First-Year Writing Program
Fall 2014
Course Descriptions

General Description of 76-100, Reading and Writing in an Academic Context 9 units

76-100 is an academic reading and writing course for multilingual students, especially those who are not native speakers of English or who consider English to be their weaker language. The course, designed as a prerequisite for 76-101 and for college writing in general, emphasizes reading comprehension strategies for reading a variety of text types in English (e.g., journalism, textbook selections, popular press arguments, and academic journal articles). Throughout the semester, students use these sources to write summaries and short position papers that integrate sources with their own writing. The course introduces students to readers' expectations for North American rhetorical style at the sentence, paragraph, and whole text or genre levels. Within the course, we discuss explicit genre and linguistic norms for writing in academic English so that writers can connect with their readers, and we help students develop mastery over their literate processes for effective, advanced reading and writing in English. Students who take this course qualify through an online placement test that is administered through the university prior to the fall semester. (All sections are offered MWF.)

Each 76-100 course is structured by the reading and writing objectives of the course as well as a vocabulary for writing in English, but some courses present different themes (or content) in their readings. These themes and their related questions are posted below so that students can select a topic that interests them.

Section A
M. P. Gomez Laich
MWF 10:30-11:20
TBD

Section B
J. Carlock
MWF 11:30-12:20
Why do we Work?

In addition to earning money, people work for a variety of reasons. A few examples of these reasons include satisfying family expectations, facilitating personal growth, or benefiting society. This section of 76-100 will investigate why we work. We will ask this question as a more general inquiry and also as a more particular one, focusing upon what it means for you, as a student, to work. We will examine this question by reading texts that look at varying motivations for work and the impact of work on a person’s identity. Over the course of the semester we will discuss and writing about the following questions: Why do we work? What does it mean to work? What do we include as work? How do we define work? What motivates us to work? How does our
work define us? How does your work influence your identity?

While we engage with this set of questions, students will develop reading and writing skills that will help them to understand and produce texts that follow the conventions of American academic writing. Throughout the semester, students will summarize, compare and respond to individual texts before writing our own positions about a specific topic of their choice within the course theme. At the end of the course, students will submit a portfolio of their semester's work. Our main priority in the course is understanding how readers experience text and what effects our choices as authors have on readers.

Section C
G. Canale
MWF 11:30-12:20
TBD

Section D
A. Weber
MWF 11:30-12:20
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Section E
M. Glavan
MWF 12:30-1:20
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Section F
A. Tsai
MWF 12:30-1:20
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Section G
J. Carlock
MWF 1:30-2:20
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Section H
W. Penman
MWF 2:30-3:20
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Section I
G. Stack
MWF 3:30-4:20
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General Description of 76-101, Interpretation and Argument 9 units
Gen Ed: Fulfills Category 1: Communicating requirement for H&SS and a designated writing course for other colleges.

Interpretation and Argument (76-101) is a course that serves as a foundation for many reading and writing tasks you’ll experience in college and in your life. The course serves as the First-Year Writing course requirement at Carnegie Mellon University, and it also translates into the First-Year Writing course requirements at many other universities. While we can’t guarantee that in 76-101 you’ll engage in exactly the same kind of reading and writing practices found within your discipline or professional context, we can guarantee that you can (and should!) adapt and use many of the rhetorical strategies and language patterns in other academic and professional communication contexts.

Our curriculum does not allow our students to write arguments in a vacuum that aren’t accountable to a socially networked group of scholars. We believe that kind of writing is irresponsible and does not allow readers to engage with new positions. The sequence of assignments in the course is based upon the moves that experts make when they are writing their original research—something that we call an Argument Contribution. For someone to contribute an argument, that person needs to first analyze individual arguments and then synthesize multiple arguments into clearly defined perspectives.

We hope that this course prepares you to think about what a reader needs from you in order to believe your written arguments, as well as how you need to effectively plan and strategize your own reading, research, and writing processes. We want you to build your expertise in analyzing the demands of new academic literacy and communication tasks, and we also want you to work actively toward adapting that expertise for communication tasks beyond this course toward your own discipline and profession.

Each section of 76-101 is structured by the same objectives and core assignments. There is a core vocabulary and set of heuristics that all sections teach. However, students may find particular issues more interesting or appealing than others—we do encourage students to pursue their interests, but we also ask that they engage any 76-101 course with intellectual curiosity. Due to the limits of our schedule, we are unable to meet each student’s individual preferences for course topics, but we do offer a wide variety from which to choose.
Section A
R. Goodmanson
MWF 8:30-9:20
*Big Mac, Big Kale: Food Culture in America*

Food, necessary to our daily existence, carries as many cultural and rhetorical connotations as it does biological. Why does what we eat—fast food, local food, home-cooked food, meat-based or vegetarian or vegan food—mean so much to society, and become the subject of so much controversy? Why do food traditions endure, and why do fad diets appear? Does it matter to our bodies if we eat organic, local, big-box? How about to our country? More broadly, how do our decisions about what we eat matter, and to whom?

Throughout the semester, you will learn advanced practices for understanding, evaluating, and crafting scholarly writing by participating in a variety of in-class activities based on the course readings. These activities and the three core 76-101 writing assignments (argument analysis, synthesis, and contribution) will scaffold you toward becoming clearer academic writers and the creators of convincing arguments around our course issue.

Section AA
S. Tanner
MWF 8:30-9:20
*What is privacy in the digital age?*

We live in an age of exposure. We voluntarily share intimate details about ourselves with the public via social media and yet feel violated when the government or big business tracks that information. In this course, we will examine privacy from the perspectives of law, public policy and science/technology. We will begin with a historical look at privacy laws and philosophies and then examine contemporary legal and popular notions of privacy from a public policy perspective. As we read, we will examine changing conceptions of privacy concerns and the ways in which technological developments enhance or infringe upon privacy rights. Our readings will enable us to respond to questions regarding how we should understand privacy in the contexts of national security, celebrity, the internet, and even our homes.

Over the course of the semester, students will learn to strategically analyze privacy arguments, synthesize multiple viewpoints and perspectives and participate in the scholarly conversation about privacy. The final project will be an academic paper that encourages students to use the knowledge they are developing within their specialized fields of study to contribute to the overall discussion from their unique disciplinary perspectives.

Section B
S. Seibert
MWF 8:30-9:20
*Art and Society: Imitation, Reflection, or Catalyst*

Ernst Fischer argued art “must show the world as changeable and help to change it.” His claim raises the question, what is art? What should or can art make us do, think, and feel? Is art an appropriate and effective forum for social criticism? What is the social value of art? Does art have the power to shape individuals or change the world in which we live? In this section of 76-
101, we will explore these questions related to the role of art in society by interrogating a range of text including critical essays, poetry, prose fiction, painting, photography, and film. In this writing course, students will first produce an insightful, focused analysis of one author’s argument on the role of art. In the second assignment, students will synthesize and analyze several sources into one coherent and cohesive description of the debate concerning art’s place within our society. Finally, in the contribution essay, students contribute to the discourse with their own carefully crafted argument on the relationship between art and society.

Section BB
R. Roderick
MWF 9:30-10:20

Communicating Across Diversity: We Are What We Speak?

This course is driven by a hotly debated question: What does it mean to be “literate” in a society where languages, dialects, and cultures are diverse? If we realize it or not, we are constantly switching among different languages and/or dialects, when we decide the appropriate ways to text friends, family, or co-workers; when we participate in a dorm room conversation one minute and a classroom discussion the next; or when we encounter seemingly “strange” ways people talk/think/write “somewhere else.” Language diversity can even become controversial, like when so many people reacted with sharp criticism or bold support to a Coca-Cola commercial that represented “America the Beautiful” sung in seven different languages. Given these different ways of communicating, what does it mean to “speak (or write) properly,” to “follow the rules (whose rules?)” or make a language “error”? These issues are even more urgent now, given that there are an increasing number of problems, like global warming, that require people to cross linguistic and cultural boundaries as they work collaboratively in the private, public and government sectors.

This section of 76-101 explores the effects that language and cultural diversity has on how people understand themselves, work with each other, and move among diverse communities. We will explore this topic from a variety of perspectives that will challenge notions of “correctness” and complicate our understanding of what it means to cross linguistic and cultural boundaries. There are three major writing assignments that build on each other in a way that will enable you to weigh in on this issue from a robust academic perspective. You will move from analyzing one aspect of the argument, to then putting multiple authors in conversation with each other through a synthesis. Finally, you will enter the ‘conversation’ by developing your own informed and socially responsible position on the issue, forming an argument, and thereby making a contribution to the field.

Section C
A. Aftab
MWF 9:30-10:20

By the People, For the People? News, New Voices, and New Media

Media scholar Jay Rosen claims that the Internet and Web 2.0 technologies have given “the people formerly known as the audience” new opportunities to contribute to public discourse – as citizen journalists, bloggers, and social media users. Many debate the value and effect of this shift from a one-to-many to many-to-many model of media distribution and public communication. How does this shift affect news and public discourse? What’s valuable about the contributions of “amateurs” as compared to those of “professionals”? What role does social media play in political
change and democracy? These questions have significance not only for public policy, but also for how we as individuals negotiate our roles as consumers and producers of networked public discourse. Engaging with the issues and problems surrounding the rise of participatory media means entering a conversation; in this course, you will develop skills in critical reading and academic writing and apply them to analyze arguments, synthesize perspectives on central problems, and finally contribute your own argument to the conversation.

Section CC
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MWF 9:30-10:20

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Section D
P. Williams
MWF 9:30-10:20

Drawing Lines around the Arts, Humanities, and Sciences

What is the relationship between the Arts, Humanities, and the Sciences? For those working in the liberal and fine arts, the loaded question of “So, what exactly do you hope to do with your [English, History, Fine Arts, Theater] degree?” is all too familiar. For those working in mathematics, engineering, or the “hard” sciences, it can be frustrating to encounter some people’s assumptions about how science and technical expertise is bland, non-creative, and strictly logic-based. And yet the writing of such contemporary authors as David Foster Wallace and Neal Stephenson and others, whom we will read, dissolves these distinctions, employing artful expression to relay complex scientific and mathematical ideas, or vice versa. Many authors have also employed rigorous scientific thinking to illuminate art, literature, and music. Historically, writers from Benjamin Franklin to Humphrey Davy have taken issue with the distinction between the arts, the humanities, and the sciences, claiming that a balance of each is necessary for harnessing the full potential of the human intellect. This very old debate between the disciplines continues in contemporary debates over not only funding for school programs and research, but also what the public should most emphasize in education: the humanistic production of “well-rounded, culturally literate” individuals, proficiency in the expressive potential of the arts, or the technical preparation of eventual participants in the world economy through emphasizing sciences, math, engineering, and business skills.

This class interrogates assumptions about types of knowledge and examines these assumptions in
academic and creative circles, in the history of the arts/sciences divide in schools, and in the popular imagination. By engaging in debates about the distinctions associated with these disciplinary boundaries, we will explore our own assumptions about how productive the arts/sciences distinction is. In some cases it may be, in others it may not. Over the course of the semester, we will analyze and synthesize the arguments of a number of writers and experts in order to formulate our own positions, concluding by making a unique contribution to a discourse community within this disciplinary debate.

Section DD
R. Mitchell
MWF 9:30-10:20
By the People, For the People? News, New Voices, and New Media

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Section E
E. Ferris
MWF 10:30-11:20
I.Q. and You: What is Intelligence?

You’ve heard it online, in college guides, and from your teachers back home – Carnegie Mellon students are smart (and you, no doubt, are no exception). But just what does that label mean? Is it based on your grades and test scores, your personality, your chosen field of study? Does it capture all that it took to succeed in high school or what it will take to succeed at this university and beyond? How has “being smart” gotten you to where you are today? This section of 76-101 critically examines the many ways our society defines intelligence, with careful attention paid to the tools we use to measure it and the social consequences of meeting or falling short of the standards we set. We will do so through discussion of a variety of broadly interdisciplinary readings (including selections from the neuro- and cognitive sciences, education, literacy studies, and disability studies) from both popular and academic sources. These different approaches will allow us to see the affordances and constraints inherent in each of our definitions and consider their implications for education approaches and policy, college admissions, the workplace, and other sites where we are subject to “assessment.” Additionally, we will engage this issue through writing by completing a series of major assignments that will require you to analyze and synthesize existing arguments. These will equip you with the rhetorical skills to join an ongoing academic conversation with an insightful, persuasive, and reader-based contribution of your own that in some way accounts for what’s at stake when these definitions shape how we see our world and, more importantly, each other.
In 1621, Richard Burton proposed that melancholy (as aspect of what we now call depression) was a result of an imbalance of the body’s four humors. In addition to physiological explanations, there were religious ones, such as demonic possession. Both explanations seem odd to us, but are at the root of contemporary thought about mental health and mental illness. Take anxiety disorders, for instance, one of the diagnostic categories recently revised in the American Psychiatric Association’s *Diagnostic and Statistical Manual of Mental Disorders*, 5th Edition (DSM –V) and the topic of the recent best seller *My Age of Anxiety* both published in 2013. Is anxiety a medical illness with identifiable physical or environmental causes, a philosophical problem, a psychological problem, a spiritual condition, a cultural condition? Is mental health a norm based on what is best for an individual or for society? How do we diagnose illness? There’s a lot at stake as how we identify and label “health” impacts the behavior of institutions, the growth or atrophy of particular economies and fields of study and research, and our attitudes toward particular diagnoses of ill health and those who bear them. In this section of 76-101, you will read arguments and write about how mental health, disease, and illness have been defined, identify the stakeholders invested in specific understandings of what is healthy, and explore the impact of these definitions on individuals and institutions. You will analyze and synthesize the conversation that this course presents through assigned readings and discussion and, finally, make your own contribution to the conversation in a final paper.

What does it mean to be a woman? A man? John Gray, author of the popular book *Men are from Mars, Women are From Venus*, claims men and women “think, feel, perceive, react, respond, love, need, and appreciate differently.” In what ways do gender narratives affect our lives and behaviors, and what assumptions underlie these narratives? How does popular culture shape the way we define our gender? And, how does gender intersect with sex, power, politics, culture, and our social worlds?

This section of 76-101 will consider debates about gender and its relationship with popular culture. Students will engage with academic and popular arguments via essays, literature, film, television, advertisements, music, and other media to interpret different perspectives in the ongoing conversation about gender. We will explore narratives about women, men, and transgender people via gender studies, masculinity studies, cultural studies, neuroscience, sociology, and psychology. Throughout the semester, students will analyze and synthesize arguments about gender and popular culture. Once students understand the landscape of these issues, they will be able to contribute their own convincing argument to the conversation.
Section FF
C. Wike
MWF 10:30-11:20
*The U. and You*

What should the 21st century American university look like? What roles will it serve in society and in the lives of future students? In this section of 76101, these questions will guide our inquiry as we examine the history of and developments in the post World War II university, as well as the implications these changes may have on the future of higher education. Over the course of the semester, we will read a number of scholarly and popular articles taking up arguments about the relationship between university research and industry, the role of technology in higher education, the ever increasing price of a college degree, and what effect the university should have on the lives of students. This course will give students the opportunity to produce an analysis of an academic argument about the university and synthesize multiple perspectives that attempt to address a specific issue brought up in the course readings. Students will ultimately develop, compose, and present their own arguments, making their own contributions to the ongoing debates surrounding the future of American higher education.

Section G
N. Pensky
MWF 10:30-11:20
*By the People, For the People? News, New Voices, and New Media*

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Section GG
N. Shanmugaraj
MWF 11:30-12:20
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Section H
N. Suzelis
MWF 11:30-12:20
Resistance in Subcultures

Only three years after the Sex Pistols emerged as representatives of a new social movement known as “punk rock,” the British group Crass had already declared that “Punk [was] Dead” by comparing it to other pop culture trends emerging at the time. Yet, since this declaration, the label of “punk” has been used to refer to anything from underground musical styles, fashions, and even attitudes, to social groups and political movements.

This course will use punk as a lens to discuss the dynamic relationship between popular or “mainstream” culture and individual or “resistant” subcultures. For example, what makes something mainstream, and why or how would an “alternative” or “sub”-culture wish to resist the mainstream? For that matter, can subcultures effectively remain “resistant” once they are incorporated into mainstream or mass culture? Additionally, in what ways do subcultures respond to and represent race, gender, and class in opposition to the "social" dominance of the mainstream?

This course will draw from cultural theory to define concepts of mass or “dominant” culture and subcultures. We will explore the history, influence, and controversies of punk and other subcultures through text, figures, music, and film (for example: figures like Kathleen Hanna – a feminist icon of riot grrrl punk and Punk Attitude, a film that concentrates on the use of style in various “scenes” of the punk movement.). Using methods of critical reading and academic writing, students will engage responsibly with the controversial topic of cultural resistance and discuss how effective that resistance can be. Students will analyze arguments as part of an overall conversation of alternative or subcultural practices, synthesize perspectives on central issues within that topic, and finally contribute to the overall discussion, considering to what extent and why alternative or subcultures can or would wish to resist mainstream or mass culture.

Section HH
D. Dickson-LaPrade
MWF 11:30-12:20
Evil in America

Is religion the root of all evil? Or is the lack of religion? Should we blame mindless obedience to authority and tradition for the world’s evils? Or individualistic, hedonistic rejection of authority and tradition? Are conservative ideas and policies more likely to generate evil, or liberal ones?

In this section of 76-101, students will examine a variety of arguments regarding the nature and causes of evil in the United States, as well as how the world’s evils should be remedied. Students will analyze these arguments using a variety of conceptual tools, describe how these varying arguments work against and inform one another, and finally enter the argument themselves in a contribution assignment. In addition to learning what different authors have to say about the
nature, causes, and remedies for evil, students will also gain experience with the argumentative strategies which authors use to make opposing positions seem despicable, irrational, and dangerous, and to make their own seem desirable, reasonable, and practical

Section I
C. Wike
MWF 11:30-12:20
The U. and You

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Section II
S. Gotzler
MWF 11:30-12:20
How Music Works

What would it mean to situate music in its cultural context? What should the role of music be in a capitalist society? In this section of 76-101, current methods and debates in the ‘new musicology’ will be explored as a way of understanding the social and cultural contexts within which music, as artistic representation, as work, and as a cultural commodity, can be interpreted and understood. Doing so will allow us to ask seriously: What is music good for? What should the role of music be in public education and cultural programming? And, how might our interaction with the music as listeners and consumers shape our view of ourselves, and of the world in profound and unexpected ways? Using David Byrne’s 2012 book How Music Works as a touchstone to guide our reflections on the meaning and uses of music in modern society, this course will examine various aspects of popular music over the last 50 years including concert spaces, musical scenes/genres, record labels, individual artists, and of course the music itself. In addition to these musical sources we will utilize academic texts, non-fiction articles, and films in our exploration of this topic.

In this course, students will be asked to analyze a single argument about music, synthesize multiple perspectives around a re-current issue from the course readings, and make their own research contribution to the study of music’s meaning and function in the contemporary world.
Section J
K. Sampsel
MWF 11:30-12:20
Is Technology Overrated?

We often use the phrase “technological progress” automatically and without really thinking about it. After all, technology moves us forward and makes our lives better. Or, does it? Recently, a number of high-profile news stories have called our attention to the dilemmas that accompany our “high tech” lifestyles. Whether we’re talking about drones, disappointing new Apple products, or ways in which our favorite internet companies are complicit with the NSA’s invasion of our privacy, we’re increasingly being confronted with the idea that maybe “technological progress” isn’t so progressive after all.

In this course we’re going to assess technology critically by reading and dealing with arguments that approach technology from a number of different perspectives. Although we will cover a few significant technological issues from decades past, most of our focus will be on the last two generations or so. And of course, “technology” can’t mean anything and everything: our scope will be broad but not limitless, including such diverse topics as the emergence of the interstate highway system in the US, dilemmas that come with advances in health care, and the extent to which Silicon Valley is being a “good neighbor.” These are some of the subjects we’ll be encountering while we practice 101’s general goal of dealing with arguments: both in the classroom and in writing, students will assess, analyze, synthesize, and respond to arguments about the impact and role of technology in our lives. At the end of the course, students will contribute to the discussion with their own argument. This course intends to help students deal with arguments and think critically by questioning something that we often take for granted: the ultimate goodness of technological progress – or, perhaps we should say, technological change.

Section JJ
M. Goss
MWF 11:30-12:20
By the People, For the People? News, New Voices, and New Media

Media scholar Jay Rosen claims that the Internet and Web 2.0 technologies have given “the people formerly known as the audience” new opportunities to contribute to public discourse – as citizen journalists, bloggers, and social media users. Many debate the value and effect of this shift from a one-to-many to many-to-many model of media distribution and public communication. How does this shift affect news and public discourse? What’s valuable about the contributions of “amateurs” as compared to those of “professionals”? What role does social media play in political change and democracy? These questions have significance not only for public policy, but also for how we as individuals negotiate our roles as consumers and producers of networked public discourse. Engaging with the issues and problems surrounding the rise of participatory media means entering a conversation; in this course, you will develop skills in critical reading and academic writing and apply them to analyze arguments, synthesize perspectives on central problems, and finally contribute your own argument to the conversation.
Section K
M. Zebrowski
MWF 12:30-1:20
Food for Thought

In this section of 76-101, we will be focusing on the social and environmental impacts of food production and consumption. We will think about what it means to eat a particular way, as an individual and as a society, focusing our discussion on American food culture. We will also explore some of the unintended consequences of modern agribusiness and think about some important related issues like animal and food worker rights and fad diets.

We will consider these topics and more as we practice valuable skills necessary for successful academic argumentation and analysis of public rhetoric, and by the end of the semester, you will have researched and produced an argument of your own creation about food culture. Our goal in this course is to use our discussions about food to model academic discourse at large and hone the skills necessary to analyze and synthesize arguments about any topic.

Section KK
J. Bowman
MWF 12:30-1:20
Of Many Minds

In 1621, Richard Burton proposed that melancholy (as aspect of what we now call depression) was a result of an imbalance of the body’s four humors. In addition to physiological explanations, there were religious ones, such as demonic possession. Both explanations seem odd to us, but are at the root of contemporary thought about mental health and mental illness. Take anxiety disorders, for instance, one of the diagnostic categories recently revised in the American Psychiatric Association’s Diagnostic and Statistical Manual of Mental Disorders, 5th Edition (DSM – V) and the topic of the recent best seller My Age of Anxiety both published in 2013. Is anxiety a medical illness with identifiable physical or environmental causes, a philosophical problem, a psychological problem, a spiritual condition, a cultural condition? Is mental health a norm based on what is best for an individual or for society? How do we diagnose illness? There’s a lot at stake as how we identify and label “health” impacts the behavior of institutions, the growth or atrophy of particular economies and fields of study and research, and our attitudes toward particular diagnoses of ill health and those who bear them. In this section of 76-101, you will read arguments and write about how mental health, disease, and illness have been defined, identify the stakeholders invested in specific understandings of what is healthy, and explore the impact of these definitions on individuals and institutions. You will analyze and synthesize the conversation that this course presents through assigned readings and discussion and, finally, make your own contribution to the conversation in a final paper.

Section L
R. Kilpatrick
MWF 12:30-1:20
9/11, the Cultural Imagination, and Society

On the tenth anniversary of the September 11 terrorist attacks, a number of cultural critics asked an evaluative question: Has there been a great 9/11 work of art? Surveying a field that included literature (e.g., Don DeLillo’s Falling Man), film (e.g., Oliver Stone’s World Trade Center),
and photography (e.g., the work of Joel Meyerowitz), these critics were unable to provide a definitive answer, much less arrive at a consensus. Instead, they raised a series of additional questions that has led to disagreement and debate in three areas: content, form, and the role of art in society. By asking questions about content, critics raise the issue of what should be included in 9/11 art. Should 9/11 art represent personal struggles? Or should it take a wider view and aim to include the political shifts and caprices instigated by the attacks? By interrogating pre-existing artistic formal categories, critics place into question the ability of art to represent the momentousness of 9/11. In other words, critics want to know if the significance of 9/11 can be adequately portrayed by, say, literature. Finally, critics contest the role of art with respect to 9/11: Should art memorialize the victims? Should it educate its readers? Should it promote empathy? In raising these questions, critics not only debate 9/11-specific areas, but also address the social role of art in the present day.

This courses uses the critical conversation surrounding 9/11 art as a means to broach academic-level interpretation and argumentation. The course draws on academic texts, magazine articles, newspaper reviews, interviews, and documentary film in order to familiarize students with the ongoing debate. The course requires students to analyze a particular critical point-of-view, to synthesize various authors’ positions, and to contribute to the discussion by formulating informed, responsible, and novel insights that aim to determine what makes 9/11 art "good."

Section LL
A. Berardi
MWF 12:30-1:20
Motivating the Millennials: Definitions of Civic Engagement in the 21st Century

Education scholar, Thomas Ehrlich defines civic engagement as “working to make a difference in the civic life of our communities and developing the combination of knowledge, skills, values, and motivation to make that difference.” Recent studies have claimed that the “Millennial” generation, which includes individuals born after 1980, is less interested in civic engagement and less invested in political participation. Is it true that young people today are less interested in making a difference than young people in the past? What could be the cause of this lack of interest? In this course, we will question how our definitions of civic engagement have changed throughout the past and explore the ways that younger generations participate in their communities. For example, we will consider how volunteerism, service learning, and military service constitute civic engagement. We will also question to what extent technology is enhancing, or perhaps inhibiting, opportunities for civic involvement. Does posting a Youtube video in response to public policy or current events count as civic activism? How does your understanding of community engagement evolve when you question whether Facebook serves as a space for civic deliberation or rather a distraction from pertinent community issues? In addition to addressing questions of definition, we will also reflect on contemporary challenges to community involvement including the civic achievement gap between race and class in America. Students will address these key questions by engaging with a variety of texts across disciplines. From Alexis de Tocqueville’s nineteenth century work Democracy in America to Robert D. Putnam’s contemporary critique Bowling Alone: The Collapse and Revival of American Community, course texts address the central question: what does it mean to be civically engaged in the 21st century? Students will return to this key dilemma throughout the semester in order to analyze single arguments, synthesize a variety of arguments addressing the course topic, and ultimately author their own arguments on issues of civic engagement and the Millennial generation. Students’ decisions to either engage or disengage with local and global communities will remain relevant during and after college. This course prepares students to make informed
decisions about community involvement by developing definitions of civic engagement that are unique to their own generation and reflecting upon the challenges that young people face in becoming engaged with communities beyond the university.

Section M
DJ Schuldt
MWF 12:30-1:20
Comics are for Kids; Comics are Art

Are comic books an artistic medium or a form of children’s literature? There has been a long-standing tension in American society between the public’s general stereotype that comics are an innocent form of children’s literature and the actual role that the artistic form of the comic book has played. This section of 76-101 will focus on the tensions between the artistic medium of the comic book and its accepted role as children’s literature. Throughout the semester we will engage this discussion from a variety of positions including history of the medium, race, gender, ideological propaganda, children’s culture, and the role of art in society. After learning to summarize, synthesize and analyze arguments about the role of comics as a medium in American culture, students will write their own arguments examining a comic book and its implications as a product of American culture.

Section MM
C. Pollack
MWF 1:30-2:20
By the People, For the People? News, New Voices, and New Media

Media scholar Jay Rosen claims that the Internet and Web 2.0 technologies have given “the people formerly known as the audience” new opportunities to contribute to public discourse – as citizen journalists, bloggers, and social media users. Many debate the value and effect of this shift from a one-to-many to many-to-many model of media distribution and public communication. How does this shift affect news and public discourse? What’s valuable about the contributions of “amateurs” as compared to those of “professionals”? What role does social media play in political change and democracy? These questions have significance not only for public policy, but also for how we as individuals negotiate our roles as consumers and producers of networked public discourse. Engaging with the issues and problems surrounding the rise of participatory media means entering a conversation; in this course, you will develop skills in critical reading and academic writing and apply them to analyze arguments, synthesize perspectives on central problems, and finally contribute your own argument to the conversation.

Section N
DJ Schuldt
MWF 1:30-2:20
Comics are for Kids; Comics are Art

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Section NN
C. Stamm
MWF 1:30-2:20
*By the People, For the People? News, New Voices, and New Media*

Media scholar Jay Rosen claims that the Internet and Web 2.0 technologies have given “the people formerly known as the audience” new opportunities to contribute to public discourse – as citizen journalists, bloggers, and social media users. Many debate the value and effect of this shift from a one-to-many to many-to-many model of media distribution and public communication. How does this shift affect news and public discourse? What’s valuable about the contributions of “amateurs” as compared to those of “professionals”? What role does social media play in political change and democracy? These questions have significance not only for public policy, but also for how we as individuals negotiate our roles as consumers and producers of networked public discourse. Engaging with the issues and problems surrounding the rise of participatory media means entering a conversation; in this course, you will develop skills in critical reading and academic writing and apply them to analyze arguments, synthesize perspectives on central problems, and finally contribute your own argument to the conversation.

Section O
J. Wilton
MWF 1:30-2:20
*From Independent to “Indie”: Assessing a (Sub?)-Cultural Phenomenon*

Calling movies, music, and other cultural products “independent” used to mean these products were made by small, non-major studios or labels. But recently, as critic Michael Z. Newman proclaims, “‘indie’ has become a buzzword, a term whose meanings—alternative, hip, edgy, uncompromising—far exceed the literal designation of media products that are made independently of major firms.” Indie groups like The Arcade Fire can now win Grammy Awards, most Oscar nominated films have some Indie status, and PBR-toting, flannel and skinny-jean clad hipsters have overrun every major city. Indie now seems less descriptive of a subculture than a mainstream style choice. Has Indie culture run its course? If so, what did it once represent and why has it become what it is today? What was, or is, its social, political, and commercial value?

These (and other) questions will serve as the focus for this 76-101 course. We will use academic and popular criticism, film, music, and more to explore Indie culture. Students will write essays that analyze the arguments and issues surrounding Indie culture, culminating an essay in which they make a contribution to our contemporary knowledge of this cultural phenomenon.
Section OO
H. Steffen
MWF 2:30-3:20
*What Should a University Be in the 21st Century?*

Student debt, skyrocketing tuition, adjunct faculty, competition for scarce funding, online learning, an encroaching for-profit sector: United States universities have entered the twenty-first century amid a barrage of challenges and threats to their traditional missions and organizational structures. This section of 76-101 will focus on ongoing debates about American higher education and the issues it faces, and it will highlight how these debates are relevant to you, its students, and to your education and futures. Not only introducing you to academic essays, this course will also equip you to critique and interpret arguments made by journalists, activists, politicians, and philosophers. You will reflect on your position as students and workers in the university and will consider the powers and responsibilities that come with it. Throughout the semester, you will learn advanced literacy practices for understanding and evaluating scholarly writing by participating in a variety of in-class activities based on the course readings. These activities and the three core 76-101 writing assignments (argument analysis, synthesis, and contribution) will scaffold you toward becoming clearer academic writers and craftspeople of convincing arguments.

Section P
T. Dawson
MWF 2:30-3:20
*Race and Otherness in America*

How closely linked are ideas about “race” and ideas about American identity? In 1903, W.E.B. DuBois claimed that “the problem of the Twentieth Century is the problem of the color-line.” However, with the election of Barack Obama and the recent U.S. Census data that reveals more people identifying as multiracial some have suggested that the problem of the color line has been solved and America has entered a postracial era. Whether Americans have or have not entered a postracial era, the very idea of postracial and the category of multiracial suggests that ideas about “race” continue to play an important role in ideas about American identity. In this course we will consider how ideas about “race” relate to other processes of establishing and maintaining boundaries of individual and national identity and consider how ideas about “race” impact on contemporary debates surrounding immigration.

In this course students will learn and practice specific strategies for critically analyzing the arguments in academic and popular essays, contemporary news accounts, and documentary film. Students will write three major papers: an academic summary, an academic synthesis of various positions on an issue related to the course topic, and, finally, a paper that proposes the students’ contribution to a discussion about race and otherness in America. In the process of developing these papers, students will learn and practice specific analysis and planning skills for drafting and revising academic arguments, and they will learn and practice specific strategies for analyzing their own written work and the written work of their peers.
Section PP
K. Sampsel
MWF 2:30-3:20

Is Technology Overrated?

We often use the phrase “technological progress” automatically and without really thinking about it. After all, technology moves us forward and makes our lives better. Or, does it? Recently, a number of high-profile news stories have called our attention to the dilemmas that accompany our “high tech” lifestyles. Whether we’re talking about drones, disappointing new Apple products, or ways in which our favorite internet companies are complicit with the NSA’s invasion of our privacy, we’re increasingly being confronted with the idea that maybe “technological progress” isn’t so progressive after all.

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Section Q
J. Goessling
MWF 2:30-3:20

The Meanings of Subculture

Only three years after bands like the Sex Pistols and the Clash initiated a new social movement known as “punk rock,” the British group Crass had already declared that “Punk [was] Dead” by comparing it to other new consumer trends that were popular at the time. Since the emergence of punk, it has been considered just one example of a subculture that claims to “resist” mainstream culture. This course will use primarily punk as an interpretive lens to discuss the dynamic relationship between mainstream or “mass” culture and alternative subcultures. For example, what makes something mainstream, and why or how would a subculture wish to resist the mainstream? For that matter, can one even speak of a mainstream culture?

This course will draw from the field of Cultural Studies to define and elaborate concepts of mass culture and subcultures. We will explore the history, influence, and controversies of punk and other subcultures through texts that analyze the political nature of subcultures (e.g., Dick Hebdige’s Subculture: The Meaning of Style) and films which document how individuals participate in subcultures (e.g., Afro-Punk). Using methods of critical reading and academic writing, students will engage responsibly with the controversial topic of resistance in subcultures. Students will analyze arguments as part of an overall conversation of subcultural practices, synthesize perspectives on central issues within that topic, and finally contribute their own arguments to the discussion of the meanings of subcultures.
Section QQ
J. Wilton
MWF 2:30-3:20

From Independent to “Indie”: Assessing a (Sub?)-Cultural Phenomenon

Calling movies, music, and other cultural products “independent” used to mean these products were made by small, non-major studios or labels. But recently, as critic Michael Z. Newman proclaims, “‘indie’ has become a buzzword, a term whose meanings—alternative, hip, edgy, uncompromising—far exceed the literal designation of media products that are made independently of major firms.” Indie groups like The Arcade Fire can now win Grammy Awards, most Oscar nominated films have some Indie status, and PBR-toting, flannel and skinny-jean clad hipsters have overrun every major city. Indie now seems less descriptive of a subculture than a mainstream style choice. Has Indie culture run its course? If so, what did it once represent and why has it become what it is today? What was, or is, its social, political, and commercial value?

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Section R
M. Nelson
MWF 3:30-4:20

The Culture of Sports Fandom

In 1975 NFL films announcer John Facenda first used the phrase “steeler nation” in the team’s highlight film “Blueprint for Victory.” Today, one can walk around in just about any neighborhood in Pittsburgh and see a black and gold banner or flag displayed on a front porch that reads “Steel Nation.” In this section of Interpretation and Argument, we will read texts about sports fandom in order to develop practices for advanced academic literacy. The texts we will read and the questions we will discuss focus upon controversies about what makes a sports fan. Are sports fan communities about sports or are they about something else? How does one become a fan? How does a fan become part of a larger community of fans, and how do race, class and gender figure into these fan communities? What is the role of radio, television, and the Internet in sustaining these communities? Why does fan loyalty sometimes turn into fanatical violence?

Students will address these questions and issues by summarizing, analyzing and synthesizing the different arguments occurring in these texts. Once students have grasped a coherent understanding of the current debates, they will then carve out a space to insert their own contribution into the academic discussion.

Section RR
T. Dawson
MWF 3:30-4:20

Race and Otherness in America

How closely linked are ideas about “race” and ideas about American identity? In 1903, W.E.B. DuBois claimed that “the problem of the Twentieth Century is the problem of the color-line.”
However, with the election of Barack Obama and the recent U.S. Census data that reveals more people identifying as multiracial some have suggested that the problem of the color line has been solved and America has entered a postracial era. Whether Americans have or have not entered a postracial era, the very idea of postracial and the category of multiracial suggests that ideas about “race” continue to play an important role in ideas about American identity. In this course we will consider how ideas about “race” relate to other processes of establishing and maintaining boundaries of individual and national identity and consider how ideas about “race” impact on contemporary debates surrounding immigration.

In this course students will learn and practice specific strategies for critically analyzing the arguments in academic and popular essays, contemporary news accounts, and documentary film. Students will write three major papers: an academic summary, an academic synthesis of various positions on an issue related to the course topic, and, finally, a paper that proposes the students’ contribution to a discussion about race and otherness in America. In the process of developing these papers, students will learn and practice specific analysis and planning skills for drafting and revising academic arguments, and they will learn and practice specific strategies for analyzing their own written work and the written work of their peers.

Section S
H. Steffen
MWF 4:30-5:20
What Should a University Be in the 21st Century?

Student debt, skyrocketing tuition, adjunct faculty, competition for scarce funding, online learning, an encroaching for-profit sector: United States universities have entered the twenty-first century amid a barrage of challenges and threats to their traditional missions and organizational structures. This section of 76-101 will focus on ongoing debates about American higher education and the issues it faces, and it will highlight how these debates are relevant to you, its students, and to your education and futures. Not only introducing you to academic essays, this course will also equip you to critique and interpret arguments made by journalists, activists, politicians, and philosophers. You will reflect on your position as students and workers in the university and will consider the powers and responsibilities that come with it. Throughout the semester, you will learn advanced literacy practices for understanding and evaluating scholarly writing by participating in a variety of in-class activities based on the course readings. These activities and the three core 76-101 writing assignments (argument analysis, synthesis, and contribution) will scaffold you toward becoming clearer academic writers and craftspeople of convincing arguments.

Section SS
J. Harrell
TR 10:30-11:50
By the People, For the People? News, New Voices, and New Media

Media scholar Jay Rosen claims that the Internet and Web 2.0 technologies have given “the people formerly known as the audience” new opportunities to contribute to public discourse – as citizen journalists, bloggers, and social media users. Many debate the value and effect of this shift from a one-to-many to many-to-many model of media distribution and public communication. How does this shift affect news and public discourse? What’s valuable about the contributions of “amateurs” as compared to those of “professionals”? What role does social media play in political
change and democracy? These questions have significance not only for public policy, but also for how we as individuals negotiate our roles as consumers and producers of networked public discourse. Engaging with the issues and problems surrounding the rise of participatory media means entering a conversation; in this course, you will develop skills in critical reading and academic writing and apply them to analyze arguments, synthesize perspectives on central problems, and finally contribute your own argument to the conversation.

Section T
K. Hamilton
TR 1:30-2:50
“The fashion of the polite World”: Etiquette in Context

How has etiquette been historically dependent upon gender, class, and culture? Is politeness still culturally relevant? For instance, should you open the door for a woman? For a man? We might dismiss these questions as mere quirks of etiquette—the purview of Miss Manners and a relic of close-minded times—but deeper inquiry suggests neither their answers nor etiquette’s meaning is simple. So how do we make sense of civility when new technologies disrupt social traditions, gender norms change rapidly, and diverse cultural settings become more and more common? How, in short, do we peaceably work and live with others?

In this version of 76-101, we will consider how Enlightenment philosophers, media columnists, and contemporary scholars approach the problem of how to navigate politeness in an interconnected society. To enter this discussion we will read works from multiple genres, eras, and cultures, all of which have bearing on our 21st-century lives. As a writer you will analyze individual arguments and synthesize multiple perspectives around a question you choose. Ultimately you will develop your own stance on etiquette and write an academic contribution essay that persuasively argues for it. Throughout the class you will think critically and creatively about how you and others understand etiquette and its significance to personal character, professional work, and the social fabric as a whole.