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.

76-205 Jane Austen
Instructor: Jamie Smith
Meetings: MWF 10:30—11:20 a.m.
Units: 9
Fulfills: CW Literature Elective; EBA English Elective; PW Text/Context Elective; PW English Elective; Gender Studies Minor
Prerequisite: 76-101 Interpretation & Argument (this course can be taken concurrently with 76-101)
Open to: Undergraduates

It is a truth universally acknowledged that Jane Austen is one of the most popular writers of the past two hundred years. In this course, students will have the opportunity to indulge in the work of this beloved author and answer: What can an exploration of Austen’s time tell us about her novels and about ourselves as readers? In this course, we will read Austen’s six published novels (Northanger Abbey, Pride and Prejudice, Sense and Sensibility, Emma, Mansfield Park, and Persuasion) as we consider: In what ways can we describe Austen’s novels as “romantic,” and how does her work fit within the parameters of the Romantic canon? With increases in literacy rates and the emergence of lending libraries, what can Austen’s novels tell us about readership and popular fiction in the early nineteenth century? How do these vibrant texts engage with important issues of their (and our) time, like revolution, women’s rights, race, sexuality, nationality and religion?

Additionally, we will encounter excerpts from Austen’s contemporaries and explore other cultural materials – like diaries, letters, periodicals, maps, music, fashion, and the visual arts – to paint a rich historical context around our reading. Finally, we will consider how cinematic adaptations of Austen’s works can contribute to our interpretations of her novels.

76-223 Contemporary Black Literature
Instructor: Richard Purcell
Meetings: TR 3:00—4:20 p.m.
Units: 9
Fulfills: CW Literature Elective; EBA English Elective; PW Text/Context Elective; PW English Elective
Prerequisites: 76-101 Interpretation & Argument (this course can be taken concurrently with 76-101)
Open to: Undergraduates

This course will take a transatlantic approach to what constitutes blackness as well as black literature and expression from the turn of the 20th century until the present. We will investigate the relationship between poetic forms and expressions of social and self-representation. However, this class will primarily focus on prose works (novels, memoirs and non-fiction essays) that span a multitude of genres from mystery to literary and science fiction. Authors include: W.E.B. DuBois, Zora Neale Hurston, James Baldwin, Zadie Smith, Claude
McKay, Amiri Baraka, Franz Fanon, Marlon James, Edouard Glissant, Nnedi Okorafor, Merle Collins and Jamaica Kincaid to name a few.

**76-239**  
**Introduction to Film Studies**  
**Instructor:** Jeff Hinkelman  
**Meetings:** MWF 12:30—1:20 p.m. & T 6:30—9:20 p.m.  
**Units:** 9  
**Fulfills:** CW Literature Elective; EBA English Elective; PW Text/Context Elective; Film and Media Studies Minor  
**Prerequisite:** 76-101 Interpretation & Argument (this course can be taken concurrently with 76-101)  
**Open to:** Undergraduates  
This course will serve as an introduction to the history, theory, and form of film. In the first half of the semester, we will look at the early moments of cinema, tracing the historical development of film form and narrative while investigating the incipient theories that sought to define its methods and effects. Working primarily through Bordwell and Thompson’s seminal text, Film Art: An Introduction, we will also learn the grammar of and various approaches to analyzing film. Additionally, we will trace the rise of the Hollywood studio system, understanding and situating its dominance during its “golden age” by watching movies that both represent and challenge the “classical Hollywood” mode. In the second half of the course, we will survey several national cinema movements, such as Italian Neorealism and French New Wave. And alongside a wide range of international films, we will consider many of the dominant strains within film theory, e.g., discussing auteur theory and watching an Ingmar Bergman film. To finish class, we will define the place of the big-budget, hybrid-form “blockbuster” in our increasingly global and interconnected context, interrogating the current state of the movies and moviegoing.

**76-241**  
**Introduction to Gender Studies**  
**Instructor:** Steve Gotzler  
**Meetings:** TR 12:00—1:20 p.m.  
**Units:** 9  
**Fulfills:** CW Literature Elective; EBA English Elective; PW Text/Context Elective; Gender Studies Minor  
**Prerequisite:** 76-101 Interpretation & Argument (this course can be taken concurrently with 76-101)  
**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.

**76-247**  
**Shakespeare: Comedies and Romances**  
**Section A**  
**Instructor:** Steven Wittek  
**Meetings:** MWF 11:30 a.m.—12:20 p.m.  
**Units:** 9  
**Fulfills:** CW Literature Elective; EBA English Elective; PW Text/Context Elective  
**Prerequisite:** 76-101 Interpretation & Argument (this course can be taken concurrently with 76-101)  
**Section B**  
**Instructor:** Steven Wittek & David (Nathan) Pensky  
**Meetings:** MW 11:30 a.m.—12:20 p.m. (SW)  
**Units:** 9  
**Fulfills:** CW Literature Elective; EBA English Elective; PW Text/Context Elective  
**Prerequisite:** 76-101 Interpretation & Argument (this course can be taken concurrently with 76-101)
Sometime around the late sixteenth century, enterprising cultural producers in early modern London began to develop a new commercial venture called ‘playing’: a business that offered ordinary people a few hours of dramatic entertainment for the price of one penny. In addition to watching the professional players onstage, spectators also participated in a form of play themselves, in a sense, because theatrical experience provided a unique opportunity to engage imaginatively with otherwise inaccessible people, worlds, and ideas. More than four hundred years later, the drama of the period now ranks among the most esteemed texts in all English literature, and the name ‘Shakespeare’ has become a byword for literary genius.

This course will offer an introduction to Shakespeare’s delightful—and sometimes surprisingly edgy—comedies and late romances, including The Merchant of Venice, Measure for Measure, A Midsummer Night’s Dream, The Tempest, The Winter’s Tale, and the Taming of the Shrew. As we read through these works, we will endeavor to understand what—and how—they meant in their original context, thereby developing a historically informed perspective on their influence over our own cultural landscape.

**76-260 Survey of Forms: Fiction**

**Section A**
Instructor: Kevin Gonzalez  
Meetings: MW 12:00—1:20 p.m.

**Section B**
Instructor: Jane McCafferty  
Meetings: 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  
**Open to:** Undergraduates

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

**76-265 Survey of Forms: Poetry**

**Section A**
Instructor: Jim Daniels  
Meetings: TR 12:00—1:20 p.m.

**Section B**
Instructor: Jerry Costanzo  
Meetings: TR 12:00—1:20 p.m

**Units:** 9  
**Fulfills:** CW Required Core Course; EBA Required Core Course; PW Required Core Course; TW Required Core Course  
**Prerequisite:** 76-101 Interpretation & Argument  
**Open to:** Undergraduates

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: MW 10:30—11:50 a.m.
Units: 9
Fulfills: CW Required Core Course; EBA Required Core Course; PW Required Core Course; TW Required Core Course; 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
Section A TBD
   MWF 9:30 a.m. – 10:20 a.m.
Section B TBD
   MWF 10:30 – 11:20 a.m.
Section C TBD
   MWF 11:30 a.m. – 12:20 p.m.
Section D TBD
   MWF 12:30 – 1:20 p.m.
Section E TBD
   MWF 1:30 – 2:20 p.m.
Section F TBD
   TR 9:00 – 10:20 a.m.
Section G TBD
   TR 9:00 – 10:20 a.m.
Section H TBD
   TR 9:00 – 10:20 a.m.
Section I TBD
   MW 3:00 – 4:20 p.m.
Units: 9
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates in majors other than English. English majors should take 76-271 Introduction to Professional and Technical Writing

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

76-271 Introduction to Professional and Technical Writing
Instructor: Necia Werner
Meetings: MW 10:30—11:50 a.m.
Units: 9
Fulfills: PW Required Core Course; TW Required Core Course
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduate English majors only. Non-majors should take 76-270 Writing for the Professions
Introduction to Professional and Technical Writing is designed specifically for declared majors in Professional or Technical Writing. The main work of the course is a series of five situation-based writing assignments spread over three broad and often overlapping areas - business/professional writing, media writing, and technical writing.

Typical assignments include resumes, instructions, proposals, and adaptations of specialized information for non-expert audiences. At least one of the assignments will be a group project. As a final project, you’ll create a portfolio of polished writing samples that you can use in applying for internships and employment.

The range of assignments in the course is designed to give you experience with a variety of writing situations that professional writers frequently encounter. The assignments also reflect options for specialization that you may wish to pursue in future coursework and in your career as a professional writer. As you work through the assignments, you should learn both current conventions for the kinds of writing you’ll be doing and a broadly applicable procedure for analyzing novel situations and adapting conventional forms (and creating new ones) to meet the unique demands of each new situation and task.

76-294 Interpretive Practices
Instructor: Marian Aguiar
Meetings: TR 10:30—11:50 a.m.
Units: 9
Fulfills: CW English Elective; EBA Required Core Course; PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates
What is an author? How do we invest in a culture through the language in which we speak or write? How are identities of race, class or gender performed in ways that give it meaning? What is an intersectional approach to these structures and how might such an approach be used to upset dominant narratives? This course addresses these questions as it introduces students to the theories and practices of interpretation. Combining the approach of critical theoretical study with close textual analysis, we will consider how meaning is produced through language and narrative. Theoretical approaches include those that explore the role of the author, those emphasizing the workings of language, such as structuralism and post-structuralism, as well as those that underscore the relationship between texts and contexts, such as feminism, critical race theory, and postcolonial studies. Critical readings will be read alongside literary works from multiple genres and cultural contexts.

76-295 Introduction to Russian Culture: 19th Century Russian Masterpieces
Instructor: Gershokovich
Meetings: TR 1:30—2:50 p.m.
Units: 9
Fulfills: CW English Elective; EBA Required Core Course; PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates
In the 19th century, Russian writers produced some of the most beloved works of Western literature, among them Dostoevsky's Crime and Punishment, Gogol's Dead Souls, and Tolstoy's Anna Karenina, to name just a few. These novels
continue to captivate audiences and have inspired innumerable adaptations in theater, film, and television. This course will examine the fertile century that yielded these masterpieces. In addition to the novels mentioned above, students will encounter texts by writers who may be less well known but are no less significant, including Pushkin, Lermontov, and Turgenev. We will consider the social and cultural circumstances in which these works were produced and reflect on the reasons these Russian masterpieces have appealed to audiences well beyond the Russian-speaking world. By analyzing some of Russia's key cultural achievements, students will come to better understand contemporary Russian society and its place in world culture.

Students will be asked to critically analyze literary and historical texts, participate actively in class discussions, and write three short essays. This is a 9-unit course taught in English. For those proficient in Russian, however, 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.

**76-300 Professional Seminar**
Instructor: Necia Werner
Meetings: F 10:30—11:50 a.m.
Units: 3
Open to: English Undergraduates

This weekly, 3-unit seminar is designed to give professional writing majors an overview of possible career and internship options and ways to pursue their professional interests. Each session will feature guest presenters who are professionals working in diverse communications-related fields such as web design, journalism, public relations, corporate and media relations, technical writing, medical communications, and working for non-profits. The visiting professionals talk about their own and related careers, show samples of their work, and answer student questions. The course is required for first-year MAPW students and open to all English undergraduates, who are urged to participate in their sophomore or junior years to explore options for internships and careers.

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

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

**76-302 Writing in the Disciplines**
Instructor: Joanna Wolfe
This course prepares you to analyze and respond to a wide range of academic genres. You will learn to provide research-based advice to writers working on projects ranging from introductory philosophy to research articles and dissertation proposals in Chemical Engineering or Robotics. This course will also teach you principles for responding to visual and oral modes of communication and introduce you to best practices in collaborative writing. You will learn about different methods for instructing writers in different disciplines as well as methods for working with Non-native English speaking students. Ph.D. students taking the course will also complete seminal readings providing a theoretical grounding in the subfield of Writing in the Disciplines.

76-311 Acting Out in the London Theater
Instructor: Kristina Straub
Meetings: TR 9:00—10:20 a.m.
Units: 9
Fulfills: CW Elective; EBA Core Course or Rhetoric Course; PW Rhetoric Course or Advanced Writing/Rhetoric Course; TW Theory/Specialization Course Additional Option; Gender Studies Minor
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, and Seniors

More Londoners went to the theater between 1660 and 1800 than read novels or even newspapers. The theater was THE social media of this formative period in the history of an English-speaking, urban public, and this course explores the power of the theater as a means of both social control and political resistance. What audiences did and said in the theater could matter as much as the plays in the formation of public opinion. A growing print media carried public consensus or dispute from the theater into coffee shops, taverns, and private libraries. Instead of taking a traditional “survey” approach to this period in the English theater, we will study a succession of “nights at the theater,” specific performances of plays that happened on particularly eventful evenings when the play—while significant—was not the only important performance. The introduction of an actress to a king who would make her his royal mistress, the final performance of a beloved actor, and the violent riots that were frequent occurrences in theaters are examples of cultural performances that shaped public opinion. We will read plays, of course, but also print and visual documents that speak to the moment of the play; we will listen to music, and generally immerse ourselves in the social and political struggles over public opinion in a world that very much prefigures our current world of celebrity and fake news.

76-312 Crime and Justice in American Film
Instructor: Jeffrey Hinkelman
Meetings: TR 12:00—1:20 p.m.
Units: 9
Fulfills: CW Elective; EBA Elective; PW English Elective; Film and Media Studies Minor
Prerequisites: None
Open to: Undergraduates

Films dealing with criminal activities and criminal justice have always been popular at the box office. From the gangsters of the Thirties and the film noir of the Fifties to the more recent vigilante avenger films of Liam Neeson, the film industry
has profited from films about crime and its consequences. How those subjects are portrayed, however, tells us a great deal about larger trends in American history and society. Every imaginable type of criminal activity has been depicted on screen, as have the legal ramifications of those acts. But these films raise profound questions. What is the nature of crime? What makes a criminal? Are there circumstances in which crime is justified? How do socioeconomic conditions affect the consequences? How fair and impartial is our justice system? Perhaps most importantly, how do depictions of crime and justice in popular media influence our answers to these questions? This class will utilize a variety of films to discuss the ways in which popular media portrays the sources of crime, the nature of criminals, the court and prison systems, and particular kinds of criminal acts. Films to be screened may include such titles as The Ox-Bow Incident, Out of the Past, 12 Angry Men, Young Mr. Lincoln, Brute Force, The Equalizer, Jack Reacher and Minority Report. By thoroughly discussing these films and related readings we will be able to trace the various changes in attitude towards crime and justice in America over the last century.

76-315 Nineteenth Century American Literature
Instructor: Kathy Newman
Meetings: MW 10:30—11:50 a.m.
Units: 9
Fulfills: CW Elective; EBA Core Course or 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, and Seniors

These days, it's pretty easy to get to Walden Pond. It's right off route 126 South (not too far from Concord, MA) and there is a nice little farm stand there called the Farm at Walden Woods, where you can get corn and raspberries and freshly baked bread. In this class we'll go back in time to the Walden Pond of Thoreau’s time, with a focus on the “Green Nineteen”—writers and thinkers who considered the relationship between human civilization and the American wilderness (Thoreau, Emerson, Hawthorne and Louisa May Alcott). We will think about the interrelationship between the environment and capitalist industries by reading Karl Marx as well as the poetry and prose by young women who worked in the Lowell Mills (The Lowell Mill Offerings). We will also think about the environment in relation to The Slave Narrative of Frederick Douglass. Finally we will consider the environmental consciousness of the two important 19th century women writers, Emily Dickinson and Mary Shelley (we’re including her even though she’s a Brit! and the author of Frankenstein). As for coursework, we will use the class to practice meditation, take nature walks, and one group project in which you will design your own environmentally conscious Utopian community.

76-319 Environmental Rhetoric
Instructor: Linda Flower
Meetings: TR 3:00—4:20 p.m.
Units: 9
Fulfills: CW Elective; EBA Core Course or 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, and Seniors

How people think and talk about the environment matters; it reveals what they value and shapes what they do. We will look at how competing discourses define man's relationship to the natural world, frame environmental problems, and argue for public action. As we compare the environmental rhetoric of naturalists, scientists, policy makers, and activists, we will trace an American history that has managed to combine mystical celebration with militant critique, and scientific research with public debate. Equally important, this course will prepare you to act as a rhetorical consultant and writer,
studying how writers communicate the three "Rs" of environmental rhetoric: relationship with nature, the presence of risk, and the need for response.

76-328  Visual Verbal Communication
Instructor:  Suguru Ishizaki
Meetings:  MW 3:00—4:20 p.m.
Units:  9
Fulfills:  CW English Elective; EBA Core Course Rhetoric Requirement; PW Rhetoric Course or Advanced Writing/Rhetoric Course; TW Theory/Specialization Course, Recommended Option
Prerequisites:  76-101 Interpretation & Argument
Open to:  Sophomores, Juniors, and Seniors

People create a wide range of communicative artifacts that integrates visual and verbal elements-newsletters, product brochures, web pages, graphical novels, journal articles, resumes, software references, yellow stickies, etc. Yet, such visual-verbal discourse has only recently attracted the serious attention of research communities. Some of the relevant research questions include: Why do visual variations exist across different contexts? (e.g., Popular science looks different from Discover.) Why and how do visual styles change over time? (e.g., Magazines from the 1950s don't look like present day magazines.) Do visual elements have persuasive power? If so, what roles do they play in shaping an argument? How do people learn to communicate using visual-verbal artifacts? In this seminar, we will address these and other questions through readings and discussions on various threads of studies around the analysis of communicative artifacts that integrate visual and verbal expressions. We will review key research publications concerning visual-verbal communication from relevant disciplines, including professional & technical communication, rhetoric, argumentation, and literacy. Particular attention will be paid to descriptive methods (e.g., social-semiotic analysis, visual argument, and rhetorical structure theory) and the types of questions these methods can help us answer. Throughout the semester, students will be encouraged to explore the visual-verbal communication artifacts found around them and use those to connect class discussions to the practice of design. Required assignments include a brief bi-weekly response to the readings, several short analysis papers, and a longer term paper with a topic chosen by students based on their professional or research interests.

76-335  20th and 21st Century American Fiction
Instructor:  Jeff Williams
Meetings:  T 6:30—9:20 p.m.
Units:  9
Fulfills:  CW Elective; EBA Period Core Course; PW Text/Context Elective
Prerequisites:  76-101 Interpretation & Argument
Open to:  Sophomores, Juniors, and Seniors

This course will survey American fiction from the beginning of the twentieth century up to the present. It will look at the development of modernism, though postmodernism and other midcentury literature, concluding with fiction in the contemporary moment, which has seen the embrace of genre. We will look at writers from Faulkner, Stein, and Hemingway through Pynchon and DeLillo up to Whitehead and Groff. In addition, another key element of the course will be writing criticism explaining this literature.

You should have taken at least a 200-level literature course to take this class.

76-337  Representations of Islam in Early Modern England
Instructor:  Noémie Ndiaye
Meetings:  TR 1:30—2:50 p.m.
Units:  9
This seminar explores the representation of Islam and Islamic cultures in early modern English literature, from the late Middle Ages to the beginning of the eighteenth century. In the early modern period, England had a complex multifaceted relation to the Islamic world. Since the Crusades, England had thought of the Islamic world as a deadly religious enemy to annihilate, but at the end of the sixteenth century, the Islamic world was also a key diplomatic ally against the Spanish archenemy, a fabulously rich trading partner in the world emporium of the Mediterranean sea, and an efficient model of empire to emulate in the Atlantic world. As a result, the Islamic world came to occupy a central place in English national imagination and maintained that place throughout the seventeenth century. What fantasies about the Islamic world does early modern English literature reveal? How do religion, race, gender, and sexuality intersect in the formation of those cultural fantasies? Do authors reinforce those fantasies or pressure them? How do specifically English social, political, and cultural issues inform literary representations of Islam? What image of England emerges when English authors use Islam as a mirror for the nation? In other words, what do texts about Islam tell us about early modern England? To answer those questions, we will read across genres, comparing romances, epic poems, plays, travel writing, pamphlets, and essays, and we will set canonical authors such as Chaucer, Spenser, Marlowe, Shakespeare, and Milton in conversation with other illuminating early modern writers such as Richard Knolles, George Sandys, Robert Daborne, Henry Stubbe, and Mary Pix.

76-338 The American Cinema
Instructor: David Shumway
Meetings: MW 1:30—2:50 p.m. & M 6:30—9:20 p.m.
Units: 9
Fulfills: CW Literature Elective; EBA Period Core Course; PW Text/Context Elective; Film and Media Studies Minor
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, juniors, and seniors
This course will look at major works and major directors of sound-era American Cinema in the context of the history of the film industry and the larger society. It will do so through lens of Hollywood 50 years ago, 1967, which has been called the annus mirabilis (miracle year) of American cinema. Most weeks we will watch a film from 1967 paired with one made before or since. The focus will on major stylistic and thematic continuities and developments. We will look at the work of major directors, such as Hawks, Hitchcock, Coppola, and Polanski, major genres, such as screwball comedy, crime dramas, and Westerns, and major styles, such as film noir.

76-350 Theory from Classics to Contemporary
Instructor: Jeff Williams
Meetings: TR 3:00-4:20 p.m.
Units: 9
Fulfills: CW Literature Elective; EBA Period Core Course; PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, juniors, and seniors
In this class, we will survey classic literary theories from Plato’s exiling the poets from his ideal republic, through the philosopher Immanuel Kant’s reflections on beauty, up to contemporary theories of deconstruction, Marxism, feminism, sexuality, and labor. (Our primary text will be The Norton Anthology of Theory and Criticism.)
The class will give you a sense of the concepts and concerns critics have used to talk not only about literature but about culture and society.

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

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

76-363 Reading in Forms: Poetry
Instructor: Lauren Shapiro
Meetings: TR 1:30—2:50 p.m.
Units: 9
Fulfills: CW Required Core Course; EBA Elective; PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, and Seniors

How do you make sense of art that resists linear logic? What is the value of strange juxtaposition and untethered image? In this class, we will trace the roots of Surrealism in turn-of-the-century Europe, examining literature, visual art, and film as vehicles for resistance and a new way of seeing and understanding the world. Arguably one of the most influential artistic movements, we will continue by examining Surrealism’s long reach in American poetry, fiction, and film, from the Beat poets (and a plethora of more contemporary Surrealist poets) to Magical Realism to the work of filmmakers like David Lynch and the Coen Brothers. Though this is a readings course, there will be some creative exercises as well as the option for a final creative piece.

76-364 Reading in Forms: Fiction
Instructor: Jason England
Meetings: MW 3:00—4:20 p.m.
Units: 9
Fulfills: CW Required Core Course; EBA English Elective; PW Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates

W.E.B. DuBois famously proclaimed "all art is propaganda." But how can an author effectively blend societal commentary and creativity, so she/he advances or subverts specific ideologies in confluence with descriptive, imaginative writing? In this class we’ll read and analyze the interplay between narrative and ideology within the works of masterful authors like Marilynne Robinson, Percival Everett, Ayanna Mathis, Richard Ford, Ford Madox Ford, Amy Bloom, Joan Didion, and
Michael Ondaatje with an eye on how they successfully translate complex and significant notions and truths to readers through seemingly small narratives, scenes, and sentences.

**76-365**  
**Beginning Poetry Workshop**  
**Instructor:** Lauren Shapiro  
**Meetings:** TR 12:00—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, you will be expected to take your knowledge of the principles and techniques of poetry learned in the Survey of Forms: Poetry course and utilize them in workshop discussions, written analysis, and the composition of your own poems. In addition, readings of books by visiting poets will be required, along with participation in a book-making project.

**76-366**  
**Essay Writing Workshop**  
**Instructor:** Jason England  
**Meetings:** MW 12:00—1:20 p.m.  
**Units:** 9  
**Fulfills:** CW Workshop Course; EBA English Elective; PW Elective  
**Prerequisites:** 76-101 Interpretation & Argument  
**Open to:** Undergraduates  
In this course we will analyze the different types of narrative structure, narrative suspense, voice, metaphor, and point of view that make for effective non-fiction writing. We will also examine the difference between good writers and good work, the functions of objective distance from and intimate investment in a subject, as well as the philosophical questions spurred by non-fiction writing. What is the non-fiction writer's role, and how does it differ from that of the fiction writer? Where do the two genres overlap? What gives non-fiction writing integrity? What does the term "creative non-fiction" mean? How have the form and aims of non-fiction writing - from memoir to essays to long-form journalism - evolved for better and for worse?  

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

**76-368**  
**Role Playing Game Writing Workshop**  
**Instructor:** Chris Klug  
**Meetings:** TR 10:30 a.m.—12:20 p.m.  
**Units:** 12  
**Fulfills:** CW Workshop Course; EBA English Elective; PW Advanced Writing/Rhetoric Course; TW Theory/Specialization Additional Options Course  
**Prerequisites:** Minimum grade of C in 76-260 Survey of Forms: Fiction AND minimum grade of C in 76-269 Survey of Forms: Screenwriting  
**Open to:** Sophomores, Juniors, and Seniors
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 training ground 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). And, of course, their popularity with young budding authors is well-established. The link between playing and games mastering RPGs as a wellspring of creative writing is clear. Just ask Junot Diaz, Joss Weadon, and many others who began their careers at the gaming table.

The class will first examine and dissect RPG story and design (using pencil and paper examples) seeking an understanding of both game design and storytelling ‘best practices.’ Of interest is writing in such a way as to leave ‘room’ for the player. Once the groundwork has been laid, the class will be divided into three-to-five-person writing teams. Teams will mix and match writers and game designers in (hopefully) equal measure. Then, taking an existing pen-and-paper RPG game system, the student teams will proceed to ‘flesh out’ their new story, delivering a full prose treatment, followed by Act breakdowns, mission arcs, dramatic dialogue for select scenes, and playable interactive scenes à la Bioware’s ‘talk-tree’ structure.

Class instruction will consist of discussions of scene and story structure, character creation, writing for interactivity and player-centric story arcs, and collaborative writing in a team structure. Parts of the story are yours, parts of the story are the team’s, and how to navigate the difference is a large part of the learning.

The final product is a digital and hard copy story bible, aspiring to be a portfolio-quality piece. The class grade will primarily be based on every student’s individual quality of writing and story crafting.

While game play and game design are topics we’ll discuss, it should be emphasized this is a writing course, not an RPG game design course.

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

In this introductory class, taught by a working journalist, students will learn the fundamental skills of reporting, writing and copy editing. We’ll start with the basics – judging newsworthiness, conducting research and interviews, then organizing the information into a concise, clear, accurate and interesting news story. Because the key to learning to write effectively is to practice the necessary skills, class emphasis – and much of your grade – will be based on seven writing assignments involving current events and covering various types of news writing. Through readings, assignments and class discussion, we’ll tackle questions such as: What makes a story newsworthy? How does a reporter decide which points to emphasize? What are effective techniques for a successful interview? How does a journalist turn pages of scribbled notes into a coherent news story?

We’ll do a lot of writing, but we’ll also examine issues and trends affecting journalism today. We’ll cover at least two live events and hear from local professionals about working in print, broadcast and public relations. We’ll also look at how newer mediums – such as blogs, the internet, and cable news – shape and influence news reporting.
76-373  Argument  
Instructor: Doug Coulson  
Meetings: MW 12:00—1:20 p.m.  
Units: 9  
Fulfills: EBA Rhetoric Requirement; PW Required Core Course; TWC Theory/Specialization Course, Additional Option  
Prerequisites: 76-101 Interpretation & Argument  
Open to: Sophomores, Juniors, and Seniors  
This course is an introduction to the practice of argument. It is designed to help you produce and support a persuasive written argument and to develop the ability to discuss the production and evaluation of arguments with professional peers. The course begins with an overview of major theories of and approaches to argument, particularly the tension between those who view argument as (1) a logical text or product to be tested for the validity of the relationships asserted between its premises and conclusions, (2) a procedural form used to govern exchanges between participants in a dialogue or debate, and (3) a rhetorical process of inference, negotiation, and controversy between people in any situation. The course then considers a variety of topics regarding the production, analysis, and evaluation of both visual and verbal arguments, frequently applying the principles we study by rehearsing arguments on both sides of various cases and controversies in class. In addition to a series of written reading responses, you will write two short arguments in an argument field of your choosing before extending one of your first two papers into a longer argument for your final paper.

76-375  Magazine Writing  
Instructor: Jane McCafferty  
Meetings: MW 1:30—2:50 p.m.  
Units: 9  
Fulfills: CW Workshop; EBA English Elective; PW Advanced Writing/Rhetoric Course; TWC Theory/Specialization Course, Additional Option  
Prerequisites: 76-260 Survey of Forms: Fiction, 76-262 Survey of Forms: Nonfiction, 76-270 Writing for the Professions, 76-271 Introduction to Professional and Technical Writing, or 76-372 News Writing in a Digital Age.  
Open to: Sophomores, Juniors, and Seniors  
In this course we’ll be reading lots of great nonfiction, some of which has appeared in magazines during the past few years. We’ll look at how excellent nonfiction for magazines has to employ a strong narrative voice, and the techniques of storytelling. Students will be asked to research and write their own articles, based on a variety of assignments. The class will be conducted as a discussion, and demands participation from each class member.

76-386  Language & Culture  
Instructor: TBD  
Meetings: TR 9:00—10:20 a.m.  
Units: 9  
Fulfills: EBA Rhetoric Requirement; PW Rhetoric or Advanced Writing/Rhetoric Course; TWC Theory/Specialization Course, Additional Option  
Prerequisites: 76-101 Interpretation & Argument  
Open to: Sophomores, Juniors, and Seniors  
This course is an introduction into the scholarship surrounding the nature of language and the question of how language shapes and is shaped by social, cultural and political contexts. We will begin by studying important literature in linguistics and language theory, both to introduce us to how scholars think about language and to give us a shared vocabulary to use
for the rest of the semester. We will then move into case studies and theoretical works exploring the intersections of language use, individual and group identities, and the exercise of power, in its many forms. In particular, we will focus on the relationship between language and culture by asking, in what ways does language influence and constitute social change? How is social change reflected by changes in the way we use language? Over the course of the semester, you will work on applying the knowledge and theoretical tools you gain to your own analysis of a linguistic artifact that you choose.

76-389  Rhetorical Grammar
Instructor:  David Kaufer
Meetings:  MW 10:30—11:50 a.m.
Units:  9
Fulfills:  EBA Rhetoric Requirement; PW Rhetoric Course or Advanced Writing/Rhetoric Course; TWC Theory/Specialization Course, Additional Option
Prerequisites:  76-101 Interpretation & Argument
Open to:  Sophomores, Juniors, and Seniors
The objective of the course is to provide writers with a standard framework for identifying and authoritatively discussing the grammatical forms and constructions of Written English and some of the standard conventions of usage and punctuation, and also to gain an understanding of the role of grammar in making stylistic decisions. The course will involve some linguistic analysis and practice in the parsing (diagramming) of sentences, recognition of types of constituents in the sentence, and control of the standard grammatical terminology that goes with these types. The rhetorical functions of grammatical constructions will be emphasized all along.

76-390  Style
Instructor:  John Oddo
Meetings:  TR 12:00—1:20 p.m.
Units:  9
Fulfills:  EBA Rhetoric Requirement; PW Required Core Course; TWC Required Core Course
Prerequisites:  76-101 Interpretation & Argument
Open to:  Sophomores, Juniors, and Seniors
Some people think of style as individual panache—a graceful facility with language that is as distinctive to a given writer as his or her fingerprint. According to this theory, style is a possession—a genetic talent that can be cultivated by one but never duplicated by another. Those who lack this innate stylistic flair often look for ways to compensate. Unable to achieve aesthetic beauty, they strive to be grammatically correct—to follow the rules of writing. In this class, we will not treat style as an innate gift that writers possess and carry with them from situation to situation. Nor will we treat style as a set of rules that one can “live by.” Instead, we will think of style as a set of strategic choices that one considers and selects from depending on the writing context. Certain stylistic choices appropriate to one context may not be appropriate to another.

We cannot—and will not—look at all possible writing contexts in this class. Instead, we will focus our attention on professional writing contexts in which the goal (presumably) is to communicate clearly and coherently in texts composed of sentences and paragraphs. Even in such professional writing contexts, there are no cast-iron rules. But there are some general principles that can guide us. The principles you learn in this course will help you 1) to clearly represent actions and the characters responsible for them; 2) to make your paragraphs coherent and cohesive; 3) to write sentences that stress important information; 4) to cut unnecessary prose; and 5) to reshape lengthy sentences so as not to perplex your reader. In pursuit of these goals, you will perform a number of exercises and assignments that ask you to revise texts and improve their style. Along the way, you
will also learn to employ a *technical vocabulary* of style, so that you can talk about why and how you made particular changes.

Ultimately, you will also explore some of the challenges that pop up when we make stylistic choices. In particular, you will examine representational and ethical dilemmas associated with stylistic choice.

**76-391 Document & Information Design**  
**Instructor:** Suguru Ishizaki  
**Meetings:** MW 1:30—2:50 p.m. & R 10:30—11:50 a.m.  
**Units:** 12  
**Fulfills:** PW Advanced Writing/Rhetoric Course; TWC Required Core Course  
**Prerequisites:** 76-270 Writing for the Professions or 76-271 Introduction to Professional and Technical Writing  
**Open to:** Sophomores, Juniors, and Seniors  
Today, many professionals are responsible for the visual design of documents. This course provides students who have already learned the foundation of written communication with an opportunity to develop the ability to analyze and create visual-verbal synergy in printed documents. Students will be introduced to the basic concepts and vocabulary, as well as the practical issues of visual communication design through a series of hands-on projects in various rhetorical situations. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussions and critiquing are an essential part of this course. Adobe Creative Studio (InDesign, Photoshop, Illustrator) will be taught in class, and used to create the assigned projects.

**76-396 Non-Profit Communication: Genres, Methods, and Issues**  
**Instructor:** Korryn Mozisek  
**Meetings:** MW 9:00—10:20 a.m.  
**Units:** 9  
**Fulfills:** PW Advanced Writing/Rhetoric Course; TWC Theory/Specialization Course, Additional Option  
**Prerequisites:** 76-270 Writing for the Professions, 76-271 Introduction to Professional and Technical Writing, 76-372 News Writing in a Digital Age or 76-373 Argument  
**Open to:** Sophomores, Juniors, and Seniors  
Given the changes brought on by the information age, non-profit organizations, like all organizations, face an increasing diversity of audiences and media choices. What hasn’t changed is the need for effective arguments (print and digital) that respond to both the situations at hand and their organizational contexts. In this course, designed for students pursuing careers in professional communication, we’ll examine the critically important practices of argument and advocacy. And while our central focus will be on non-profits—the arts, education, political advocacy and social causes—the techniques we’ll learn are also broadly applicable to communications careers in all sectors. Our main focus will be on how arguments and media choices respond to communication philosophies, to specific organizational goals and, of course, to rhetorical situations. Among other questions, we will ask, how does speaking in the “voice” of an organization change the way we communicate? How can we adapt the genres of organizational communication to meet our organization’s goals? How can we have impact while working with limited budgets? The final project will be an interconnected set of portfolio pieces that demonstrates both relevant skills and a high-level theoretical understanding of what makes a public argument successful. Students will also gain experience in translating their technical expertise into language that potential employers understand and look for.

**76-429 Early Modern Theatre, Conversion, & Digital Humanities**  
**Instructor:** Stephen Wittek  
**Meetings:** MW 3:00—4:20 p.m.  
**Units:** 9
In early modernity, conversion came into full flower as an age-defining influence, a force that drew people into new alliances, but also pulled them apart, destroying as it created, and completely reorganizing the social landscape. Major developments in the period—such as the Reformation, the colonization of the Americas, and the increasing interconnectivity among cultures—brought about a tremendous surge of artworks that represented conversion, but also facilitated serious thinking about conversional experience.

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

76-441  Theorizing Sexuality
Instructor:  Kristina Straub
Meetings:  TR 3:00-4:20 p.m.
Units:  9
Fulfills:  CW Literature Elective; EBA Core Course; PW Text/Context Elective; Gender Studies Minor
Prerequisites:  76-101 Interpretation & Argument
Open to:  Undergraduates

This course offers a foundation in the history of theorizing sexuality that brings us from the Greek classical concept of man/boy love, through medieval concepts of the “one-sex body,” and up to contemporary transgender theory. We will read canonical theories of sexuality in the modern period, such as Freud’s psychoanalytic *Three Essays on Sexuality* and Michel Foucault’s revisionist *History of Sexuality*. To ground our theoretical investigations in social and historical context, we will focus on three discursive sites: the feminist “sex wars” of the 1980s, the theory and practice of “trans”—both gender and sexuality—from modern and contemporary periods, and late 20th and 21st century queer concepts of sexuality.

76-445  Race in Early Modern Drama
Instructor:  Noémie Ndiaye
Meetings:  TR 10:30—11:50 a.m.
Units:  9
Fulfills:  CW Literature Elective; EBA Period Course; EBA Core Course; PW Text/Context Elective
Prerequisites:  76-101 Interpretation & Argument
Open to:  Undergraduates

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

76-450 Space and Mobilities Studies
Instructor: Marian Aguiar
Meetings: TR 12:00—1:20 p.m.
Units: 9
Fulfills: CW Literature Elective; EBA Core Course; PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates
This course will investigate space and movement as social constructions. Space appears as something that exists around us—our houses, our neighborhoods, our cities might seem like they are simply there to be moved through. In the same way mobility, from our means of transport to an evening walk, can appear as just movement from A to B. In the late 20th century, an interdisciplinary group that included geographers, urban studies scholars, architects, sociologists, anthropologists and literary theorists began to theorize the social construction of space. They argued that space is something dynamically created that may be interpreted for the ways it creates meaning. Following this “spatial turn,” mobilities studies scholars looked to understand movement as something that reproduces and constitutes power and institutions. This interdisciplinary course considers theories of space and movement as a field of study and in reference to literary and film texts. The course will be organized topically, and include such units as the regulation of freedom of movement over borders through the construction of boundaries; the “heterotopia” of the boat or train carriage; the poetics of space; the dynamic mapping of the city by a wanderer; and the spatialization of performance. Readings might include Henri Lefebvre, Doreen Massey, Edward Soja, Gaston Bachelard, David Harvey, Caren Kaplan, Tim Cresswell, Marian Aguiar; literary texts might include Brian Friel’s Translations, Aravind Adiga’s The White Tiger, and Teju Cole’s Open City. While some of the course assignments will focus on textual analysis, final projects will allow students to pursue their disciplinary interests and include options for applied analysis of the constitution of space and movement.

76-457 Rhetorical Invention
Instructor: Doug Coulson
Meetings: MW 3:00—4:20 p.m.
Units: 9
Fulfills: EBA Rhetoric Course; PW Rhetoric/Language Course; PW Advanced Writing/Rhetoric Course; TW Theory/Specialization Additional Options Course
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates
Rhetorical invention refers to the discursive process of inquiry, discovery, and problem solving, or how we decide what to say, what arguments to advance, and what means of persuasion to use in any situation. Although invention is centrally important to rhetoric—without which it becomes a superficial and marginalized study of clarity, style, and arrangement—from the Scientific Revolution and Enlightenment through the mid-twentieth century invention all but disappeared as a topic of rhetorical study under the pressure of the view that invention should be exclusively governed by deductive logic and the scientific method rather than rhetorical considerations such as audience or the figurality of language. This repudiation of rhetorical invention
fundamentally shaped modern thought and continues to influence the ways we think and communicate today. In this course, we begin by examining the status of rhetorical invention in the development of modern thought before focusing on various scholarly efforts to revive a rhetorical understanding of invention from the mid-twentieth century forward, surveying a variety of contemporary theories of rhetorical invention including those promoted by postmodern, posthuman, and digital rhetorics. The course is designed to explore the central importance of invention to contemporary rhetorical theory through a pairing of historical and contemporary readings.

**76-460**  
**Beginning Fiction Workshop**  
**Instructor:** Kevin Gonzalez  
**Meetings:** MW 1:30—2:50 p.m.  
**Units:** 9  
**Fulfills:** CW Workshop Course; EBA English Elective; PW English Elective  
**Prerequisites:** Grade of A or B in 76-260 Survey of Forms: Fiction. A student who received a C in 76-260 may enroll in 76-460 only with the permission of the 76-460 professor. A student who received a D or R in 76-260 may not take 76-460.  
**Open to:** Undergraduates  
This course builds upon survey or introduction courses to exercise the writer’s craft in fiction. Several texts will be analyzed, in both the short story and novel forms. We will read closely with a focus on the craft of writing—the voice, point of view, character development, etc. We will develop a vocabulary for speaking about the craft of fiction and hone our skills by reading good fiction, discussing work in class and writing response papers with an eye toward the various aspects of the writing process. We will arrange a schedule in which each student’s work will be reviewed twice via peer review and in-class discussion.

**76-462**  
**Advanced Fiction Workshop**  
**Instructor:** Jane Bernstein  
**Meetings:** TR 1:30—2:50 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 storytelling, 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; 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?

**76-469**  
**Screenwriting Workshop**  
**Instructor:** Jane Bernstein  
**Meetings:** TR 3:00—4:20 p.m.
Units: 9  
Fulfills: CW Workshop Course; EBA English Elective; PW English Elective  
Prerequisites: 76-101 Interpretation & Argument AND minimum grade of B in 76-269 Survey of Forms: Screenwriting  
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.

76-476  
Rhetoric of Science  
Instructor: James Wynn  
Meetings: TR 12:00—1:20 p.m.  
Units: 9  
Fulfills: EBA Rhetoric Course; PW Rhetoric Course or Advanced Writing/Rhetoric Course; TWC Theory/Specialization Course, Recommended or Additional Option  
Prerequisites: 76-101 Interpretation & Argument  
Open to: Juniors and Seniors  
This course broadly explores questions about scientific argument and communication that are of interest to scientists, rhetoric of science scholars, and professional/technical writing practitioners. These include questions like: How are scientific arguments structured? How is scientific information and argument transformed when it moves from research papers to publications for non-specialist audiences? How does the social, historical, and cultural context of science shape the way it is communicated and/or argued? In what ways might stylistic features of language and thought influence the invention and communication of scientific ideas? What contributions do visuals make to scientific argument and communication?

76-481  
Introduction to Multimedia Design  
Instructor: Brian Staszel  
Meetings: MWF 12:00 – 1:20 p.m.  
Units: 12  
Fulfills: PW Advanced Writing/Rhetoric Course; TWC Theory/Specialization Course, Recommended Option  
Prerequisites: 76-270 Writing for the Professions or 76-271 Introduction to Professional and Technical Writing AND 76-391 Document & Information Design or 51-261 or 51-262 Communication Design Fundamentals  
Open to: Sophomores, Junior, and Seniors  
There is increasing demand for professional/technical writers who understand multimedia and its communicative possibilities. This class will provide students with the opportunity to develop the ability to analyze and create multimedia experiences that merge text, spoken voice, music, animation and video. Students will be introduced to the basic concepts and vocabulary of multimedia, as well as the practical issues surrounding multimedia design through a series of hands-on projects involving various contexts. Students will explore what it means to write for a dynamic medium and how to take advantage of elements of time, motion and sound to help writers expand their communicative skills. Class discussion and critiques are an essential part of this course. Students will be taught to work with a variety of available cameras, recorders and other production equipment to create the elements of their projects. While students are not expected to become masters of multimedia software, the essentials of Adobe After Effects, Premiere and Audition will be taught in order to provide the basic skills necessary to complete assignments and explore multimedia possibilities.

76-484  
Discourse Analysis  
Instructor: John Oddo
Meetings: TR 1:30—2:50 p.m.
Units: 9
Fulfills: EBA Rhetoric Requirement; PW Rhetoric Course or Advanced Writing/Rhetoric Course; TW Theory/Specialization Course—Additional Option (SMC and TC Tracks)
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors and Seniors
Discourse is a focus of study in most of the humanities and social sciences, and discourse analysis is practiced in one way or another by anthropologists, communications scholars, linguists, literary critics, and sociologists, as well as rhetoricians. Discourse analysts set out to answer a variety of questions about language, about writers and speakers, and about sociocultural processes that give rise to discourse and are constituted in discourse. But all approach their tasks by paying close and systematic attention to particular constellations of texts and contexts. We are all familiar with the informal discourse analysis involved in paraphrasing the meanings of written texts and conversations, a skill we learn in writing and literature classes and in daily life. Here we ask and answer other questions about why people use language as they do, learning to move from a stretch of speech or writing or signing outward to the linguistic, cognitive, historical, social, psychological, and rhetorical reasons for its form and its function. As we look at resources for text-building we read analyses by others and practice analyses of our own, using as data texts suggested by the class as well the instructor. In the process, we discuss methodological issues involved in collecting texts and systematically describing their contexts (ethnographic participant-observation and other forms of naturalistic inquiry; transcription and "entextualization"; legal and ethical issues connected with collecting and using other people's voices) as well as methodological issues that arise in the process of interpreting texts (analytical heuristics; reflexivity; standards of evidence). We will also spend a few minutes each week reviewing key concepts in English grammar.

76-485 The New Public Sphere
Instructor: Linda Flower
Meetings: TR 10:30—11:50 a.m.
Units: 9
Fulfills: CW Elective; EBA Seminar Course or Rhetoric Course; PW Rhetoric Course or Advanced Writing/Rhetoric Course
Prerequisites: 76-101 Interpretation & Argument OR 76-102 Advanced First-Year Writing: Special Topic; AND 76-373 Argument
Open to: Juniors and Seniors
Democracy demands deliberation. But what form should talk take in the public sphere? Should we aspire, with Habermas's influential theory, to the liberal ideal of critical-rational discourse, which achieves equality by "bracketing" or ignoring social difference and seeks a consensus based on the force of rational argument? Or, as others argue in the name of "actually existing democracies," should we embrace difference as a resource, value conflict and counterpublics as a way to circulate new ideas and identities, and replace the norms of formal rationality with a demand for reasoning, open to the non-elite discourses of narrative and testimony, moral advocacy and emotion? In this course, we will combine this energetic theoretical discussion of the public sphere with a look at the grounded practice of local publics that emerge in workplaces, web forums, grassroots or civic groups, and community think tanks. Since counterpublics and local publics enter the arc of controversy well before the more formal process of writing legislation or policy, we will be asking how they carry out the rhetorical work of creating a public controversy, of framing (or re-framing) problems, and of dealing with social, economic and cultural difference. How do they balance the goals of protest, advocacy, and deliberation? To support your own inquiry into the meaning making process of a local public, you will learn methods for activity analysis and for tracing a social/cognitive negotiation.

76-486 Argument Theory
Instructor: Chris Neuwirth
Meetings: TR 3:00—4:20 p.m.
Units: 9
Fulfills: CW Elective; EBA Seminar Course or Rhetoric Course; PW Rhetoric Course or Advanced Writing/Rhetoric Course
Prerequisites: 76-101 Interpretation & Argument, 76-373 Topics in Rhetoric: Argument, or by Permission of Instructor
Open to: Juniors and Seniors

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

This seminar will be an in-depth exploration of theories of argument and assumes some prior knowledge or coursework in argumentation such as acquired in 76-373/773. As the above quote from Maurois suggests, we will take a broad view of the concept of “argument” and examine its role as a discursive means of truth seeking, knowledge creation, and decision-making, not just as the practice of using language to justify or refute a conclusion. The goal of the seminar is for participants to acquire the concepts needed to read the current research/scholarship on argumentation with understanding, to apply that research to the analysis of arguments, and to be positioned to contribute to that research. We will begin with a brief history of the classical Greek writings on logic, rhetoric and dialectic, especially the writings of Aristotle. There are questions from that tradition that endure to this day: What does it take for a conclusion to be well supported? What criteria should govern acceptance of a conclusion? We will also examine two landmarks in the contemporary study of argumentation, Perelman and Olbrects-Tyteca’s *The New Rhetoric* and Toulmin’s *The Uses of Arguments*, both published in 1958.