ADVISING AND REGISTRATION NOTES:

- All 200, 300, and 400-level English courses fulfill English Elective requirements for the EBA, CW, and PW majors. Most courses also fulfill other major requirements and are noted as is appropriate.
- Many 300 and 400-level English courses are open only to upperclassmen. Courses with such restrictions are noted.
- During the first few days of registration, most English courses are reserved for students who have primary and additional majors and minors in English. After all English students have had a chance to register we open registration to students outside of the department.

76-118  Freshman Seminar: Talking Across Differences
Instructor: Linda Flower
Meetings: TR 10:30 a.m. – 11:50 a.m.
Fulfills: DC H&SS Freshman Seminar Requirement
Prerequisite: None
Open to: DC H&SS Freshmen

What happens at the borders of racial, ethnic, class cultural, religious or disciplinary difference when people try to “read” each other or “read” the world? We know that these cultural differences help shape the discourses we use, that is, our ways of talking and writing, of building what we see as “reasonable” interpretations or “good” arguments. So how do we take the next step? How do we enter into an intercultural dialogue and inquiry with others and actually talk across difference?

In this course we will explore how culturally charged issues—such as identity, individualism, authority and education—are represented within different racial, social, and cultural communities and discourses. This is a course about reading, writing, thinking and doing where you get to put ideas into practice. You will be learning a variety of strategies not only for “reading the world” but for engaging in intercultural dialogue and collaborative interpretation with others on issues Carnegie Mellon students face.

76-204  Literature and the Environment
Instructor: Jacob Goessling
Meetings: MWF 12:30 p.m. – 1:20 p.m.
Fulfills: CW Literature Elective; EBA English Elective; PW English Elective
Prerequisite: None
Open to: Undergraduates

The present threat of environmental catastrophe has led humanities scholars to reexamine the ways in which cultural texts represent our relationship to the natural world. In this vein, American literature has consistently engaged with the problem of how to represent the natural world. For example, is nature a violent, unpredictable force? Or is it a magnificent garden for humans to tend responsibly? Our inquiry will thus involve several guiding questions: How have literary representations of the environment informed our attitudes toward it? How are human forces, such as that of industrialization, shown to have an effect on our understanding of the natural world? And how have certain genres, such as science fiction, imagined a future after dramatic environmental change? To address these questions, we will examine texts that have traditionally been considered examples of environmental literature as well as texts that examine how environmental themes coexist alongside issues related to race, class, and gender. Readings in the course will focus primarily on works of American literature, including nonfiction (such as selections from Henry David Thoreau, John Muir...
and Aldo Leopold) and fiction (such as Willa Cather’s *O Pioneers!* and short stories by William Faulkner), before we end with how contemporary environmental issues are addressed in more recent texts such as Paolo Bacigalupi’s *The Water Knife* and Bong Joon-ho’s film *Snowpiercer*. Secondary sources to be discussed include essays by Lawrence Buell, William Cronon, and Ursula Heise, among others.

76-221 Books You Should Have Read By Now
Instructor: Alan Kennedy
Meetings: TR 10:30 a.m. – 11:50 a.m.
Fulfills: CW Literature Elective; EBA English Elective; PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

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

76-238 What Was the Hip-Hop Generation?
Instructor: Rich Purcell
Meetings: TR 12:00 p.m. – 1:20 p.m.
M 6:30 p.m. – 9:20 p.m. (Screening)
Fulfills: CW Literature Elective; EBA English Elective; PW Text/Context Elective; Film and Media Studies Minor
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

This course will attempt to answer a simply stated but not so simply answered question: What is (or was) the “hip-hop” generation? Bakari Kitwana gives us a very broad but useful rubric to understand whom that generation was in his 2002 book, *The Hip-Hop Generation: Young Blacks and the Crisis of African-American Culture*. For Kitwana it defines the first generation of African-American youth that grew up in post-segregation America. While useful, Kitwana’s definition is also quite provocative since many of the earliest practitioners (and consumers) of what would eventually be called “hip-hop” were not all African-Americans but Greeks, Puerto Ricans, Jews, Jamaicans, Germans, Trinidadians, Mexicans, etc..., many of whom lived in America but also encountered hip-hop elsewhere on the planet. In our class we will take a broad, global perspective on the question of “what is/was the hip-hop generation” through scholarly and popular works by Kitwana. Jeff Chang, Tricia Rose and many others. Given the significant media studies components of this course our class will lean heavily on musical, cinematic and televisual sources. Not only will you watch early fictional films *about* hip-hop like *Wildstyle* and *Krush Groove* but others like Matthieu Kassovitz’s *La Haine* and Rick Famuyima’s *Brown Sugar* which are influenced by hip-hop culture. We will also watch music videos as well as listen to singles and select albums like Queen Latifah’s *All Hail the Queen*, Kendrik Lamar’s *To Pimp A Butterfly*, Die Antwoord’s *Tension* as well as read memoirs such as Jay-Z’s *Decoded*. 
**76-239  Introduction to Film Studies**  
Instructor: David Shumway  
Meetings: MW 12:00 p.m. – 1:20 p.m.  
T 6:30 – 9:20 p.m. (Screening)  
Units: 9  
Fulfills: CW Literature Elective; EBA English Elective; PW Text/Context Elective; Film and Media Studies Minor  
Prerequisite: 76-101 Interpretation & Argument  
Open to: Undergraduates

This course is an introduction to the history, technology, aesthetics and ideology of film. The main focus will be on the narrative fiction film, but we will also discuss documentaries, avant-garde work and animation. At the same time, we will be attentive to the ways in which our conceptual understanding of film has impacted the development of successive waves of visual media. 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, the history of film as an object of critical and cultural study, and the importance of film as the precursor of newer formats. The course has four key goals. First, to provide students with a solid grounding in the key issues and concepts of film studies. Second, to expand their ability to knowledgeably critique individual cinematic works and the relationship of those works to the larger culture. Third to provide students with experience in expressing those critiques in verbal, written and visual forms. Lastly, to provide them with an understanding of the central role of film history and film studies in the development of newer media.

**76-241  Introduction to Gender Studies**  
Instructor: Kate Hamilton  
Meetings: TR 1:30 p.m. – 2:50 p.m.  
Units: 9  
Fulfills: CW Literature Elective; EBA English Elective; PW Text/Context Elective; Gender Studies Minor  
Prerequisite: 76-101 Interpretation & Argument  
Open to: Undergraduates

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

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

**76-245  Shakespeare: Tragedies and Histories**  
Instructor: Peggy Knapp  
Meetings: MWF 10:30 a.m. – 11:20 a.m.  
Units: 9  
Fulfills: CW Literature Elective; EBA English Elective; PW Text/Context Elective  
Open to: Undergraduates

What is it about Shakespeare’s plays that keeps the production of them all over the world going on after more than 400 years and impels major actors to appear in them? And why do people keep flocking to see them? To try to see into this
phenomenon, we will be reading eight plays: three histories and five tragedies. We will study them in terms of "what's in it for us," that is, how current audiences and readers can enjoy and be moved by them, as well as what was in it for the Renaissance society that produced them and that they helped shape—the newly established public theater in London, prevailing notions about social class and gender, Puritan attacks on play-going, and the like. The course will enhance your understanding of the texts themselves, the varied possibilities of textual interpretation, the landscape of Elizabethan/Jacobean culture, and an earlier phase of the English language.

Students will be required to attend and participate regularly, submit brief responses to Blackboard, write three prepared essays, and take a final exam.

76-260 Survey of Forms: Fiction
Section A Jennifer Bannan
TR 3:00 – 4:20 p.m.
Units: 9
Fulfills: CW Required Core Course; EBA Required Core Course; PW Required Core Course; TW Required Core Course
Prerequisite: 76-101 Interpretation & Argument

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

76-262 Survey of Forms: Creative Nonfiction
Section A Jane Bernstein
TR 1:30 p.m. – 2:50 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

According to The National Endowment for the Arts, creative nonfiction is “factual prose that is also literary.” Memoir, the essay, and literary journalism are just three kinds of work that fit into this very broad, very vital genre. While creative nonfiction often borrows techniques from fiction, such as narrative, scene, dialogue, and point of view, creative nonfiction is based on actual events, characters and places. What distinguishes creative nonfiction from journalism is that it conveys more than bare-bones facts and that language, analysis and narrative voice are an integral part of each piece. Journalists seek the truth by attempting to be objective. Writers of creative nonfiction understand that truth is the very biased, very personal “truth” as experienced by the author. In this survey course, students will read widely within the genre and gain experience by writing different kinds of stories, all of them fact-based.
Survey of Forms: Poetry is a course in the writing of verse. Students will study the traditions of English and American poetry. There are weekly reading and writing assignments. Additionally there are one-hour examinations and the submission of a final project to consist of all work completed during the course. Presence in class is mandatory, as is participation in class discussion and attending evening performances by visiting writers.

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

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

76-271  Introduction to Professional and Technical Writing  
Instructor:  Necia Werner  
Meetings:  MW 1:30 p.m. – 2:50 p.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:  Charlene Castellano  
Meetings:  TR 12:00 – 1:20 p.m.  
Units:  9  
Fulfills:  CW English Elective; EBA English Elective; PW Elective  
Prerequisite:  76-101 Interpretation & Argument  
Open to:  Undergraduates

Demons, devils, witches, sorcerers and all sorts of malevolent spirits infested the forests, fields, waters and farms of the peasants in Old Russia. Their world was a pagan one, and even when Christianity finally came to it in the tenth century, pagan beliefs did not give way. The new Christian teachings were reshaped to fit in to the traditional cosmology, and throughout the eighteenth century, and even into the early nineteenth in some isolated regions, a “double belief” was maintained — one that became double trouble with two sources of forces to fear. This course begins with a brief look at the demonic world of the Russian folk, and comes to focus on the ways in which writers of the nineteenth and twentieth centuries drew on its resources in order to give expression to their own fears about political and social developments of their day. Under study are the outstanding exemplars of the literary demonism for which Russian literature is known. These are: Aleksandr Pushkin (The Bronze Horseman), Mikhail
Lermontov (The Demon), Nikolai Gogol (Viy), Fyodor Dostoevsky (Demons, also known as The Possessed), Andrey Bely (Petersburg) and Mikhail Bulgakov (The Master and Margarita).

The course follows a seminar format. Attentive reading and enthusiastic participation in class discussions are musts. Also required are four thoughtful and full-blown essays about the authors and works under study, at least one of which is research based. This is a 9-unit course. But for those proficient in Russian, a total of 12 units can be earned by conducting some portion of the work in Russian and meeting outside of class for some additional hours. Details are to be worked out in advance, in consultation with the instructor.

76-301  Internship
Instructor:  J. Wynn
Units:  3 – 12
Fulfills:  CW English Elective; EBA English Elective; PW Advanced Writing/Rhetoric Course;
TW Track Theory/Specialization Course—Additional Option
Prerequisites:  Must have internship approved by James Wynn
Open to:  Undergraduates

This course is designed to help you explore possible writing-related careers as you gain workplace experience and earn academic credit. You’ll work on- or off-campus as an entry-level professional writer for 8-10 hours per week in a field of interest to you (public relations, journalism, advertising, magazine writing, non-profit, healthcare, etc.). You are responsible for finding an internship. Most of your class time for the course will be completed at your internship site—a minimum of 120 hours (8-10 per week) over the semester for 9 units of credit. As the academic component of the course, you’ll keep a reflective journal and meet periodically with the internship coordinator to discuss your internship and related professional issues. You must register for the course before the add/drop deadline of the semester in which you want to do your internship. Before you can register, you must contact the internship instructor listed above to express your interest in the course and to be cleared for registration. Credit for the internship course cannot be retroactively awarded for past internships.

76-306  Editing and Publishing
Instructor:  G. Costanzo
Units:  3 – 18
Fulfills:  CW English Elective; PW Advanced Writing/Rhetoric Course
Prerequisites:  Permission of instructor
Open to:  Undergraduates

In this course students will work closely with the editors of Carnegie Mellon University Press to learn many of the facets of producing books. These range from business management and marketing to the elements of editing, book design, and production.

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

76-317  Contemporary American Fiction
Instructor: Jeffrey J. Williams
Meetings: TR 3:00 p.m. – 4:20 p.m.
Units: 9
Fulfills: CW Literature Elective; EBA period course; PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

No one seems to know quite how to define contemporary American fiction. It’s clear that fiction has changed since the 1960s and 70s, the heyday of postmodernism, but it’s not clear what exactly characterizes the work that has come since. In this course, we will read a selection of American fiction from the 1980s to the present and try to get a sense of its main lines. In particular we’ll look at the turn to "genre," the expansion to multicultural authors, and the return to realism. Also, we will consider how it relates to American society. Authors might include Chimamanda Ngozi Adichie, Junot Diaz, Jennifer Egan, Bret Easton Ellis, Jonathan Franzen, Chang-Rae Lee, Emily St. John Mandel, Gary Shteyngart, and Colson Whitehead.

76-318  Communicating in a Global Marketplace
Instructor: Andreea Ritivoi
Meetings: TR 12:00 p.m. – 1:20 p.m.
Units: 9
Fulfills: EBA Rhetoric Course; PW Rhetoric Course or Advanced Writing/Rhetoric Course
Prerequisite: 76-270 Writing for the Professions or 76-271 Introduction to Professional and Technical Writing
Open to: Undergraduates

In this day and age, some of the most exciting employment opportunities are with multinational and international corporations and non-profits. But are you prepared for the challenge of working with professionals from all over the world? Even as more people around the globe learn English, specific cultural values, beliefs, and assumptions continue to influence the way in which they communicate. Often, behind a foreign accent, we encounter an entirely different worldview. The same word or phrase in English might actually carry very distinct connotations for someone whose native language is French, German, Russian, or Japanese. Can we learn to anticipate, understand, and become sensitive to these connotations? How can we avoid potential miscommunications that might arise due to these cultural differences?

This course is designed as an introduction to international professional communication. We will talk about the way in which national culture influences communication, about the job of translators and interpreters, and about specific communicative norms for the global marketplace. We will look at many concrete example of communication in the international arena, acting as problem-solvers and communication consultants who are focused on understanding and designing plans of action for navigating communicative obstacles. We will also have the opportunity to speak with professionals who are experienced in the field, and we will cover case studies ranging from corporate business to global activism and advocacy. The requirements for this course include a case study assignment, a take home midterm exam, and a final client-based project.
76-325  Intertextuality
Instructor: John Oddo
Meetings: TR 1:30 p.m. – 2:50 p.m.
Units: 9
Fulfills: EBA Rhetoric Course; PW Rhetoric Course or Advanced Writing/Rhetoric Course
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

What do we mean when we say that someone has “twisted” our words, or that our words have been “taken out of context”? Why is Martin Luther King Jr. best remembered for saying, “I have a dream,” and not for saying, “War is the greatest plague that can affect humanity”? What are political “talking points” and how are they perpetuated? How does a claim (unfounded or not) become a fact? How does a fact become a myth? These are just some of the questions that we will consider. More specifically, this is a course in how meaning changes as texts created in one context and for specific purposes are repeated, cited, and used in other contexts and for other purposes, sometimes related and relevant, sometimes not. More technically, we’ll be focusing on the rhetorical nature of intertextual discourse. Our goal will be to examine the ways that people of all kinds including politicians, journalists, and scientists strategically draw upon and transform the statements, arguments, and evidence of other people to promote their own viewpoints or purposes. We will begin by investigating scholarship that views language as an extended conversation in which people struggle to have their own voices heard, and other voices countered or even suppressed. Later, we will survey a number of studies that suggest how individuals and organizations recontextualize and reinterpret prior discourse for persuasive ends. More specifically, we will analyze how the micro-features of the language (for example, qualifications, evaluations, and attributions) are used to persuade audiences that certain assertions are (not) factual, that certain speakers are (not) authoritative, and that certain proposed actions are (un)desirable. Ultimately, you will conduct your own research on intertextual rhetoric on a topic of specific interest to your academic or professional goals.

76-326  Literature and Sciences since 1800
Instructor: Jon Klancher
Meetings: MW 10:30 a.m. – 11:50 a.m.
Units: 9
Fulfills: CW Literature Elective; EBA period or pre-1900 requirement; PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

In 1960 the British scientist C. P. Snow described the deeply divided and seemingly incompatible “two cultures”—the sciences and the humanities—as inevitable results of the modern age. Yet in the nineteenth century—the era of new sciences in geology, biology, chemistry, and evolution—literary and scientific writers were on much more intimate terms with one another’s worlds. This course explores the close relations of literature and the sciences in the nineteenth century, and how the two domains grew rapidly apart in the twentieth century. We will also explore new initiatives today to bring the sciences and humanities closer together. Readings in scientific writing will include Charles Darwin, Humphrey Davy, Alfred Einstein, Thomas Kuhn, Bruno Latour, and cultural studies of science. Literary readings include fiction by Mary Shelley, Robert Louis Stevenson, HG Wells, Aldous Huxley, Richard Powers, and others.
The simplest definition of a “biopic” is a film that narrates the life of a real personage in order to establish their importance in the world. But is this definition enough to identify the biopic as genre? Are there conventions or what Rick Altman called semantic and syntactic characteristic that lend stability to this body of films? If so, what does it mean about how we utilize cinema to imagine human life? Whose stories get told? How are they told? Which are left off the cinematic record? This seminar will use the “disreputable” status of the biopic within popular culture and film studies as a heuristic to explore these questions and more. To that end our seminar will straddle the line between genre studies and weightier epistemological questions concerned with how cinema is used in imagining as well as disciplining the bios. Some of the films will at time strain our sensibilities about what a biopic is. So while we watch more conventional from the studio era such as Lawrence of Arabia and Patton as well as independent films like Raoul Peck’s Lumumba and Francois Girard’s Thirty-Two Short Films About Glenn Gould there will be others like Julien Temple’s The Great Rock and Roll Swindle, W.T. Morgan’s X: The Unheard Music or Gil Green’s Three 6 Mafia: Choices - The Movie that will have you scratching your head. Along with these films we will read film studies orientated genre criticism by Dennis Bingham, George Custen, Marcia Landy, Rebecca Sheehan, Pam Cook and Rick Altman. These will be supplemented by works more orientated towards theories of the subject within late capitalism by Jean-Louis Comolli, Michel Foucault, Georgio Agamben, Maruizio Lazzarato, Leo Lowenthal, Fred Moten, Giles Deleuze and many others.

Ever since the development of radio in the early 20th century, Americans have expected that we would soon all talk alike. The conviction that the media would make us all sound the same revived with the widespread adoption of television, starting in the 1940s, and the development of the internet in the 1990s led to worry about how soon we’d all be writing the same. But fears of the homogenizing effects of the mass media on American English have proven to be exaggerated: Americans still talk and write in many different ways. In this course we explore why this should be. Why don’t we all speak alike? Why do we need variation in language? We will explore how regional and social dialects and varieties come to be and what their functions are, and you will learn how to hear, see, and describe varieties of language. We will also touch on American languages other than English. Documentary films and online materials about language will be the basis for another strand of the course, as we work together to explore how linguistic variety can best be represented and explained in non-technical ways, and in a variety of media, for the general public. Reading will be mainly in two books: American English, by Walt Wolfram and Natalie Schilling-Estes (2nd. edition), and Language in the USA: Themes for the Twenty-First Century, edited by Edward Finegan and John R. Rickford. There will be regular homework assignments, a midterm exam, and a final project.
In 1855, Nathaniel Hawthorne lamented to his publisher that “America is now wholly given to a damned mob of scribbling women and I should have no chance of success while the public taste is occupied with their trash.” Even today, *The New York Times Book Review* and other gatekeepers rarely give women writers the coverage that male writers receive. In this course we will trace the multiple traditions of 20th century American women’s writing and examine how women writers question, resist, subvert, and revise traditional gender roles. Our readings will address: the social construction of gender; the relationship between gender and genre; the cultural positions of women as writers and readers; women’s rights and suffrage; women and work; female sexuality and sexual freedom; constructions of motherhood; intersections of gender with race, class, and ethnicity. Readings include: *The Awakening, The Bread Givers, Their Eyes Were Watching God, The Woman Warrior, Kindred,* and *Gone Girl.* Every other week (or so) we will be reading excerpts from *Feminist Literary Theory and Criticism.*

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

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

In recent decades postcolonial studies has emerged as an interdisciplinary field that highlights, in the words of critic Bart Moore-Gilbert, “the interconnection of issues of race, nation, empire, migration and ethnicity with cultural production.” Authors such as Kenyan Ngugi wa Thiong’o and Indian Arundhati Roy provide vibrant portrayals of individual and community life in formerly colonized countries; postcolonial theorists, meanwhile, offer ways to situate these literary works in their diverse historical and cultural contexts. In this course we will interweave a study of literature with that of theory and history as we focus on works by African, Indian, Caribbean and Irish writers and critics. Readings might include fiction, drama, poetry and film by such authors as Ama Ata Aidoo, J.M. Coetzee, Jamaica Kincaid, Zoë Wicomb, Brian Friel, and Aravind Adiga.
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 spotlight, literary journalism enriches our sense of who inhabits the contemporary world. Reading the stories of other lives can help us understand our own, by enlarging and deepening the context in which we understand our humanity. In this class, you will read a variety of professional literary journalism, and be asked to write your own. You’ll have chances to interview people you know, and don’t know, and write their stories, along with an assignment that invites you to capture your family history. You’ll write about Pittsburgh places, and you’ll learn how the stories of your own life can become literary journalism when you learn to contextualize them, and connect them to larger issues. The concerns and goals of Literary Journalism overlap with memoir, creative non-fiction, and magazine writing. The class is run as a seminar and demands high level of student involvement.

76-362  Reading in Forms: Fiction  
Instructor: Conor O’Callaghan  
Meetings: MW 1:30 – 2:50 p.m.  
Units: 9  
Fulfills: CW Required Core Course; EBA English Elective; PW Elective  
Prerequisites: 76-101 Interpretation & Argument  
Open to: Undergraduates

This course will give students a general introduction to the Gothic tradition in literature. The course aims to encourage creative writing students to engage critically and creatively with the tradition of Gothic fiction, and in particular with the trope of the house in the Gothic tradition. We will read six short novels in the genre, and we will also look briefly at some core theorizations. Students will use this critical understanding to develop further, and reflect upon, their own creative practice.

76-365  Beginning Poetry Workshop  
Instructor: Conor O’Callaghan  
Meetings: MW 3:00 p.m. – 4:20 p.m.  
Units: 9  
Fulfills: CW Workshop Course; EBA English Elective; PW Elective  
Prerequisites: Grade of A or B in 76-265 Survey of Forms: Poetry. A student who received a C in 76-265 may enroll in 76-365 only with the permission of the 76-365 professor. A student who received a D or R in 76-265 may not take 76-365.  
Open to: Undergraduates

In this course students will read and discuss the work of contemporary poets, attend outside readings, critique classmates’ poems, and write a significant number of their own poems. We will explore elements of craft through reading published work as well as completing in-class and take-home writing assignments. Though we will mostly be reading, writing, and discussing individual poems, toward the end of the semester we will move on to discussing (and writing) the poetic series.

76-368  Role Playing Game Writing Workshop  
Instructor: C. Klug  
Meetings: TR 10:30 a.m. – 12:20 p.m.  
Units: 12  
Fulfills: CW English Elective; EBA English Elective; PW English Elective
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: 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).

Role playing games — mainly traditional pencil-and-paper, but recently, video game RPGs as well — have matured over the last 40 years into a viable medium for modern interactive storytelling. There is now a generation of novelists, screenwriters, playwrights and TV writers who first honed their story-telling chops when they were a Gamesmaster of a Role Playing Game (RPG). The course instructor is one of those writers, having won three Game of the Year awards for his RPG stories and designs and then moved on to become a playwright, greatly influenced by his time Gamesmastering role playing games.

The class will first examine and dissect RPG story and design (using pencil and paper examples) seeking an understanding of both design as well as storytelling ‘best practices.’ Once the groundwork has been laid, the class will be divided into three-to-five-person writing teams. Then, taking an existing pen-and-paper RPG system proceed to create and pitch a set of campaign adventure stories for that system and that story intellectual property. The pitch will then be fine-tuned and approved, and the students proceed to ‘flesh out’ their new story, delivering a full prose treatment, followed by Act breakdowns, mission arcs, dialogue for select scenes, and one shooting script for a two-minute cinematic.

The final product is a hard copy story bible portfolio-quality piece. The class grade will primarily be based on every student’s individual quality of writing and story crafting. It should be emphasized this is a writing course, not an RPG design course.

76-369 Art, Conflict and Technology in Northern Ireland
Instructor: Jennifer Keating-Miller
Meetings: T 12:00 p.m. – 1:20 p.m.
R 6:30 p.m. – 8:50 p.m.
Units: 12
Fulfills: CW English Elective; EBA English Elective; PW 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).

76-373  Argument
Instructor:  James Wynn
Meetings:   TR 3:00 – 4:20 p.m.
Units: 9
Fulfills:  EBA Rhetoric Requirement; PW Required Core Course;
          TW Theory/Specialization Course, Additional Option
Prerequisites:  76-101 Interpretation & Argument
Open to: Sophomores, Juniors, Seniors

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

76-374  Mediated Narrative
Instructor:  Ralph Vituccio
Meetings:   TR 1:30 – 2:50 p.m.
Units: 9
Fulfills:  CW English Elective; EBA English Elective; PW English Elective
Prerequisites:  76-101 Interpretation & Argument
Open to: Sophomores, Juniors, Seniors

This course will explore the properties of interactive forms of narratives as they have evolved from traditional narrative to digital media. Works covered in this course range from classical narrative theory to non-linear novels and experimental literature, narration in fiction film to film experiments, interactive graphic novels, Virtual Reality as well as recent interactive films and games. Some of the questions addressed in this course will include: How can we define ‘interactivity’ and ‘narrative’. To what extent are these aspects determined by the text, the reader, the digital format? What are the roles of the reader and the author? What kinds of narratives are especially suited for a non-linear/interactive format? Are there stories that can only be told in a digital format? What can we learn from early non-digital examples of non-linear and interactive story telling? We will be examining, reporting on and critiquing many forms of interactiveworks. Assignments in this class will be project-based with both individual and team responsibilities.
Literacy has been called the engine of economic development, the road to social advancement, and the prerequisite for critical abstract thought. But is it? And what should count as literacy: using the discourse of an educated elite or laying down a rap? Competing theories of what counts as “literacy”—and how to teach it—shape educational policy and workplace training. However, they may ignore some remarkable ways literacy is also used by people in non-elite communities to speak and act for themselves. In this introduction to the interdisciplinary study of literacy—its history, theory, and problems—we will first explore competing theories of what literacy allows you to do, how people learn to carry off different literate practices, and what schools should teach. Then we will turn ideas into action in a hands-on, community literacy project, helping urban students use writing to take literate action for themselves. As mentors, we meet on campus for 8 weeks with teenagers from Pittsburgh’s inner city neighborhoods who are working on the challenging transition from school to work. They earn the opportunity to come to CMU as part of Start On Success (SOS), an innovative internship that helps urban teenagers with hidden learning disabilities negotiate the new demands of work or college. We mentor them through Decision Makers (a CMU computer-supported learning project that uses writing as a tool for reflective decision making.) As your SOS Scholar creates a personal Decision Maker’s Journey Book and learns new strategies for writing, planning and decision making, you will see literacy in action and develop your own skills in intercultural collaboration and inquiry. You can visit the Intercultural Inquiry website at http://english.cmu.edu/research/inquiry/two.html to see what other community literacy mentors learned in this collaborative inquiry with their teenage partners, and can preview Decision Makers at www.cmu.edu/thinktank.

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.
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?

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.
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.

76-412  Performance and 18th Century Theatrical Culture
Instructor: Kristina Straub
Meetings:  TR 10:30 - 11:50 a.m.
Units:  9
Fulfills:  CW Literature Elective; EBA Core Seminar Course (period or pre-1900 requirement); PW Text/Context Elective; Gender Studies Minor
Prerequisites:  76-101 Interpretation & Argument
Open to:  Sophomores, Juniors, Seniors

This course has the dual purpose of introducing students to performance and celebrity studies and giving them experience in using these analytic frameworks to study 18th-century literature and culture. Celebrity is a very modern phenomenon that first became a visible part of political, religious, and artistic culture over the course of the long 18th century, between 1660 and 1800. We will investigate the genealogies of modern celebrity, considering such questions as, what do the Kardashians have to do with dead English kings? What can cross-dressing actresses teach us about 21st-century drag performances? (Full disclosure: Dead English kings and cross-dressing actresses will get far more of our attention than the Kardashians or modern drag artists.)

We will study some of the most powerful recent theories of performance and celebrity; we will read plays and other performance genres that took up time and space on the 18th-century stage. In addition, we will explore beyond the London theaters to consider the nature of performance in its many cultural forms: What are the connections between theater and the quieter performances of political pamphlets, newspapers, and novels as they occupy physical and mental space in coffee houses and libraries? Can a print text be performative?

Finally, we will examine various relationships between performance and culture. How does performance in the early modern period shape gender and sexuality as well as class and race relations?
76-423  Transnational Feminisms
Instructor:  Marian Aguiar
Meetings:  TR 1:30 p.m. – 2:50 p.m.
Units:  9
Fulfills:  CW Literature Elective; EBA Seminar Core Course; PW Text/Context Elective; Gender Studies Minor
Prerequisites:  76-101 Interpretation & Argument
Open to:  Sophomores, Juniors, Seniors

How do controversial practices related to women become touchstones that draw women together across cultures or, conversely, push them into separate cultural and political spheres? This course introduces the challenges transnational feminism has posed to Western notions of feminism. To explore these contestations, we will look at a series of controversies. This course will take six case studies concerning cultural practices that have generated global debates about the status of women and issues like consent, freedom, and equality. Beginning with several works about regional/Islamic practices of veiling, we will look specifically at the close connections made between women’s practices and elements of tradition, including religion. With an eye toward historicizing feminist interventions, we will look at 19th century debates on sati, commonly called widow burning, in India, to see how certain issues became loci for global intervention during colonial periods and, later, for global feminist movements. Within the contemporary period, we will turn to cultural, economic and political practices like female genital cutting, transnational domestic labor, global sex trade, and transnational forced marriage. For each of these controversies, we will be reading a range of positions represented in different types of writing across genre, including scholarly writing, legal cases, media debates, films and literature.

76-425  Science in the Public Sphere
Instructor:  James Wynn
Meetings:  TR 10:30 a.m. – 11:50 a.m.
Units:  9
Fulfills:  EBA Rhetoric Requirement; PW Rhetoric Course or Advanced Writing/Rhetoric Course; TW Theory/Specialization Course—Additional Option
Prerequisite:  76-101 Interpretation & Argument
Open to:  Juniors, Seniors

In the 21st century we experience daily the growing presence of science and technology in our lives. In some cases, these phenomena spark our imagination and affirm our confidence in a better future. In others, they create fear and generate protests over the risks of new technologies and the threats novel scientific ideas pose to prevailing social, cultural, economic, and political orders. In this course we will examine the complex dynamics in the relationships between science, technology, and society. Towards this end we will engages with questions such as: How do we decide who an expert is? To what extent do scientists have an obligation to consider the social and ethical consequences of their work? Is public education about science and technology sufficient for addressing social concerns about risk and controversial scientific ideas? We will grapple with these and other questions by exploring modern public debates including conflicts over global warming, vaccinations, and the AIDS crisis. With the help of analytical theories from sociology, rhetoric, and public policy, we will develop a general framework for thinking about argument and the dynamics of the relationship between science, technology, and the public. We will also look to these fields for tools to assess public debate and to complicate and/or affirm prevailing theories about the relationship between science and society.
In *Teaching Writing as Reflective Practice*, George Hillocks identifies good teachers as those who treat their classrooms as sites of inquiry by constantly interrogating assumptions about what students need, experimenting with new techniques and strategies in order to meet those needs, and critically assessing whether these strategies are successful. In this seminar, we will implement Hillocks’ philosophy by learning to think about our pedagogy as a research project, asking such questions as:

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

We will read recent research seeking to answer these questions and practice producing research of our own. We will learn how to identify researchable questions, develop methods and research designs for answering those questions, and dig through the evidence we collect to come to more nuanced understandings of the questions we sought to answer.

Throughout the course, students will complete a series of mini projects that will introduce them to a variety of research methodologies. These projects will lead into a final research project of students’ own design.

Over the course of the last one hundred years what has been the influence of left-wing social movements on popular culture? Michael Kazin, in his recent best seller *American Dreamers* argues that the left has had a more powerful effect on culture than on politics. But what about the idea that cultural influence is inherently political? In this class we will read a mix of cultural history, film studies, music studies, literary studies, art history, television studies, and cultural theory. We will look at the intersection of radical movement politics and high modernism in the 1930s and 1940s. We will look at how left culture survived under the cloud of the blacklist. We will look at the Civil Rights culture and Feminist culture that emerged out of the 1950s and 1960s. Finally, we will look at how the left/right debates and struggles over the thirties, fifties and sixties have persisted into our current political/cultural narrative forms. Key texts for the course include Michael Kazin, *American Dreamers: How the Left Changed the Nation*, Paul Buhle, *Hide in Plain Sight, the Hollywood Blacklistees in Film and Television*, T.V. Reed, *The Art of Protest*, Susan Douglas, *Where the Girls Are: Growing*
Up Female with Mass Media, Sasha Torres, *Black, White and In Color: Television and Black Civil Rights*, and Judith Halberstam, *The Queer Art of Failure*.

**76-441  Uncensored Chaucer**  
**Instructor:** Peggy Knapp  
**Meetings:** MW 3:00 – 4:20 p.m.  
**Units:** 9  
**Fulfills:** CW Literature Elective; EBA Core Seminar Course (period or pre-1900 requirement); PW Text/Context Elective  
**Prerequisites:** 76-101 Interpretation & Argument  
**Open to:** Juniors, Seniors

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

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

**76-452  Generations and Culture**  
**Instructor:** Jeffrey J. Williams  
**Meetings:** T 6:30 p.m. – 9:20 p.m.  
**Units:** 9  
**Fulfills:** CW Literature Elective; EBA Core Seminar Course; PW Text/Context Elective  
**Prerequisites:** 76-101 Interpretation & Argument  
**Open to:** Juniors, Seniors

We hear about generations all the time--the Millennials rising, Gen X and their minivans, and the Baby Boomers retiring. Yet, generations have usually been ignored in cultural studies as an amorphous, popular concept. While we discuss factors that shape identity such as race, class, gender, sexuality, there is little work on generations. In addition to those factors, contemporary researchers have determined that generations in fact often have significant impact on opinions, consumer choices, and political views.

This course will study the theory of generations, from sociology, history, marketing, and other fields. It will also look at how the concept might apply to cultural products, such as literature or theory itself. In addition, in the course you will develop a project to study one generation and its culture.
76-460  Beginning Fiction Workshop
Instructor: Jane McCafferty
Meetings: MW 10:30 a.m. – 11:50 a.m.
Units: 9
Fulfills: CW Workshop Course; EBA English Elective; PW English Elective
Prerequisites: Grade of A or B in 76-260 Survey of Forms: Fiction. A student who received a C in 76-260 may enroll in 76-460 only with the permission of the 76-460 professor. A student who received a D or R in 76-260 may not take 76-460.
Open to: Undergraduates

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

76-462  Advanced Fiction Workshop
Instructor: Kevin Gonzalez
Meetings: T 6:30 – 9:20 p.m.
Units: 9
Fulfills: CW Workshop Course; EBA English Elective; PW English Elective
Prerequisite: 76-460 Beginning Fiction Workshop
Open to: Undergraduates

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

76-463  The Visual Story: Filmmaking for Screenwriters
Instructor: Ralph Vituccio
Meetings: MW 3:00 – 4:20 p.m.
Units: 9
Fulfills: CW Workshop Requirement; EBA English Elective; PW English Elective; Film and Media Studies Minor
Prerequisites: 76-269 Survey of Forms: Screenwriting
Open to: Undergraduates
It’s said that a movie is made three times: once through a script, once on set, and finally in the edit room. In this class students will experience this process first hand by using their previously written scripts as blueprints and transforming them into visual stories. The focus will be on understanding the basic visual components – using space, tone, line, shape, color, movement and rhythm – and how they are used to visually tell a story. These visual components are used to define characters, communicate moods, emotions, thoughts and ideas. When they are used well within a film we are not consciously aware of them but they are critical in establishing the relationship between story structure and visual structure. Through readings, film screenings, shooting assignments and critiques this class will help each student translate their creative story into a short final film.

76-465 Advanced Poetry Workshop  
Instructor: Lauren Shapiro  
Meetings: MW 1:30 p.m. – 2:50 p.m.  
Units: 9  
Fulfills: CW Workshop Course; EBA English Elective; PW English Elective  
Prerequisites: 76-365 Beginning Poetry Workshop  
Open to: Undergraduates

In this course students will read and discuss the collections of contemporary poets, attend outside readings, write and critique their classmates' poems, and assist in a collaborative mentoring project with the literary arts students at the Pittsburgh High School for the Creative and Performing Arts (CAPA). In addition to focusing on the writing and critique of individual poems, we will examine concepts such as the poetic series, hybrid forms, and the art of translation. This class assumes an understanding of poetic terminology and workshop protocol and requires a high degree of self-motivation.

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

This semester will begin with a review of the fundamentals of screenwriting, including character development, scene construction, dialogue, and story structure. Student work will include exercises that encourage writers to take creative risks with genre, tone, character, and structure, one collaborative project, and two short scripts. We will also view mainstream, personal, and experimental narrative films in both American and international cinema.

76-472 Multimedia Storytelling in a Digital Age  
Instructor: Thomas 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: 76-372 News Writing  
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: Jennifer 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 Law, Performance, and Identity
Instructor: Doug Coulson
Meetings: TR 3:00 p.m. – 4:20 p.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: Juniors, Seniors
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 but is a rigorously defined technical discourse that can be applied free 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 social structures of power such as race, class, and gender privilege. In this course we examine the often fraught relationship between rhetoric and law by considering the ways in which a variety of legal discourses constitute identities in global contexts, particularly the ways in which legal systems are portrayed to reflect the ideals of democracy to suit particular foreign relations goals. We begin by studying the ways in which Cold War politics influenced desegregation and civil rights discourse in the United States, then we study the ways in which the prosecutions of deposed rulers have been orchestrated to persuade global audiences that emerging democracies observe the “rule of law” in order to garner international support. Alongside primary sources of legal discourse, we will study a selection of interdisciplinary scholarship about the relationship of rhetoric and law.

76-487  Web Design
Instructor:  Necia Werner
Meetings:  MW 10:30 a.m. – 11:50 a.m.
R 6:30 p.m. – 7:50 p.m.
Units:  12
Fulfills:  PW Advanced Writing/Rhetoric Course
TW Required Core Course
Prerequisites:  76-270 Writing for the Professions, 76-271 Introduction to Professional and Technical Writing, 76-272 Language in Design AND 76-391 Document Design, 76-382 Multimedia Authoring I, 51-261 or 51-262 Communication Design Fundamentals
Open to:  Sophomores, Juniors, and Seniors

As the Internet has increasingly become an integral part of professional and technical communication in all organizations, writers entering the workplace are expected to have a broad range of web design skills to complement their expertise in writing and design for print. Thus, we’ve designed this course to help writers learn the broad range of skills needed to develop communication materials that are tailored for the web. In particular, the course focuses on the planning, design, and testing of the visual and verbal content typical of contemporary websites. As a member of the class, you’ll participate in a guided, semester-long web design project, which is scaffolded with a series of group and individual assignments. The project begins with an introduction to user-centered methods for understanding the audience (users), where you will learn and practice foundational user-centered design methods through readings and a series of hands on exercises, including interviews, and observation of actual users. You will also learn theories and methods for developing effective information architecture, including organizational schemes, navigational design, labeling, form design, and visual design. Working in groups with other students, you will, over the course of the semester, develop a prototype of a small website, which will be evaluated through user testing at the end of the semester. While we focus primarily on the activities described above, we’ll also discuss sound and animation, emerging technologies such as Web 2.0 and Mobile Web, and social media.
76-489 Advanced Document & Information Design
Instructor: Suguru Ishizaki
Meetings: MWF 12:00 p.m. – 1:20 p.m.
Units: 12
Fulfills: PW Advanced Writing/Rhetoric Course
Prerequisites: 76391 Document & Information Design
Open to: Juniors and Seniors

This course builds on the foundational visual design skills introduced in 76391/791 Document & Information Design, and provides students with opportunities to further develop their skills through a series of larger and more complex document and information design problems. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussions and critiquing are essential parts of this course. Adobe Creative Studio (InDesign, Photoshop, Illustrator) will be used to complete the assignments.

76-494 Healthcare Communications
Instructor: Mario Castagnaro
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.