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.

76-185  Grand Challenge Interdisciplinary Freshman Seminar: Racism
Instructor: Rich Purcell, Nico Slate, and Mariana Achugar
Meetings: TR 9:00 a.m. to 10:20 a.m.
Fulfills: DC H&SS Freshman Seminar Requirement
Prerequisite: None
Open to: DC H&SS Freshmen

Racism is a complex phenomenon that refers to historically hierarchical power differences between groups (e.g. Native populations and Europeans during the conquest), ideas about how humans can be classified into groups by “race”, and also discriminatory practices against non-dominant groups. This system of social relations and ideology serves to justify social inequality and differential treatment.

If we are to end racism, we must strive to understand it. What are the historical origins of racism? How is racism reproduced? How does race influence identity formation? Can racism produce positive identities? Why has the struggle against racism shifted from a demand for human rights to a search for diversity and inclusion?

This course will examine racism in Pittsburgh, in the United States, and in several other countries and regions throughout the world. We will approach racism from multiple academic disciplines and perspectives: from discourse analysis and comparative history to literary analysis and film criticism. While we will spend time analyzing the history and ways racism and race function in our society, much of the course will focus on reflecting on what has been done and what could be done to overcome racism.

Students are encouraged to bring their own experiences, questions, and ideas into the course. Toward that end, our course will include several field trips, guest speakers and community collaborations. We will invite students to work together in small teams to design solutions to particular facets of racial inequality in Pittsburgh, from education to housing to employment to the criminal justice system. And we will provide each team with a small sum of money to put their ideas into practice.

76-202  Nerds, Experts and Geniuses: Intellectuals in Popular Culture
Instructor: Steven Gotzler
Meetings: TR 12:00 p.m. to 1:20 p.m.
Fulfills: CW English Elective; EBA English Elective; PW English Elective
Prerequisite: None
Open to: Undergraduates
This course will begin by considering the figure of the intellectual in contemporary culture by looking to recent Hollywood films and popular television shows like The Imitation Game (2014) and The Big Bang Theory (2007-2016). Today, we commonly encounter portraits of "smart people" as experts, geniuses, or nerds, variously cast as technovisionaries or hyper-specialized experts, and often struggling with social difficulties.

What do these contemporary portraits tell us about the central if unusual role that intellectuals play in our culture? And how have significant transformations in key social institutions like higher education and the mass media shaped our conceptions of, and attitudes towards, intellectuals and intellectual life?

To explore these questions, we'll look at the history of intellectuals in literature and culture over roughly the last century, touching on a series of key moments and milieux from early portrayals of bohemia in novels like The Sun Also Rises (1926) to the autobiographical writings of controversial political figures like George Orwell and Ernesto "Che" Guevara, and popular genres like the campus novel and college films.

Along the way, we'll also read a number of critical and scholarly writings on the subject such as Edward Said's Representations of the Intellectual (1994), as well as essays from critics like Karl Mannheim, Antonio Gramsci, Simone de Beauvoir, Grant Farred and C. Wright Mills.

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**76-239 Introduction to Film Studies**

Instructor: Jeff Hinkelman  
Meetings: MWF 1:30 p.m. to 2:20 p.m.  
M 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.

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**76-241 Introduction to Gender Studies**

Instructor: Natalie Suzelis  
Meetings: MWF 9:30 a.m. to 10:20 a.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

We will be reading eight plays—three histories from early in Shakespeare’s career and five tragedies from later—and some essays on tragic drama. We will try to see these plays: 1) in relation to the culture for which they were written and which 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, and 2) in terms of "what's in it for us"—how current audiences and readers can enjoy and interpret these plays. We will be considering what the plays have to say about the authoritative institutions and discourses of their time, and how they address us now that those institutions and discourses have been replaced by others.

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 Kevin Gonzalez
   Section B Jane McCafferty
   TR 12:00 p.m. to 1:20 p.m.
   TR 1:30 p.m. to 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

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.

76-263 Survey of Forms: Playwriting
Instructor: Tammy Ryan
Meetings: MW 1:30 p.m. to 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

This course is an introduction to the craft of playwriting. Beginning with an understanding of the basic elements of dramatic action such as: character, conflict, plot, setting and dialogue, students will be given weekly writing prompts both in class and as homework assignments in order to explore each of these elements in their own writing, along with reading and analyzing examples of contemporary dramatic literature. There will be opportunities to attend local and university productions in order to appreciate how a text is transformed when staged. Student writing will be workshoped in class with the goal of learning how to give and take feedback as well as completing a short play by the end of the semester.

76-265 Survey of Forms: Poetry
Section A Gerald Costanzo
MW 12:00 p.m. – 1:20 p.m.

Section B Jim Daniels
MW 10:30 a.m. – 11:50 a.m.

Units: 9
Fulfills: CW Required Core Course; EBA Required Core Course; PW Required Core Course

Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

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

76-269 Survey of Forms: Screenwriting
Instructor: Sharon Dilworth
Meetings: TR 10:30 a.m. to 11:50 a.m.
Units: 9
Fulfills: CW Required Core Course; EBA Required Core Course; PW Required Core Course; TW Required Core Course; Film and Media Studies Minor

Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

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

76-270 Writing for the Professions

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<td>C</td>
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<td>Ana Cooke</td>
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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 10:30 a.m. to 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.

76-285  Team Communication
Instructor: Joanna Wolfe
Meetings: MW 1:30 p.m. to 2:50 p.m. (mini A3)
Units: 6
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates
This mini will introduce you to research and theory on how to create effective teams. In it, you will learn:

- leadership strategies for managing projects and getting everyone to contribute to their best capacity
- interpersonal skills for negotiating team conflict
- communication strategies for working with individuals from very different professional and cultural backgrounds.
- techniques for fostering trust and inspiring team innovation and creativity
- how to use technology to manage teams that are geographically separated

Professor Joanna Wolfe has been studying student and professional technical teams for fifteen years and is the author of multiple books and award-winning articles on team communication. This course will be hands-on with assigned readings and video cases that are discussed in class with plenty of opportunities to role-play different communication strategies and techniques.

76-286  Oral Communication
Instructor: Joanna Wolfe
Meetings: MW 1:30 p.m. to 2:50 p.m. (mini A4)
Units: 6
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

Oral presentations are essential to professional success. Yet many people find themselves growing weak in the knees at the thought of presenting in front of a group. They read off of notes, speak too fast, or pepper their speech with nervous filler words such as “um” or “you know.”

76-286 Oral Presentations is a mini intended for students who want to boost their confidence in presenting in front of others. You will learn strategies for structuring the content of a presentation, designing effective presentation slides, and controlling your voice and body language to produce a smooth, confident-sounding oral delivery.

We will begin with giving short informal presentations and gradually increase the stakes as your confidence improves. You will have weekly opportunities to practice and improve your skills. We will also find opportunities to practice in a variety of physical settings so you can envision yourself as a calm, confident speaker no matter your surroundings.

Grades in the course will be based on improvement and effort to encourage students to focus on their development rather than on final outcomes.

76-297  Radicals, Heretics, Hackers: Russian Outlaws in History, Literature, and Film
Instructor: Tatyana Gershkovich
Meetings: TR 3:00 p.m. to 4:20 p.m.
Units: 9
Fulfills: CW English Elective; EBA English Elective; PW Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

The Russian hacker looms large in the global imagination. He’s the cyber outlaw who we imagine can take down the powerful with the click of a finger, sometimes serving as an agent of the Russian government, at other times threatening the state itself. This course will examine the mythology and reality of the Russian hacker by tracing its prehistory, from
anarchists in Imperial Russia, to Bolshevik revolutionaries, to dissident artists of the Soviet Union, and finally to contemporary heretics such as Pussy Riot and Edward Snowden. The course will culminate in a student-led symposium on the sociocultural role of the Russian hacker.

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: James 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: Gerald 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: T 6:30 p.m. to 9:20 p.m.
Units: 9
Fulfills: CW Literature Elective; EBA period course; PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
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.

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.

We usually think of the American and French revolutions as primarily political, but they also confronted dominant religious beliefs and generated alternatives ranging from enthusiasm and pantheism to atheism. We will explore the literary and political meanings of religious belief and dissent in major writers like Samuel Coleridge, Thomas Paine,
Edmund Burke, William Wordsworth, Matthew Lewis and others who grappled with Protestantism, Catholicism, Dissent, and such interesting extreme alternatives as evangelicalism, enthusiasm, pantheism, and atheism. Two interpretive papers and in-class presentations will be required.

**76-341 Gender and Sexuality in Performance**
Instructor: Kristina Straub
Meetings: TR 10:30 a.m. to 11:50 a.m.
Units: 9
Fulfills: CW Literature Elective; EBA Core Course; PW Text/Context Elective; Gender Studies Minor
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, and Seniors

“Performance” describes a wide range of practices, from the everyday to the artistic. Gender and sexuality are key elements in everyday, political, and artistic performances, from the very personal—how you order a latte at Tassa D’Oro, tell a lover goodbye at the airport or comfort a crying child—to the very public—performing a Bach cello suite or an iconic King Lear, staging a demonstration against police violence or marketing a new app.

How does everyday performance define gender and sexual identity? How do gender and sexuality define everyday performance? How does aesthetic performance—art, theater, film, digital media, poetry—intervene in the ways in which gender and sexuality are performed? Readings in theory at the intersection between gender studies and performance studies will help us explore these questions. We will read Judith Butler’s work on gender as performative, Joseph Roach’s work on the history of celebrity, Marvin Carlson’s work on theater, and important essays in queer and transgender theory. We will also read and view a wide variety of cultural and artistic practices, from the British 17th century up to the recent work of feminist and queer performance artists. Your written and spoken contributions to the class will, besides regular postings on the course materials and participation in class discussions, entail the investigation of an everyday, cultural, or aesthetic performance of your choosing.

**76-342 Love: A Cultural History**
Instructor: Marian Aguiar
Meetings: MW 10:30 a.m. to 11:50 a.m.
Units: 9
Fulfills: CW Literature Elective; EBA English Elective; PW Text/Context Elective; Gender Studies Minor
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, and 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 freedom? 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 but also philosophy, history, anthropology, sociology and law. 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
emphasize will be on Euro-American narrative traditions, but the final part of the course will include a contemporary global comparative context.

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<td>76-346</td>
<td><strong>Angels and Diplomats: Renaissance Poetry from Wyatt to Milton</strong></td>
<td>Christopher Warren</td>
<td>TR 3:00 p.m. to 4:20 p.m.</td>
<td>9</td>
<td><strong>CW Literature Elective; EBA period course; PW Text/Context Elective;</strong></td>
<td>76-101 Interpretation &amp; Argument</td>
<td>Sophomores, Juniors, and Seniors</td>
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The starting point for this course is a question at the nexus of theology, politics, and art that no less central to the age of Shakespeare and Milton than it is today: how should power be represented? Biographically, many canonical poets of the sixteenth and seventeenth centuries worked as ambassadors, representing power abroad (Wyatt, Sidney, Donne, Marvell). Many more poets including Shakespeare and Milton thematized diplomacy, in both its divine and more worldly forms. What, then, can structures of mediation like diplomacy and angelic intervention tell us about works like Sidney’s sonnet sequence Astrophil and Stella, Shakespeare’s Hamlet, or Milton’s Paradise Lost? And what can Renaissance poetry tell us about topics such as sovereignty, immunity, license, fidelity, automation, and accommodation? The course will include introductory and contextual readings from Genesis, Pseudo-Dionysius, John Calvin, Thomas Hobbes, Alberico Gentili, and George Puttenham.

Assignments and class discussions will be occasions to practice historically-informed criticism; to compare conceptual structures within seemingly distinct domains of history and thought; and to articulate major fissures and changes in Renaissance angelology, diplomatic practice, and literary craft.

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<td>76-352</td>
<td><strong>Listening Spaces</strong></td>
<td>Rich Purcell and Rich Randall</td>
<td>TR 3:00 p.m. to 4:20 p.m.</td>
<td>9</td>
<td><strong>CW Literature Elective; EBA English Elective; PW Text/Context Elective</strong></td>
<td>76-101 Interpretation &amp; Argument</td>
<td>Sophomores, Juniors, and Seniors</td>
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The proliferation of portable as well as computerized audio technologies has radically changed the way the human beings listen, consume, and produce music and sound. With the emergence of "cloud" storage services like Dropbox, Amazon, and Google you can effortlessly store and share music files anonymously or with friends. Services like Facebook, Pandora, Spotify, Last.fm, Amazon, and iTunes use finely tuned algorithms to make musical recommendations and in the process further personalize your experience as a consumer of music. All of these services, many of which are virtual, have come to mediate our intensely personal and communal experiences with music. The Listening Spaces seminar seeks to understand the overwhelming impact these mediating technologies have had on our social, political and personal interactions with music. Foundational readings will include Jonathan Sterne’s MP3: The History of a Format, Alexander Galloway's Gaming: Essays on Algorithmic Culture, Trebor Scholz’s Digital Labor: The Internet as Playground and Factory. The seminar will be focused around developing and completing critical projects that cross technological and humanistic boundaries.
76-360  Literary Journalism Workshop  
Instructor: Jane McCafferty  
Meetings: TR 3:00 p.m. to 4:20 p.m.  
Units: 9  
Fulfills: CW Workshop Course; PW Rhetoric or Advanced Writing/Rhetoric Course  
Prerequisite: 76-101 Interpretation & Argument  
Open to: Sophomores, Juniors, and Seniors

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.

76-361  Topics in Digital Humanities: Corpus Rhetorical Analysis  
Instructor: David Kaufer  
Meetings: MW 3:00 p.m. to 4:20 p.m.  
Units: 9  
Fulfills: EBA Rhetoric Course; PW Advanced Writing/Rhetoric Course; TW Theory/Specialization Course  
Prerequisites: 76-101 Interpretation & Argument  
Open to: Juniors and Seniors; or permission from the instructor

This course investigates methods for analyzing rhetoric as it mainly exists in digital environments (e.g. blogs, newsgroups, homepages, political sites, Facebook and so on). The focus will be on verbal rhetoric, but students who wish to analyze visual rhetoric interactively with verbal rhetoric will be welcome to do so. In the first part of the course, we will review various methods for analyzing digital texts descriptively (viz., concordance, collocate and keyword analysis) and inferentially, through multivariate analysis (e.g., manova, factor analysis, discriminant analysis, cluster analysis). To learn these methods, in the first half of the course, we will use simple textual data sets supplied by the instructor. In the second half of the class, students will choose their own digital environments to analyze and they will be expected to write publishable-quality rhetorical analyses of these environments. To meet this expectation, students will need to do considerable background research in the digital environments they are studying.

76-365  Beginning Poetry Workshop  
Instructor: Jim Daniels  
Meetings: MW 12:00 p.m. to 1:20 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.

76-373  Argument  
Instructor: Chris Neuwirth  
Meetings: MW 3:00 to 4:20 p.m.  
Units: 9  
Fulfills: EBA Rhetoric Course; 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  IDeATe - Dietrich College Cuban Interactive Documentary Project  
Instructor: Ralph Vituccio  
Meetings: TR 3:00 p.m. to 4:20 p.m.  
Units: 9  
Fulfills: Film and Media Studies Minor  
Prerequisites: 76-101 Interpretation & Argument  
Open to: Sophomores, Juniors, Seniors

In this project-based course students will create a computer-based interactive documentary about contemporary Cuban society, which will be filmed in Cuba during the Spring break week of 2017. The class will explore different styles and techniques of storytelling with the flexibility of form offered by the computer through the practice of digression, multiple points of view, disruptions of time and of storyline, etc. Students will work within interdisciplinary teams in the creative areas of English and creative writing, video production, interactive media, data visualization and programming. Students will be encouraged to think about digital interactive media not just in terms of technology but also considering broader issues such as verbal and visual language, design, information architecture, communication and community.

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

76-385 Introduction to Discourse Analysis
Instructor: Barbara Johnstone
Meetings: MW 10:30 a.m. to 11:50 a.m.
Units: 9
Fulfills: EBA Rhetoric Course; PW Rhetoric Course or Advanced Writing/Rhetoric Course; TW Theory/Specialization Course, Additional Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, Seniors

“Discourse” is language: people talking or signing or writing. Discourse analysts ask and answer many kinds of questions about how and why people do the things they do with language. We study the structure of written texts — the semi-conscious rules people use to organize paragraphs, for example — as well as the unconscious rules that organize oral discourse such as spontaneous stories and arguments. We study how people show each other how to interpret what they say as foreground or background information, casual remark or solemn promise, more of the same or change of topic. We look at how grammar is influenced by what people need to do with language, and how discourse affects grammar over time. We explore how children and other language learners learn how to make things happen with talk and writing. We ask how people learn what language is for, from exchanging information to writing poetry to perpetuating systems of belief. We analyze the choices speakers and writers make that show how they see themselves and how they relate to others. (Choices about how to address other people, for example, both create and reflect relationships of power and solidarity.) We study how people define social processes like disease, aging, and disability as they talk about them, and how language is used to mirror and establish social relations in institutional settings like law courts and schools as well as in families and among friends. This course touches on a selection of these topics and gives students practice in paying close attention to the details of language. The course is meant for anyone whose life work is likely to involve critical and/or productive work with language: writers and other communication designers, critics who work with written or spoken texts, historians, actors, sociologists, and so on.
In addition to regular attendance, reading, and participation in class, requirements include five assignments, each requiring a different facet of discourse analysis, and a final project resulting in a 10-12 page paper for students in 76385 or a 15-20 page paper for students in 76786.

76-389  Rhetorical Grammar
Instructor: Mary Glavan
Meetings: MW 9:00 a.m. to 10:20 a.m.
Units: 9
Fulfills: EBA Rhetoric Course; PW Rhetoric Course or Advanced Writing/Rhetoric Course; TW Theory/Specialization Course, Additional Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, Seniors

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.

76-390  Style
Instructor: John Oddo
Meetings: TR 10:30 a.m. to 11:50 a.m.
Units: 9
Fulfills: EBA Rhetoric Course; PW Required Core Course; TW Required Core Course
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, Seniors

In classical rhetoric, “style” is a term that refers not to what we write but how we write. Yet considerations about how we write – coherence, emphasis, concision, shape, diction, and elegance – can never be fully separated from an understanding of what, why, and for whom we are writing. Ideally, then, far from being an exercise in expressing personal idiosyncrasies, revising style means understanding a set of strategic choices and always weighing these choices in relation to questions such as, “Who is my audience?” and “What is my purpose?” This course will have two main objectives: (1) to help you develop a repertoire of stylistic options and a critical vocabulary for discussing those options, and (2) to give you the opportunity to put this knowledge into practice when revising writing. Two recurring questions for us will be the following: if style depends on both the rhetorical situation of a text and knowledge of specific guidelines, how can we ever say that we have achieved “good” style? Should stylistic rules or practical experience carry more weight in the decisions we make as writers?

76-394  Research in English
Instructor: Doug Coulson
Meetings: MW 12:00 p.m. to 1:20 p.m.
Units: 9
Fulfills: EBA Required Core Course; PW Text/Context 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: Mark Roth
Meetings: TR 10:30 a.m. to 11:50 a.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, 76-375 Magazine Writing , OR 76-472 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.

76-397  Instructional Text Design
Instructor: Chris Neuwirth
Meetings: MW 12:00 p.m. to 1:20 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, or 76-272 Language in Design
Open to: Sophomores, Juniors, Seniors
This course focuses on the planning, writing, and evaluating of instruction of various kinds, especially instructional texts. It is particularly appropriate for professional and technical writers, but also a good option for anyone interested in fields that involve substantial instruction, such as teaching or employee training. In the first part of the course, we’ll examine the recent history of instructional design and the major current theories. Then we’ll take a step back and study the concepts of learning upon which these theories are based, with particular attention to their implications for how instruction is structured. You’ll find that different learners (e.g., children, older adults) and goals (e.g., learning concepts and principles, learning to apply principles to solve novel problems, learning a complex skill, learning to change one’s behavior, etc.) require different types of instruction. In the second part of the course, we’ll look in detail at models of how people learn from texts and what features (e.g., advanced organizers, examples, metaphors, illustrations, multimedia) enhance learning under what circumstances. We will study and analyze particular types of texts. Some possible examples include an introduction to the concept of gravity; a tutorial for computer software; a self-paced unit in French; adult educational materials in health care; a workshop on sexual harassment in the workplace; or a unit to train someone how to moderate a discussion. We will also look at various methods (concept mapping, think-aloud, comprehension tests, etc.) that are used to plan and evaluate instructional text. You will do a project, either individually or in a small group (2-3), in which you design, write and evaluate instruction.

76-420 The Cognition of Reading and Writing: Introduction to a Social/Cognitive Process
Instructor: Linda Flower
Meetings: TR 3:00 p.m. to 4:20 p.m.
Units: 9
Fulfills: EBA Rhetoric Course; PW Rhetoric or Advanced Writing/Rhetoric Course; TW Theory/Specialization Course—Additional Option (SMC and TC)
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors and Seniors

Understanding reading and writing as a social/cognitive (i.e., a socially situated thinking, feeling, problem-solving) process reveals some of the conscious and unconscious work behind the ways readers comprehend and interpret texts, and the ways writers construct and communicate meanings through them. To gain insight into the why behind the surprising things readers do with a text, we will draw on the psychology of reading, where socially constructed memory networks, cognitive schemas, and meta-knowledge actively shape interpretation. User-testing to discover the representations readers are in fact creating can be critical for many kinds of writing, from informative websites, to persuasive arguments, or engaging accounts. Turning then to writers, we will examine the key processes, from interpreting the task, to planning, revision and meta-cognitive awareness on which expert and novice writers differ.

You will also learn a set of process tracing methods for tracking these problem-solving strategies as you do two case studies. One will uncover the (sometimes radical) differences in how a set of readers actually interpret (construct the meaning of) a text you choose. The second will be an extended case study of your own thinking process on a real task you are doing outside this class. Here you are likely to uncover old unconscious habits and problems you had to solve, as well as successful strategies, which will give you new reflective insight into your own thinking as a writer.

76-430 Greatest Hits from the Medieval World
Instructor: Peggy Knapp
Meetings: MW 3:00 p.m. to 4:20 p.m.
Units: 9
Fulfills: CW Literature Elective; EBA Core Seminar Course (period or pre-1900 requirement);
PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Juniors and Seniors

Some stories never go out of style. Much of what we will read in this course was popular throughout Europe, and all of it is still widely retold and enjoyed in various media: for example, Beowulf, Decameron, and Dante’s Inferno in film, Tristan in opera, Malory’s Morte D’Arthur in lots of formats. We will consider the medieval telling of these tales and others from the eighth to the fifteenth centuries. Anglo-Saxon, French, German, Italian, and some Middle English texts will be read in translation, but Chaucer and Malory in edited versions of their writer’s idioms. A particular emphasis will be placed on personal subjectivities to counter the rumor that individual selfhood began with Shakespeare (the inventor of the human, according to Harold Bloom). Some of our texts are reflective, some are outrageous, some are charming, some are funny; all are populated by human beings we can recognize in spite of the unfamiliar styles in which they are presented. Learning outcomes include a sense of both the historical conditions for storytelling and the ways tales can take on new meanings over time.

76-438 The Wire: Crime, Realism, and Long-Form TV
Instructor: David Shumway
Meetings: W 6:30 p.m. to 9:20 p.m.
Units: 9
Fulfills: CW Literature Elective; EBA Core Seminar Course; PW Text/Context Elective; Film and Media Studies Minor
Prerequisite: 76-101 Interpretation & Argument
Open to: Juniors and Seniors

The HBO series The Wire (2002-2008) has been called the greatest TV show ever. Part of the first wave of “quality television” series by which HBO changed the way people conceived of the artistic possibilities of the medium, the Wire differed from its contemporaries like The Sopranos and Six Feet Under in its realism and its smaller audience. Unlike most other shows on television, The Wire addressed the racism, poverty, the failures of the criminal justice system, and other social problems head on. It was able to do this in part because it had enough time to develop complex story threads. This moment of TV history produced what I am calling “long-form” TV, in which narrative continuity was stretched over multiple seasons. TV in this form resembles 19th century novels that were first released serially in magazines and newspapers. In both cases, audiences waited expectantly for new episodes, since they could not be “binge-watched.” The Wire was rooted in producer/writers David Simon and Ed Burns’ experiences in Baltimore, where the former had been a crime reporter and the latter a police detective. Simon has said that he made the series in order to tell truths about the city he could not tell in the newspapers.

This course will consider the wire in the context of realist fiction of the 19th century, twentieth-century crime fiction, earlier TV crime series, and other long-form TV, including Mad Men. We will try to explore The Wire’s realism, its continuing appeal, and its impact. We will probably watch 3 seasons of The Wire.

76-451 Topics in Language Study: Language and Globalization
Instructor: Barbara Johnstone
Meetings: MW 3:00 p.m. to 4:20 p.m.
Units: 9
Fulfills: PW Rhetoric Course or Advanced Writing/Rhetoric Course; TW Theory/Specialization Course—Additional Option (SMC and TC)
It is a paradox of globalization that the same factors that cause people to become more alike also make people become aware of difference. In this course we explore this process with respect to language. We look at the 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. 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.

In addition to presenting and leading discussion on two of the readings, students will be expected to complete two 500-word writing assignments and undertake a substantial original research project that expands on one or more of the themes of the course. This project will be presented orally and in a 20-25 page paper.

76-455 Performance Theory
Instructor: Kristina Straub
Meetings: TR 1:30 p.m. to 2:50 p.m.
Units: 9
Fulfills: CW Literature Elective; EBA Core Seminar Course (pre-1900 period course); PW Text/Context Elective; Gender Studies Minor
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors and Seniors

Emerging from anthropology, semiotics, theater studies, and cultural studies, the interdisciplinary field of Performance Studies offers new ways for practitioners in the field of literary and cultural studies to interpret texts and visual artifacts, as well as media and theater productions. This course will introduce key theories of performance and celebrity by writers such as Richard Schechner, Diana Taylor, Joseph Roach, and Judith Butler, and give students experience in using these analytic frameworks to study a range of objects, from print texts to visual images and even ephemeral performances. While performance is key to how humans make meaning across all times and places, the uses of performance and the forms of celebrity vary historically, and we will ground our theoretical studies in case studies drawn from the early modern British and 20th century American entertainment cultures. 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?

76-460 Beginning Fiction Workshop
Instructor: Sharon Dilworth
Meetings: TR 12:00 p.m. to 1:20 p.m.
Units: 9
Fulfills: CW Workshop Course; EBA English Elective; PW English Elective
Prerequisites: Grade of A or B in 76-260 Survey of Forms: Fiction. A student who received a C in 76-260 may enroll in 76-460 only with the permission of the 76-460 professor. A student who received a D or R in 76-260 may not take 76-460.

Open to: Undergraduates

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

76-462  Advanced Fiction Workshop
Instructor: Kevin Gonzalez
Meetings: 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?

76-472  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: Juniors and 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:  Stephanie Trunzo
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:  MW 3:00 p.m. to 4:20 p.m.
Units: 9
Fulfills:  EBA Rhetoric Course; 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 and 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: Paul Mazaitis
Meetings: TR 3:00 p.m. to 4:20 p.m.
T 6:30 p.m. to 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: 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 1:30 p.m. to 2:50 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.
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.

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.