll in 76-365 only with the permission of the 76-365 professor. A student who received a D or R in 76-265 may not take 76-365.  
Open to:  Undergraduates  

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

76-368  Role Playing Game Writing Workshop  
Instructor:  C. Klug  
Meetings:  TR 10:30 – 11:50 a.m.  
Units:  9  
Fulfills:  CW Workshop Course  
EBA English Elective  
TW (TC Track) Theory/Specialization Course – Additional Option  
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).

**76-369 Art, Conflict, and Technology in Northern Ireland**
- **Instructor:** J. Carson and J. Keating-Miller
- **Meetings:** T 2:00 – 3:20 p.m., R 2:00 – 4:20 p.m.
- **Units:** 12
- **Fulfills:** CW English Elective, EBA English Elective, PW Text/Context English Elective
- **Prerequisites:** 76-101 Interpretation & Argument
- **Open to:** Undergraduates

Art, Conflict and Technology in Northern Ireland is a 12-unit course cross-listed between the School of Art, the Department of English, and the Robotics Institute. Throughout the term students will be introduced to a history of social strife in the North of Ireland from the 1960s to the present, and efforts to reconcile such differences in the contemporary period. We will consider the influence of advancing technology on how narratives are shared within a community and worldwide. We will reflect upon and analyze a variety of literary and visual art sources from the chosen time period, while also learning how to create mixed-media projects using Gigapan and Hear Me systems from Carnegie Mellon’s CREATE Lab in the Robotics Institute. If you have ever considered how artists explore societal strife through their writing or visual arts practice, if you are interested in the social and political influences of evolving technology, or if you are a practicing artist who uses advancing technology as a tool for individual expression, this integrative course is for you. Throughout the semester we will examine the practice of a range of visual artists that include Rita Duffy, John Kindness and Willie Doherty and writers and dramatists like Dermot Healy, Patrick McCabe, and Christina Reid. Students will learn how to use CREATE Lab’s Gigapan and Hear Me systems as platforms for exploring the content presented in the class for the development of final projects. We will travel to Belfast for spring break 2015, to meet a variety of writers and artists whose work we will study, and stakeholders in the reconciliation efforts throughout the region. In addition to weekly lectures on Thursdays throughout the term, students will have a six-week lab on Tuesdays. Lab sessions begin in the second week of classes (January 20).

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

Literacy has been called the engine of economic development, the road to social advancement, and the prerequisite for critical abstract thought. But is it? And what should count as literacy: using the discourse of an educated elite or laying down a rap? Competing theories of what counts as “literacy”—and how to teach it—shape educational policy and workplace training. However, they may ignore some remarkable ways literacy is also used by people in non-elite

*Information is subject to change*  
*Updated: December 1, 2014*
communities to speak and act for themselves. In this introduction to the interdisciplinary study of literacy—its history, theory, and problems—we will first explore competing theories of what literacy allows you to do, how people learn to carry off different literate practices, and what schools should teach. Then we will turn ideas into action in a hands-on, community literacy project, helping urban students use writing to take literate action for themselves. As mentors, we meet on campus for 8 weeks with teenagers from Pittsburgh’s inner city neighborhoods who are working on the challenging transition from school to work. They earn the opportunity to come to CMU as part of Start On Success (SOS), an innovative internship that helps urban teenagers with hidden learning disabilities negotiate the new demands of work or college. We mentor them through Decision Makers (a CMU computer-supported learning project that uses writing as a tool for reflective decision making.) As your SOS Scholar creates a personal Decision Maker’s Journey Book and learns new strategies for writing, planning and decision making, you will see literacy in action and develop your own skills in intercultural collaboration and inquiry. You can visit the Intercultural Inquiry website at http://english.cmu.edu/research/inquiry/two.html to see what other community literacy mentors learned in this collaborative inquiry with their teenage partners, and can preview Decision Makers at www.cmu.edu/thinktank

76-385 Introduction to Discourse Analysis
Instructor: J. Mando
Meetings: MW 10:30 – 11:50 a.m.
Units: 9
Fulfills: EBA Rhetoric Requirement
PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Theory/Specialization Course—Additional Option (SMC and TC Tracks)
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, Seniors

Discourse analysis places a primary focus on how things are said; and this close attention to the details of “language in use” can offer insight into a variety of questions posed by researchers across the humanities and social sciences. In this course, we will examine the way discourse is itself a form of social action that plays a fundamental role in organizing social, cultural, and political life. In addition to becoming familiar with a variety of approaches and topics in the study of discourse, a major aim of the course is for you to develop the tools and skills needed to analyze actual discourse data. This will involve learning how to read transcripts and transcribe data at different levels of detail, learning how to ask questions about the data based on different analytic interests, and developing a vocabulary of scholarly terms and concepts that will allow you to comment on discourse features as you formulate interesting and persuasive claims. The first part of the course will involve assignments with shared data to develop fundamental skills. In addition, seminar participants will be responsible for selecting pieces of discourse for mini data sessions throughout the semester. For the final assignment, you will choose and analyze a piece of spoken or written discourse of interest to you. In the end, you should come away from the course with an ability to think critically about the way discourse operates in the world.

Information is subject to change

Updated: December 1, 2014
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.

The primary objective of this course is to provide professional writers with a framework for identifying and authoritatively discussing the grammatical forms and constructions they will be using. The course also includes some linguistic analysis, a consideration of English orthography, and discussion of the notions of standards and correctness in language. The concern throughout is to develop an understanding of those elements of grammar and usage that are the foundation for good professional writing and for leadership in professional writing settings.
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?

76-394  Research in English  
Instructor:  D. Coulson  
Meetings:  TR 12:00 – 1:20 p.m.  
Units: 9  
Fulfills:  EBA Required Core Course  
PW Text/Context English Elective  
Prerequisites:  76-294 Interpretive Practices  

In this course we will explore methods of researching, writing, and presenting original work in English Studies. The field of English Studies is profoundly interdisciplinary. We will strive to understand not just traditionally used methods (such as text analysis), but also more recent developments borrowed from other disciplines (such as history and sociology, anthropology, and visual studies). We will cover methods for developing topics, constructing research plans, finding and using scholarly sources and conducting field research, organizing, writing, revising, and presenting a research paper of 20-25 pages. Students will also learn how to situate their work in the context of scholarly conversation, by testing their hypotheses against alternatives and presenting their research to audiences in the field of English studies. Throughout the semester, students will develop and work on an original research project. At the end of the semester, students will give a public presentation of their research to other students and English faculty.

76-395  Science Writing  
Instructor:  M. Roth  
Meetings:  T 6:30 – 9:20 p.m.  
Units: 9  
Fulfills:  PW Rhetoric Course or Advanced Writing/Rhetoric Course  
TW Theory/Specialization Course—Recommended Option (SMC Track)  
TW Theory/Specialization Course—Additional Option (TC Track)  
Prerequisites:  76-270 Writing for the Professions  
76-271 Introduction to Professional and Technical Writing  
76-372 Introduction to Journalism OR 76-375 Magazine Writing  
OR 76-472 Topics in Journalism: Multimedia Storytelling in a Digital Age  
Open to:  Sophomores, Juniors, Seniors  

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

76-411  18th Century British: The Long Eighteenth Century II  
Instructor: K. Straub  
Meetings: TR 12:00 – 1:20 p.m.  
Units: 9  
Fulfills: CW English Elective  
EBA Pre-1900 Period Core Course  
EBA English Elective  
PW Text/Context English Elective  
Open to: Juniors and Seniors  

This course will explore, through literature and performance, the period of the late 18th century, from 1760 through the beginning of the 19th century. This time was critical to the transition into modern ways of thinking about society and the individual’s role within it. “The rights-bearing individual,” the new field of political economy, and modern theories of gender, sexuality, class, and race emerge as models for understanding society and social difference, models that retain their explanatory power today.

We will read plays, as well as less familiar forms of popular theatrical entertainment such as farces, “after-pieces,” and operas, paying attention to how these print texts were performed in playhouses by theatrical professionals and seen by some of the largest and most diverse audiences ever to fill a theater. Modern concepts of celebrity and fandom materialize in the world of the theater and popular entertainment, and we will look at visual as well as literary evidence of stars and groupies from this period.

In the novel, it was a time of formal experimentation (with texts such as Tristram Shandy), as well as the development of new popular modes of fiction-such as the gothic novel. At the same time, “realist” novels like Jane Austen’s began to draw the audiences that they still command today. Familiar and strange, distant and yet very close to our modern sensibilities, this period explains a lot about who we are today.
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.

This seminar will aim to take a holistic look at Orwell’s work and career. We will thus read all his seven novels, including less-known ones such as Coming Up for Air and Keep the Aspidistra Flying as well as Animal Farm and 1984, and a wide sampling of his nonfiction, including Road to Wigan Pier and Homage to Catalonia as well as his key essays. Alongside that, we will also look at the way that he has been used in critical discourse, as a figure of the independent writer, a prophet, and, more recently, as a Cold War anti-communist.
This course is an introduction to the thinking, meaning-making process that underlies reading and writing. It asks: what are the social and cognitive processes, what are the conscious and unconscious problem-solving strategies we use: to comprehend and interpret text, to construct and communicate our own meanings, and to project or discover our readers’ responses?

In the first half of the course we look at writers and designers as thinkers and problem solvers—facing the challenge of equally creative, meaning-making readers and their own constructive, interpretive processes of comprehension. Understanding (and user-testing for) how readers actually interpret texts is critical to many kinds of writing, from informative websites and PR work, to persuasive applications and powerful arguments. An introduction to the research and theory on reading and writing as a social/cognitive process lets us explore the why behind the what readers do. For instance, you will learn how memory networks, cognitive schemas, and meta-knowledge can shape and are shaped by language and discourse as socially constructed mediating tools. At the same time you will develop a portfolio of methods that track the constructive, inferential process of readers’ comprehension. In the second half of the course we turn to you and your own writing as a thinking process engaged in the constant effort to juggle competing goals. You will gain insight into your current problem-solving strategies and develop new ones for doing reader-based writing and design. The final project (which studies your own process on a current writing task) will expand your portfolio of methods into a toolkit of expert strategies for 1) both composing and communication and for 2) user testing and inquiry into the comprehension of real readers that uncovers how others actually interpret what you thought you said.
history of language standardization and its relationship with political and economic history, exploring when and why different ways of speaking and writing become more alike, both as an automatic result of social interaction and as a planned result of policy. We look at the language ideology that gives rise to and undergirds standardization and the rhetoric that gets used to forward it. Then we explore reasons for and mechanisms of localization in language. When do people feel the need to speak differently from others? What causes linguistic heterogeneity? What ideas about language, communication, and identity underlie attempts to push back against standardization, and what rhetorical strategies forward these ideas? We then turn to three case studies: arguments about Global English versus local Englishes and ways of using English, ongoing struggles over the standardization of the Putonghua variety of Chinese in China and the development of regional and national standards in Taiwan and elsewhere, and the history of Catalan, a regional dialect that has become a quasi-national standard in the Catalunia region of Spain.

Students will be expected to undertake a substantial original research project that expands on one or more of these themes. For example, students might choose to do case studies of other languages or regions or rhetorical analyses of discourse about standardization and localization or to explore processes standardization and localization in other cultural arenas besides language.

76-447 Early Modern: Non-Shakespearean Drama
Instructor: P. Knapp
Meetings: TR 9:00 – 10:20 a.m.
Units: 9
Fulfills: CW English Elective
         EBA Pre-1900 Period Core Course
         EBA English Elective
         PW Text/Context English Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors, Seniors

The London stage during the reigns of Queen Elizabeth and King James is well known for its burst of creativity and public culture—and not just because of Shakespeare. This course will examine the early history of the English theater, both the social conditions that enable the theaters to be built and the plays written for it. Reformation doctrine and politics, power struggles between the royal court and the town, the rise of shareholding companies, increasing rates of literacy, and periodic visitations of the Black Plague all figure in this story. The emphasis, though, will fall on the plays themselves and how contemporary literary theory can reanimate them for us. The playwrights will include Christopher Marlowe, Ben Jonson, John Webster, Thomas Middleton, and others.

All students are required to attend and participate regularly, present a position statement in class, and submit two prepared papers. Graduate students will meet for an extra hour to discuss additional historical and critical materials.
76-450  Literary Cultural Theory Law: Law, Culture, and Humanities
Instructor:  C. Warren
Meetings:  MW 3:00 – 4:20 p.m.
Units:  9
Fulfills:  CW English Elective
          EBA Seminar Core Course
          EBA English Elective
          PW Text/Context English Elective
Prerequisites:  76-101 Interpretation & Argument
Open to:  Juniors, Seniors

“'I'm not a lawyer, but...’ How many times have you heard this disclaimer, closely followed by a lay analysis of law? This course, an introduction to the cultural study of law for graduate students and advanced undergraduate students, can be seen as an introduction to what goes into the making of such a statement. Where do we get our ideas about law? What do we mean when we say “law”? What counts as law? How does culture influence law, and law, culture? And to what degree should historical context condition any answers we might be tempted to give? Students in the course will study works in a range of genres (novels, plays, poems, judicial opinions, pamphlets) and develop methods for investigating ways that law and culture have been made by one another from the 16th-century to the present. Readings will include influential theoretical accounts of law (Aristotle, Hobbes, Cover, Habermas, Bourdieu, MacKinnon), canonical texts in Law and Literature (Shakespeare’s Measure for Measure, Melville’s Billy Budd, Kafka’s The Trial) and some “weird fiction” by the novelist/legal theorist China Miéville.

As a counterpoint to the fiercely ahistorical “law and economics” movement, however, the course will put special emphasis on rooting intersections of law and culture in rich historical context, considering both local and international legal contexts (sometimes in fairly technical detail) alongside so-called “ephemera” of culture. Students will tackle the especially fruitful “case” of Renaissance Britain before developing final research projects, whether on the Renaissance or another period of their choosing.

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

Linked stories: In this workshop we will write and review stories that have a common linkage within a particular place, a family or a close association or even within a particular idea or philosophical concept. Sherwood Anderson’s Winesburg, Ohio is the iconic model of this form and we will read and discuss this classic American novel. Our workshops are to be spirited and well informed.
**76-462  Advanced Fiction Workshop**  
Instructor: S. Dilworth  
Meetings: MW 12:00 – 1:20 p.m.  
Units: 9  
Fulfills: CW Workshop Course  
Prerequisites: 76-460 Beginning Fiction Workshop  
Open to: Undergraduates

In this class we will work on how narratives are told. Using masterworks to help guide our writing, we will spend the first part of the semester writing stories that imitate the style or narrative voice of several authors. You will have a story due every week. We will workshop several of these stories concentrating our editorial comments on story, development, character, and voice. Your time after mid-semester will be devoted to rewriting and reworking these exercises into stories.

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

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

**76-467  20th Century American: Hardboiled Culture**  
Instructor: D. Shumway  
Meetings: T 1:30 – 4:20 p.m.  
Units: 9  
Fulfills: CW English Elective  
EBA Period Core Course  
EBA English Elective  
PW Text/Context English Elective  
Prerequisites: Grade of A or B in 76-269 Survey of Forms: Screenwriting. A student who received a C in 76-269 may enroll in 76-469 only with the permission of the 76-469 professor. A student who received a D or R in 76-269 may not take 76-469.  
Open to: Undergraduates

In this course, we will examine the emergence and history of the "hardboiled" as a way speaking and writing, as an attitude, and as a worldview. Developing out of the work late 19th century writers and journalists such as Steven Crane that dealt with the bleak and often criminal lives of the urban poor, the hardboiled becomes in Ernest Hemingway a distinctive literary style. It also becomes a formula for pulp crime fiction. Meanwhile, journalists such as Ben Hecht develop the language of the hardboiled in their newspaper columns, and this language becomes one the dominant ways
of speaking in the new medium of the sound film—partly as a result of Hecht's own scripts. The language and attitude of
the hardboiled became associated with urban gangsters in films such as The Public Enemy, and in the fiction of writers
like Damon Runyon. Newspaper crime coverage during the 1920s becomes increasingly frank in both its language and
photographic coverage of crime. These various elements will be the material for a new kind of literature represented
Dashiell Hammett, James M. Caine, and especially Raymond Chandler, and for a cycle of films that owe much to their
work, film noir. We will read and look at examples of each of these strands, and perhaps take up some of the more
recent hardboiled practitioners such as Sara Paretsky, James Crumley, and Walter Mosely. We will consider the social
and political contexts in which these cultural forms developed, and what cultural work the hardboiled performed. We
will be especially interested such questions as the function of the misogyny typical of much of it, whether it is best
understood as having a working-class affiliation, and the degree to which its various manifestations might be called
realist.

76-469  Advanced Screenwriting Workshop
Instructor:  J. Bernstein and C. Klug
Meetings:  TR 3:00 – 4:20 p.m.
Units:  9
Fulfills:  CW Workshop Requirement
Prerequisites:  Grade of A or B in 76-269 Survey of Forms: Screenwriting. A student who received a C in 76-269 may
enroll in 76-469 only with the permission of the 76-469 professor. A student who received a D or R in
76-269 may not take 76-469.
Open to:  Undergraduates

This team-taught course is designed for students interested in writing for one-hour dramatic television and those who
are interested in image-driven screenwriting. Students will choose one form or the other by end of the first week.

Both television and film writing employ many of the same techniques and present many of the same problems. By
teaching both forms together we believe writers will gain from each perspective. Assignments for TV writers include
analysis of the chosen show, creation of show breakdowns, scene studies, and beat sheets. Screenwriters will work on
creating a usable premise, dimensional characters, a detailed act structure, and a step outline. Lectures include
fundamentals of dramatic structure, dialogue, and script format. Both groups will produce an interim and final draft;
both will have their work critiqued in class.

The final project for students who choose TV writing is a “spec script” for a one-hour drama, broadcast in the US any
time during the last 30 years. Image-driven screenwriters will produce by semester’s end an original 60-minute
screenplay.

76-472  Topics in Journalism: Multimedia Storytelling in a Digital Age
Instructor:  T. O’Boyle
Meetings:  R 6:30 – 9:20 p.m.
Units:  9
Fulfills:  PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Theory/Specialization Course—Additional Option (SMC and TC Tracks)
Prerequisite:  76-101
Open to:  Sophomores, Juniors, Seniors
This course explores the craft of journalism in the context of the history, traditions and glory of journalistic nonfiction in the United States. It seeks to help you hone your writing and thinking skills as you produce pieces of substance that reflect those traditions and standards. As a published author, foreign correspondent and Pulitzer-Prize winning editor, the instructor has been a foot soldier in print journalism and media management for 30 years. The practical emphasis of the course reflects his extensive and varied background. The course focuses on the four stages necessary to any nonfiction story: idea, concept, reporting and writing. Subjects include how to make news judgments, gather evidence, make word choices, compose stories and interpret events, unpacking the language and vocabulary of the craft of journalism. As part of our exploration of advanced nonfiction styles, we examine the six major genres of journalistic nonfiction: the trend story, the profile, the explanatory, the narrative, the point-of-view and the investigative. We will read, critique, discuss and analyze examples of each genre, and students will produce work of their own in four of the genres. Students may substitute (for one of the four writing genres) independent research on a topic of their choosing. In addition, we explore journalism’s glorious past and its role in the promotion and maintenance of democracy. The last segment of the course examines the evolution of journalism in the digital age and the impact that is having on the media landscape, particularly print. Students will be given assistance and encouragement as they seek outlets for their writings and connections in the media world that could lead to internships and employment.

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

This course teaches best practices for creating software documentation (user assistance) for internal and external users. We will analyze many forms of software user assistance and discuss their roles in the progressive disclosure model: Provide the right information to the right user at the right time. The course emphasizes quality task-oriented writing and focuses on the basic skills needed to educate and guide users, while introducing important industry trends like topic-based authoring, single sourcing and reuse, and DITA. Students will complete a series of short homework assignments and several larger projects to reinforce the principles and provide experience in all phases of creating software documentation, including peer review. Readings and published documentation examples will provide a bridge between theory and practice. No textbook required, but students may be required to purchase necessary software (a DITA editor).

76-475  Legal Rhetoric in a Global World  
Instructor:  D. Coulson  
Meetings:  TR 10:30 – 11:50 a.m.  
Units:  9  
Fulfills:  EBA Rhetoric Requirement  
PW Rhetoric Course or Advanced Writing/Rhetoric Course  
TW Theory/Specialization Course—Additional Option (SMC and TC Tracks)  
Prerequisites:  3xx level English course  
Open to:  Juniors, Seniors  

Information is subject to change  Updated: December 1, 2014
Although rhetoric and law have long been closely associated, the modern professionalization of law has often promoted the idea that legal discourse is not rhetorical at all but instead an objective, value-neutral science that can be applied independent of social or political influence. This view of legal discourse is disputed by critics who point out the figurative aspects of legal language, the importance of character, emotion, and narrative in legal discourse, and the ways in which law protects structures of power such as race, class, and gender privilege. In this course we will examine the often fraught relationship between rhetoric and law by considering the ways in which legal discourse is directed to global audiences, particularly the ways in which legal systems are portrayed to reflect ideals of democracy to suit particular geopolitical goals. We will begin by studying the ways in which desegregation and civil rights discourse in the United States was influenced by cold war politics, then we will study the ways in which the prosecutions of deposed rulers in emerging democracies have been orchestrated to persuade global audiences that the society observes the “rule of law.” Alongside primary sources of legal rhetoric, we will study a selection of interdisciplinary scholarship about the relationship of rhetoric and law. Students will write a 15-20 page research paper that situates a legal case of global significance within a scholarly conversation about rhetorical theory. The paper will emerge from a series of short writing assignments totaling 70% of the grade, and the remaining 30% of the grade will consist of additional short writing assignments, reading responses, a presentation, and class participation.

76-492  Rhetoric of Public Policy
Instructor: J. Wynn
Meetings: TR 9:00-10:20 a.m.
Units: 9
Fulfills: EBA Rhetoric Requirement
PW Rhetoric or Advanced Writing/Rhetoric Course
TW Theory/Specialization Course—Recommended Option (SMC Track)
TW Theory/Specialization Course—Additional Option (TC Track)
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates

The field of public policy focuses on the study of how to avoid or resolve social problems and achieve social goals through political processes. In traditional approaches to public policy, each step of the policy process from defining a problem to making a case for its solution is assessed in reference to rational models of economic and political actors. This course takes a less conventional rhetorical approach to public policy which focuses attention on the values, beliefs, and argument structures associated with issues as a method of assessing them and as a means for moving forward with effective strategy for their resolution. Towards this end, we will be studying the theories and analytic methods of both classical and modern rhetorical scholarship as well as modern public policy theory.

76-494  Healthcare Communications
Instructor: TBA
Meetings: W 6:30-9:20 p.m.
Units: 9
Fulfills: PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Theory/Specialization Course—Recommended Option (SMC Track)
TW Theory/Specialization Course—Additional Option (TC Track)
Prerequisites: 76-270 Writing for the Professions or 76-271 Introduction to Professional & Technical Writing or 76-272 Language in Design or 76-395 Science Writing
Open to: Sophomores, Juniors, Seniors
Healthcare Communications is a writing-intensive course designed for students interested in how healthcare information is developed by researchers, healthcare providers and writers and communicated to patients and their families, the general public, and other experts. Throughout the course, we will explore where people find medical information, how they use and evaluate it, and what challenges writers face in supporting informed healthcare decisions while communicating ideas that can be complex, provocative and sometimes frightening. We will read and discuss published literature dealing with issues in health literacy, clinical research, and patient care. We will also learn the basics of reading, understanding, and interpreting the research literature and communicating research findings to non-experts.

Early in the semester, you’ll choose a medical area of interest that you will research using sources such as journals, articles, books and web sites, as well as direct contact with appropriate medical, healthcare, and/or research professionals. For your final project, you will write and design materials that will meet a specific need or gap you identify in existing information. The final project could be a magazine article, a website, patient education material such as brochures or training materials, or another vehicle that emphasizes accurate, informative and engaging writing. In addition, there will be several short writing assignments to build the research and writing skills needed to effectively communicate healthcare information. A background in health, medicine or science is not necessary for this course, but a willingness to learn about these areas is essential.

Information is subject to change  Updated: December 1, 2014