ADVISING NOTE on 9 and 12 units for 700- and 800-level Courses:

The number of units for which you take courses listed as 9, 12 (9 or 12 units) depends on the specific graduate degree program in which you are enrolled. The guidelines below describe policy relevant to each of the programs. Exceptions to these guidelines to accommodate unusual circumstances can be made, but require the approval of your program director: Suguru Ishizaki for Rhetoric, Jon Klancher for LCS, and Necia Werner for MAPW.

For courses listed as “9, 12 units,”

- For courses for which there is a choice between 9 and 12 units (generally rhetoric courses), MAPW students register for 9 units.
- MA in Rhetoric students generally register for 4 courses at 9 units each.
- MA in LCS students register for 3 courses at 12 units each.
- Ph.D. students register for 3 courses at 12 units each.

Instructors for these courses will adjust the work load according to the number of units for which you’re registered.

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### 76-700 Professional Seminar
Instructor: Necia Werner  
Meetings: F 10:30 a.m. to 11:50 a.m.  
Units: 3  
Note: MAPW Requirement

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.

### 76-702 Global Communication Center Tutoring Practicum
Instructor: Joanna Wolfe  
Meetings: TR 9:00 a.m. to 10:20 a.m.  
Units: 9  
Note: Permission of instructor

This practicum prepares students to tutor and conduct research in a communication center serving a range of disciplines and communicative modes. Students will be exposed to a variety of tutoring methods and will gain experience analyzing and responding to academic genres in various disciplines. In addition, students will learn to support oral, visual, and collaborative modes of communication alongside more traditional written genres. All students in the practicum will pose a researchable question about an unfamiliar academic genre, tutoring method, or online delivery of tutoring; to answer their questions, students will collect primary and secondary data to design and complete a research project. Students should expect to receive extensive feedback from faculty and peers on their tutoring methods. Readings will address theories of tutoring, responding to student writing, academic literacy, and communication across the disciplines.
Communications are the essence of an organization. Members of an organization who are proficient in various modes of communications and who appreciate the influences of both formal organizational structures and informal social networks generally excel, while those less skilled frequently derail. To help students navigate organizations effectively, this course blends theory and practice in exploring the field of organizational communication. Specific topics include: structures and cultures of organizations; identity and branding; communicating organizational change; communicating to influence and lead; communicating within teams and networks; communication technology; and communication requirements related to performance management, conflict resolution, and globalization.

After completing the course you should be able to: describe social and cultural influences on organizational communication, discuss current and emerging issues in organizational communication, identify ways to manage organizational identity and lead effective change, analyze team and network dynamics, and understand and practice key genres of organizational communication.

This course will investigate ideas about God, primarily from the Western intellectual tradition. Our readings will include selections from Hebrew and Christian scripture, Dante’s *Inferno*, Augustine’s *Confessions*, Benedict Spinoza’s *Theological-Political Treatise*, and Carl Schmitt’s *Political Theology*, as well as more recent investigations by Pope Francis, Marilynne Robinson, and Talal Asad. Students will be responsible for a presentation and two interpretive papers.

This course will focus on the American film industry during the 1970s and into the early 1980s. When Steven Spielberg’s *Jaws*, understood as the first American blockbuster, was released in 1975 it radically changed the global distribution and marketing of film. Spielberg’s film - like many blockbusters after it - was a mix of transgressive cinematic genres, advanced filmmaking techniques, and classical Hollywood narrative and form. While this class is focused on a “national” cinema our approach to the blockbuster will attend to this mix, which is the product of transnational and transhistorical economic and aesthetic forces. To that end we will screen films from Hollywood’s “Golden Age,” other national cinemas, as well as genres associated with “grindhouse” and the avant-garde film.
76-743  The Rise of the American Novel
Instructor:  Jeffrey J. Williams
Meetings:  T 6:30 p.m. to 9:20 p.m.
Units:  9, 12
Open to:  MA's in LCS; MA's in Rhetoric or MAPWs as room allows

This course will survey American fiction from the beginning of the nation through the first half of the twentieth century. We will look at early fiction, like Washington Irving's "Rip Van Winkle" and mid-1800s classics like Hawthorne's Scarlet Letter, up to twentieth-century works like The Great Gatsby and perhaps some contemporary novels.

Through the term, we will ask how the fiction represents the special character of American experience. Alongside readings, you will write several short papers and present some of your research to the class.

76-750  Theory from Classics to Contemporary
Instructor:  Jeffrey J. Williams
Meetings:  TR 3:00 p.m. to 4:20 p.m.
Units:  9, 12
Open to:  MA's in LCS; MA's in Rhetoric or MAPWs as room allows

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.

76-759  Planning & Testing Documents
Instructor:  Chris Neuwirth
Meetings:  TR 10:30 a.m. to 11:50 a.m.
Units:  9, 12
Open to:  MA's

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.
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.

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

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.
Conflicts over racial and national identity continue to dominate headlines in the United States as they often have during the nation’s history, from debates regarding the immigration, naturalization, and birthright citizenship of racial minorities to debates regarding racial disparities in access to civil rights. This course explores the discursive practices through which racial and national identities are formed and the frequent conflicts between them, particularly by focusing on the role of enemies, threats to the nation, and sacrifices made on behalf of the nation in American public discourse. Alongside primary sources of public discourse regarding wars, the immigration and citizenship of racial minorities, racial segregation and civil rights, and the criminal prosecutions of dissidents during periods of crisis, we will read secondary sources offering multiple theoretical and disciplinary approaches to the study of racial and national identity formation. Along with regular brief responses to readings, assignments will include a short rhetorical analysis paper and a longer research paper.

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.

This introductory course provides humanities students with the foundational knowledge and skills to develop computer-aided research tools for text analysis. Through a series of hands-on coding exercises, students will explore computation as a means to engage in new questions and expand their thinking about textual artifacts.

This course is designed for students with no (or very little) coding experience. During the early part of the semester, students will learn basic programming using Python through examples and problem sets that are relevant to text
analysis. Then, students will be introduced to a limited set of commonly used Python packages for text analysis, such as natural language processing, statistical analysis, visualization, web scraping, and social media text mining.

Students are expected to complete a small final project that examines how evidence-based data-driven insights derived from text analysis would support humanistic research in their area of interest, including (but not limited to) genre studies, rhetorical criticism, authorship attribution, discourse analysis, cultural analysis, social network analysis, spatial/temporal text analysis, and writing assessment. Doctoral students in the Department of English must register for 12 units, and are expected to write a publishable quality paper.

Students who are interested in digital humanities scholarship in literary and cultural studies may also consider Professor Warren’s seminar: 76429/829 ‘Introduction to Digital Humanities.’

**76-789**  
**Rhetorical Grammar**  
**Instructor:** David Kaufer  
**Meetings:** MW 12:00 p.m. to 1:20 p.m.  
**Units:** 9  
**Open to:** MAPW Required Core Course

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.

**76-790**  
**Style**  
**Instructor:** John Oddo  
**Meetings:** TR 10:30 a.m. to 11:50 a.m.  
**Units:** 9  
**Open to:** MAPW Required Core Course

In classical rhetoric, “style” is a term that refers not to what we write but how we write. Yet considerations about how we write – coherence, emphasis, concision, shape, diction, and elegance – can never be fully separated from an understanding of what, why, and for whom we are writing. Ideally, then, far from being an exercise in expressing personal idiosyncrasies, revising style means understanding a set of strategic choices and always weighing these choices in relation to questions such as, “Who is my audience?” and “What is my purpose?” This course will have two main objectives: (1) to help you develop a repertoire of stylistic options and a critical vocabulary for discussing those options, and (2) to give you the opportunity to put this knowledge into practice when revising writing. Two recurring questions for us will be the following: if style depends on both the rhetorical situation of a text and knowledge of specific guidelines, how can we ever say that we have achieved “good” style? Should stylistic rules or practical experience carry more weight in the decisions we make as writers?
Document & Information Design
Instructor: TBD
Meetings: MW 4:30 – 6:20 p.m.
Units: 12
Open to: MAPW Required Core Course. All others by permission only.

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.

Non-Profit Communication: Genres, Methods, and Issues
Instructor: TBD
Meetings: MW 9:00 a.m. to 10:20 a.m.
Units: 9
Open to: MAPWs; MA in LCS or Rhetoric as room allows

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.

The Long Eighteenth Century
Instructor: Kristina Straub
Meetings: TR 3:00 p.m. to 4:20 p.m.
Units: 9, 12
Open to: MA and PhDs in LCS; MA in Rhetoric or MAPWs as room allows

This period, as constituted by historians and literary scholars, extends back to 1660 and pushes well into the 1800s. It is the super-sized century in which gender, class, sexuality, race and so many social institutions and practices—empirical science, the nation, and political economy, to name a few—begin to take on recognizably modern forms. And yet it is often the least studied long century in English departments: too familiar to be excitingly exotic, and too strange to be comfortable, many students cruise from Shakespeare to Jane Austen, without noticing the territory that comes between these two landmarks in British literature.
This course offers students a chance to understand how English literature became modern. We will explore the cultural and historical processes by which we get from Shakespeare to Austen by looking at the historical development of two media forms, the stage play and the novel. Since this archive includes an impossible amount of material to cover in a semester's work, we will focus on some points of connection and synergy between these forms. For example, we will read a novel and a play by Aphra Behn, a poet, playwright, spy and one of the inventors of the modern novel. Eliza Haywood was both an actress and a prolific and successful novelist of the early 18th century. One of the “fathers” of the modern novel, Henry Fielding, cut his literary teeth writing plays for the Haymarket Theatre, which he also managed (and Haywood acted in). Frances Burney wrote a wildly successful novel, *Evelina or a Young Lady’s Entrance into the World*, but she also wrote plays and was part of London literary circles that included famous actors, musicians, and other performers for the stage. We will end with Austen’s novel, *Mansfield Park*, which stages on its pages an amateur production of a play in order to reflect the pleasures and dangers of theatricality. We will look at the interplay between theater and print fiction and how they mutually inform and help to define each other. We will ask how public theatrical institutions and performances and the technology of print contributed to the modern world of proliferating media forms.

76-815         Meditated Power and Propaganda
Instructor:     John Oddo
Meetings:       TR 1:30 p.m. to 2:50 p.m.
Units:          9, 12
Open to:        MAs and PhDs in Rhetoric; MAPW or MAs in LCS as room allows

For most of us, the word “propaganda” triggers a familiar script. We tend to think of totalitarian regimes and closed societies—where the State controls information and prohibits the expression of dissenting views. We also tend to associate propaganda with certain rhetorical techniques—highly emotional words, deceptive representations, and glittering generalities that inhibit rational thought and manipulate public opinion. According to such popular views, propaganda is linked to the dissemination of false information and is antithetical to the norms of democratic society. Our class will challenge these assumptions. First, instead of confining propaganda to authoritarian governments, we will examine how propaganda functions within democratic society. Indeed, we will focus on domestic propaganda in America, especially political propaganda but also propaganda in advertising and public relations. Next, instead of focusing exclusively on deceptive rhetorical techniques, we will ask a more elemental question: What enables propaganda to circulate? Posing this question will challenge us to consider the institutional and ideological infrastructure that allows for propaganda. Specifically, we will investigate the routines and values of corporate media as well as the power relations that give some people special access to channels of mass communication. Of course, we will also examine propaganda messages themselves, paying attention to both manipulative tactics as well as rhetorical strategies used to induce uptake in mass media. We begin our seminar by studying key theories of propaganda, looking at primary texts for various definitions and criticisms of the concept. We will then examine how powerful institutions, especially media organizations, manage the dissemination of propaganda in democratic society. Finally, we will consider techniques for analyzing propaganda, generating some methodological prerequisites for scholarly study. Ultimately, students will have the opportunity to conduct their own research on propaganda as it relates to their academic and professional goals.
How are media in a digital age changing? And how are they changing us? What does it mean to be living in today’s communication technology “revolution”? In a time when many forms of communication are digitally based, traveling as bits at e-speeds on global computer networks? To begin answering these questions, we will take as case studies several new discursive digital media formations, such as digital books, on-line newspapers, blogs, wikis, and so forth, along with related social formations, such as social media and distributed non-profit activist organizations. The readings will provide a range of lens by which to understand these developments, including cognitive, social, political, economic and technological aspects. We will briefly put the development of communication technologies in their historical context: How were new forms of communication received in the past? How were they used? How did they affect communication? How did they influence political and social institutions? We will focus, however, on using knowledge of historical developments to inform our understandings of current digital communication developments. Along the way we will ask questions, such as “What are some of the challenges that new digital formations present to traditional communication theories (e.g., What does authorship look like in massively open online collaborations when the boundaries between reading and authoring are blurred? How is trust established when speakers are anonymous and globally distributed? How are identities discursively constructed? How is the “public sphere” constituted when Internet search engines dynamically construct it?).

Storytelling is a key aspect of our experience as human beings; without it we are reduced to, as one scholar put it, “the most primitive mode of existence—a life without imaginary alternatives.” In this course we will study some key fictions that have provided such imaginary alternatives, alongside various theories for interpreting them. These narratives deal with some of the most important aspects of the human condition: time, justice, empathy, point of view, and reality. The authors we will cover are among the most enduring in the Western tradition, from Sophocles and Chaucer to Melville, Proust, Virginia Woolf, and Ian McEwan. Students will be required to contribute to all class meetings, write brief responses on Blackboard, and produce two substantial essays (longer for grads than undergrads).

This course introduces students to core methods and readings in Digital Humanities, an emerging field that’s been called “the next big thing” in literary and cultural studies. Students will read influential scholarship by Robert Binkley, Franco Moretti, Matthew Jockers, Peter deBolla, Johanna Drucker, Alan Liu, Jerome McGann, and Bethany Nowviskie and
explore successful projects like Linked Jazz, Histography, Wearing Gay History, Colored Conventions, Transcribe Bentham, NYPL Building Inspector, and Six Degrees of Francis Bacon. Graded assignments in the course will include a class presentation (focusing on a single issue of a digital humanities journal), a project proposal, and a final paper or project—collaborative if desired—on a research question of students’ choice. In an effort to facilitate non-traditional collaborations, the course is open to (a.) humanities students curious about computational approaches to humanistic questions and (b.) students with technical, data-driven, or design backgrounds interested in contributing to humanistic knowledge. Students interested in gaining experience with specific digital humanities tools are encouraged to enroll as well in Prof. Ishizaki’s concurrent “Coding for Humanists” (76-388/788), a nice complement to this course.

76-839 Stars and Celebrities
Instructor: David Shumway
Meetings: T 6:30 p.m. to 9:20 p.m.
Units: 9, 12
Open to: MA and PhD in LCS; MA in Rhetoric or MAPWs as room allows

Charlie Chaplin, Greta Garbo, Cary Grant, Marilyn Monroe, John Wayne, Frank Sinatra, Elvis Presley, Mick Jagger, Madonna, Kim Kardashian and Caitlin Jenner, Babe Ruth and Michael Jordan are more than just successful entertainers. They are cultural icons rich in both semiotic and emotional investment.

This course will examine some of these stars as texts, and the texts in which they appear. The latter will be drawn heavily from film, but also will include popular music, television, and print. We will work at reading stars to discover their cultural significance, and at understanding the larger phenomenon of celebrity. We will read works on the theory and history of celebrity and stardom, focusing on the United States since 1910, including those of David Marshall, Joshua Gamson, Richard Dyer, Richard deCordova, Leo Braudy, and others. We will consider such questions as whether celebrity plays a larger role in culture than it once did, and whether the character of celebrity has changed in fundamental ways. Students will write a major research paper in addition to regular commentaries on readings and other texts.

76-844 History of Books and Reading: Media before "New Media"
Instructor: Jon Klancher
Meetings: TR 1:30 p.m. to 2:50 p.m.
Units: 9, 12
Open to: MA and PhD in LCS; MA in Rhetoric or MAPWs as room allows

Rather than putting an end to the book, digital media have had the oddly exhilarating effect of making us look at all kinds of print, past and present, through newly focused lenses. This course will introduce you to the history of books and reading, a cross-fertilizing field of study that is having an impact on many disciplines, from the history of science to literary history, cultural studies, and the arts. We will read scholarship in this still-emerging field to orient you to its key issues, practical and methodological problems, and theoretical implications: work by Roger Chartier, Michel Foucault, Elizabeth Eisenstein, Pierre Bourdieu, Michel de Certeau, Adrian Johns, and others. We’ll also read primary texts of the eighteenth and nineteenth centuries—including Joseph Addison, Jane Austen, Samuel Coleridge, Charles Dickens and others—to see how differing modes of print and reading were keenly contested cultural and political matters in the eighteenth and nineteenth centuries. Other topics include the division between new reading publics and their ways of reading books; important changes in book production, typography, printing methods (hand-press to steam press). We will study the relation between the aesthetic powers of the “text” and the material pleasures of the “book”; the
emergence of a modern, imaginative category of “literature” in conjunction with the consolidating power of the novel. Such knowledge of the history of print has become especially crucial in an era of emerging “new media” and the field of digital humanities in the university.

Two papers will be required—one shorter paper (5-7 pp.) and a longer research paper on the uses of books and print by producers and readers, or a digital project depending on student interest. Though the course meets in Baker Hall, you will have hands-on experience with early books and other forms of print as we also meet periodically in the Rare Book Room at Hunt Library.

76-854  Foundations of Literary and Cultural Studies
Instructor: Rich Purcell
Meetings:  M 6:30 p.m. to 9:20 p.m.
Units:  9, 12
Open to:  MA and Ph.D. in LCS; MA in Rhetoric or MAPW as space allows

This course will introduce you to important texts, traditions and intellectual concepts associated with literary and cultural studies in the 20th and 21st century. It will also serve as an introduction to varied way faculty members in the Literary and Cultural Studies program engage with what is broadly understood as literary and cultural studies. We will read key texts in criticism and theory from figures ranging from Theodore Adorno and Stuart Hall to Gayatri Spivak and Jack Halberstam. We will also hear about the state of the field(s) associated with literary and cultural studies from your professors in the LCS Program. Along with the readings, you will write weekly essays and prepare a conference paper.

76-870  Professional and Technical Writing
Instructor: Necia Werner
Meetings:  MW 1:30 p.m. to 2:50 pm.
Units:  9
Note:  MAPW Required Core Course. All others by permission only.

This core requirement for the MAPW degree introduces you to the theory, research, and practice of professional and technical writing. Through reading, discussion, projects, and writing workshops, you develop a rhetorically-grounded approach to analyzing communications problems and producing a range of effective and situation-specific professional documents. The user-centered approach views professional documents as means to accomplish specific, well-defined purposes: getting funding or support for a project (proposals), supporting managerial decision-making (reports), communicating effectively within organizations (email, correspondence), guiding action (instructional writing), getting a job or internship (resumes and application letters), or making choices among various medical treatments (science writing for general audiences). Because writers need a range of skills that go well beyond the actual inscribing of words on a page, you also gain practice in how to interview subject matter experts, work with clients, test documents on actual users, edit and revise your own work and that of other writers, and participate in and manage collaborative writing projects. The course features five or six major writing assignments, including a final portfolio of revised and polished work.
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?

There is increasing demand for professional/technical writers who understand multimedia and it's 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.

Designed as the first in a two-course sequence, this practicum requires new teachers of 76-101, Interpretation and Argument, to meet weekly and discuss readings about methods for teaching reading and writing at Carnegie Mellon. While the teachers are learning from their hands-on experience, the fall practicum is designed to introduce both graduate student and adjunct instructors to a range of relevant topics, including responding to student writing and facilitating group work in the writing classroom. Additionally, some of the practicum meetings focus on calibrating the assessment of student papers. At the end of the semester, all participants produce a document that highlights their
teaching strengths and developing areas, as well as a document suitable for use in the 76-101 classroom that demonstrates a particular method they have developed throughout the semester.

76-904  ESL Practicum I  
Instructor: Danielle Wetzel  
Meetings: M 12:30 p.m. – 1:20 p.m.  
Units: 3  
Open to: First-year PhDs, First-year MA instructors, First-year adjunct instructors

This practicum requires new teachers of 76-100, Reading and Writing in an Academic Context, to meet weekly and discuss readings about methods for teaching academic literacy practices to second language readers and writers. While the teachers are learning from their hands-on experience, the fall practicum is designed to introduce both graduate student and adjunct instructors to a range of relevant topics for the second language writing classroom, including teaching reading, giving feedback on error, and facilitating peer review. Additionally, some of the practicum meetings focus on calibrating the assessment of student papers. At the end of the semester, all participants produce a document that highlights their teaching strengths and developing areas, as well as a document suitable for use in the 76-100 classroom that demonstrates a particular method they have developed throughout the semester.