ADVISING AND REGISTRATION NOTES:

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

76-130  Freshman Seminar: Immigrant Fictions
Instructor: M. Aguiar
Meetings: TR 10:30 – 11:50 a.m.
Fulfills: DC H&SS Freshman Seminar Requirement
Prerequisite: None
Open to: DC H&SS Freshmen

Contemporary writers offer vibrant portrayals of questions around identity and belonging that accompany immigration. Their works show how immigrants and their children reinvent themselves, even as they look back to other homelands. This contemporary literature course combines fiction and scholarly non-fiction readings to examine the experiences of transnational migration. We will consider not only the experience of personal migration, but also the global social, economic and political processes that structure that movement. Possible fiction readings might include Jhumpa Lahiri, Mohsin Hamid, Christina Garcia, Juno Díaz, Gish Jen, and Caryl Phillips.

76-203  Pirates and Prostitutes in the 18th Century
Instructor: J. Reineke
Meetings: MWF 10:30 – 11:20 a.m.
Fulfills: CW Literature Elective
EBA English Elective
PW Text/Context English Elective
Prerequisite: None
Open to: Undergraduates

In this course, we discuss how sailors, pirates, and prostitutes changed the modern world. Blackbeard, Captain Kidd, “Black Sam” Bellamy, Calico Jack Rackham: these are just a few of the pirates who gained notoriety by terrorizing the seas in the 18th century. We explore this Golden Age of Piracy, investigating how these privateers created their own counter-culture. Equally important were the “ladies of the night” who eagerly anticipated the ships’ return to port. Our course discusses how some of these women were able to amass fortunes off the pirates’ plunder, and even became pirates themselves. We will examine various texts depicting sailors, pirates and their wenches, including paintings, cartoons, novels, songs about sailing, and plays. In doing so, students will be able to see how people dealt with various problems associated with privateers: sailors kidnapping loved ones, drunkenly tearing up the ports and spreading venereal disease, and enacting revenge against the Royal Navy’s barbarity.
Introduction to African American Literature

Instructor: R. Purcell
Meetings: MW 9:00 – 10:20 a.m.
Units: 9
Fulfills: CW Literature Elective
EBA English Elective
PW Text/Context English Elective
Prerequisite: 76-101 Interpretation & Argument or by permission of instructor
Open to: Undergraduates

The purpose of this course is to introduce you to diverse examples of literary, cinematic and musical expression centered on or created by the women and men of the African diaspora. This particular version of the class will concern itself with the very fraught and at times incommensurate relationship between politics, protest and art. The tragic deaths of Michael Brown, Renisha McBride and Eric Garner have illuminated the way Web 2.0 continues to play a crucial role in the organization of political protest (for instance through the hashtag #blacklivesmatter) as well as a representational war of position concerning how Brown, McBride and Garner were represented to the public sphere. Through a variety of media forms like the novel, television, cinema, music and the Web this class will take a historical view on our current politics of organization and representation starting with the Civil Rights and Black Power Movements of the 1960s and end roughly with the events in Ferguson, Missouri. You will read, listen or watch the works of James Baldwin, Amiri Baraka, Toni Morrison, Spike Lee, Aaron McGruder, Justin Simien, Ava DuVernay, Kara Walker and N.W.A. to name just a few of the artists we will discuss in this class. Along with these primary works this course will also introduce you secondary readings that will help you explore the historical, aesthetic and political issues that surround these works of art, give you a sense of how criticism functions and the multitude of forms criticism can take.

Introduction to Film Studies

Instructor: J. Hinkelman
Meetings: MWF 12:30 – 1:20 p.m.
T 6:30 – 9:20 p.m. (Screening)
Units: 9
Fulfills: CW Literature Elective
EBA English Elective
PW Text/Context English Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

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

76-241 Introduction to Gender Studies
Instructor: K. Hamilton
Meetings: MWF 1:30 – 2:20 p.m.
Units: 9
Fulfills: CW Literature Elective
         EBA English Elective
         PW Text/Context English Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates

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

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

76-247 Shakespeare: Comedies and Romances
Instructor: C. Warren
Meetings: MWF 11:30 – 12:20 p.m.
Units: 9
Fulfills: CW Literature Elective
         EBA English Elective
         PW Text/Context English Elective
Open to: Undergraduates

Would coming to CMU and not studying Shakespeare seem like going to the Sistine Chapel and not looking up? In 1878, Andrew Carnegie left his growing steel empire to sail around the world. Content to leave his business, he was not content to leave his 13-volume set of Shakespeare’s complete works. He later wrote: “I have read carefully eleven of Shakespeare's plays during the spare hours of the voyage...They are such gems. I...feel as if I have made new friends, whose angel visits will do me good in days and nights to come.....everything has its ‘environment,’ and Shakespeare is the environment of all English-speaking men.”

Much has changed since Carnegie wrote those words, as Joss Whedon’s film of Much Ado About Nothing, for example, can attest. But many still hunger for an introductory course like this one course on “the Bard.” Our reading list will include famous and exuberant plays such as Much Ado, A Midsummer Night’s Dream, As You Like It, The Merchant of Venice, Twelfth Night, Measure for Measure, Pericles, Cymbeline, The Winter’s Tale, and The Tempest. Othello, a tragedy, will help us give focused attention to questions of genre by way of counterpoint. Plots, jokes, conventions, and contexts—we’ll discuss them all. Students at the end of the course should expect to have a good grounding in the language, themes, and characters of Shakespearean comedy and romance and perhaps more importantly be equipped to think carefully about Shakespeare’s plays in relation to poetics, history, politics, and genre. In addition to regular short
writing exercises of varying types, assignments will include one close reading paper, a longer research paper, and performance of a scene.

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

**Section A** J. Bernstein  
TR 3:00 – 4:20 p.m.

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

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

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

**Section A** L. Shapiro  
TR 9:00 – 10:20 a.m.

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

This course is designed to familiarize students with the elements of poetic craft through actively studying and practicing a range of poetic forms and principles. This is a discussion class in which we will examine both student work and published authors; there will be creative assignments as well as analytical ones. Near the end of the course, students will submit a portfolio of their own poems.

**76-269  Survey of Forms: Screenwriting**

**Instructor:** S. Dilworth  
**Meetings:** MW 12:00 – 1:20 p.m.

**Units:** 9  
**Fulfills:** CW Required Core Course  
EBA Required Core Course  
PW Required Core Course  
TW Required Core Course  
**Prerequisite:** 76-101 Interpretation & Argument  
**Open to:** Undergraduates
It is not so difficult to learn the format or even to master the style of the screenplay—the challenge lies in writing image-driven stories with believable dialogue, vivid characters, and a coherent, well-structured plot. To that end, students will view short and feature-length films, paying special attention to such fundamentals as character development and story structure. Students will read screenplays to see how scripts provide the blueprints for the final product, and write analytical papers. To gain experience and confidence, students will work on a number of exercises that will lead them toward producing a polished short screenplay by the end of the semester.

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<tr>
<td>76-270</td>
<td>Writing for the Professions</td>
<td>A. Gordon</td>
<td>MWF 9:30 a.m. – 10:20 a.m.</td>
<td>76-101</td>
<td>Undergraduates in majors other than English. English majors should take 76-271 Introduction to Professional and Technical Writing</td>
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<td>Section A</td>
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Writing in the Professions is a writing course specifically designed for juniors and seniors in all majors other than English. The course is appropriate for upper-level students in all CMU colleges, has no writing prerequisites, and assumes that you may not have had much college-level writing instruction past your freshman year. The basic idea of the course is to give you experience in developing the writing skills you will be expected to have as you make the transition from student to professional. The course will cover resume writing, proposal writing, writing instructions, the difference between writing for general and specific audiences, and analysis of visual aids in various texts. The course requires that students work both independently and in groups.

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<td>76-271</td>
<td>Introduction to Professional and Technical Writing</td>
<td>N. Werner</td>
<td>MW 9:00 – 10:20 a.m.</td>
<td>76-101</td>
<td>Undergraduate English majors only. Non-majors should take 76-270 Writing for the Professions</td>
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Introduction to Professional and Technical Writing is designed specifically for declared majors in Professional or Technical Writing. The main work of the course is a series of five situation-based writing assignments spread over three broad and often overlapping areas - business/professional writing, media writing, and technical writing. Typical assignments include resumes, instructions, proposals, and adaptations of specialized information for non-expert audiences. At least one of the assignments will be a group project. As a final project, you’ll create a portfolio of polished writing samples that you can use in applying for internships and employment.
The range of assignments in the course is designed to give you experience with a variety of writing situations that professional writers frequently encounter. The assignments also reflect options for specialization that you may wish to pursue in future coursework and in your career as a professional writer. As you work through the assignments, you should learn both current conventions for the kinds of writing you’ll be doing and a broadly applicable procedure for analyzing novel situations and adapting conventional forms (and creating new ones) to meet the unique demands of each new situation and task.

76-273 Presenting a Public Self  
Instructor: J. Keating-Miller  
Meetings: TR 3:00 – 4:20 p.m.  
Units: 9  
Prerequisite: 76-101 Interpretation & Argument  
Open to: Undergraduates  

Presenting your work and ambitions in public forums is a skill that you will be expected to demonstrate as you emerge from undergraduate studies and prepare to enter the commercial sector, graduate-level academic work or professional education in business, medicine or law. While such expectations exist, practice in this genre of writing, particularly in the personal statement, is not always readily available in existing coursework. “Presenting a Public Self” will introduce methods for developing and practicing your ability to communicate individual proficiencies and aspirations in written form, while bringing you in contact with a body of published work by public intellectual figures from the U.S. and other territories whose writing demonstrates an intertwining of personal narrative and public, professional identity, to engage readers of all stripes.

76-294 Interpretive Practices  
Instructor: K. Straub  
Meetings: TR 1:30 – 2:50 p.m.  
Units: 9  
Fulfills: CW English Elective  
EBA Required Core Course  
PW Text/Context Elective  
Prerequisite: 76-101 Interpretation & Argument  
Open to: Undergraduates  

This course introduces students to theories and practices of textual interpretation. Combining the approach of critical theoretical study with close textual analysis, we will produce our own interpretations of early modern literary texts, drawn from different genres - drama, poetry, nonfiction prose and the novel – while considering how theory informs our reading practices. Theoretical approaches include those that explore the role of the author, those emphasizing the workings of language, such as structuralism and post-structuralism, those that approach texts as embodied performances, as well as those that underscore the relationship between texts and contexts, such as feminism, Marxism, critical race theory, and postcolonial studies.

76-295 Topics in Russian Language and Culture: Russian Fairy Tales  
Instructor: I. Vishnevetsky  
Meetings: TR 12:00 – 1:20 p.m.  
Units: 9  
Fulfills: CW English Elective
Baba Yaga, Koschei the Immortal, the Firebird, Ivan the Tsarevich: Russian fairy tales brim over with monsters and magic, witches and devils, heroes and villains, princes and queens. In this course we examine a wide selection of these tales for what they can reveal about Russian culture’s ethics, aesthetics, values and habits of mind. We discover these through four analytical approaches: structural, psychological, feminist and socio-political. Attention is paid to the ways in which fairy tales hold sway in literature and the fine arts from centuries past right through to the present day. Course requirements include primary and secondary readings, oral presentations, written essays, tests and participation in class discussions. No prerequisites; 9 units. For students with advanced Russian language skills, 3 additional units can be earned for additional meetings covering reading and writing tasks performed in Russian; permission of the instructor is required.

76-300  Professional Seminar
Instructor: N. Werner
Meetings:  R 12:00 – 1:20 p.m.
Units:  3

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

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

This course is designed to help you explore possible writing-related careers as you gain workplace experience and earn academic credit. You’ll work on- or off- campus as an entry-level professional for 8-10 hours per week in a field of interest to you. You might, for example, intern with a local newspaper or magazine or radio or TV station, work for a publisher or political campaign, or do research and promotions for a non-profit agency associated with a cause you feel strongly about. Other possibilities include local hospitals, museums, theatre and other arts groups, software documentation firms and other groups needing technical writers and communications specialists, PR and ad agencies, law-related sites, and just about any place you can think of that requires writing and communication skills. Most of your class time for the course will be completed through work at your internship site – a minimum of 120 hours (8-10 per week) over the semester for 9 units of credit. As the academic component of the course, you’ll keep a reflective journal
and meet periodically with the internship coordinator to discuss your internship and related professional issues. You will be responsible for finding your own internship, but it is recommended that you set up a meeting with the instructor to talk about your interests and what opportunities are open to you. You should do this before registration week.

76-302  Global Communication Center Tutoring Practicum
Instructor:  J. Wolfe
Meetings:  MW 9:00 – 10:20 a.m.
Units:  9
Fulfills:  CW English Elective
         EBA English Elective
         PW Advanced Writing/Rhetoric Course
Prerequisites:  76-101 Interpretation & Argument AND permission of instructor
Open to:  Sophomores, Juniors, and Seniors

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.

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

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

76-307  Advanced Editing and Publishing
Instructor:  G. Costanzo
Units:  3 – 18
Fulfills:  CW English Elective
         PW Advanced Writing/Rhetoric Course
Prerequisites:  Permission of instructor
Open to:  Undergraduates

In this course students will work closely with the editors of Carnegie Mellon University Press to learn many of the facets of producing books. These range from business management and marketing to the elements of editing, book design, and production.
76-319  Environmental Rhetoric
Instructor: L. Flower
Meetings: TR 10:30 – 11:50 a.m.
Units: 9
Fulfills: CW English Elective
        EBA Core Course Rhetoric Requirement
        PW Rhetoric Course or Advanced Writing/Rhetoric Course
        TW Theory/Specialization Course Recommended
Prerequisites: 76-101 Interpretation & Argument
Open to: Sophomores, Juniors, and Seniors

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

76-321  History of the British Novel
Instructor: J. Williams
Meetings: T 6:30 – 9:20 p.m.
Units: 9
Fulfills: CW Literature Elective
        EBA Pre-1900 Period Core Course
        PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates

This course will survey the rise of the novel in England, from its emergence in the eighteenth century through its culmination in modernism. Novels will include classics like Defoe’s Robinson Crusoe or Moll Flanders, Dickens’ Great Expectations, Joyce’s Dubliners or Ulysses, and Woolf’s To the Lighthouse, and conclude with recent examples like Zadie Smith’s White Teeth. We will also look at theories and histories of the novel that speculate on its origins, formal features, and social position.

76-327  Influential Women Writers
Instructor: P. Knapp
Meetings: TR 1:30 – 2:50 p.m.
Units: 9
Fulfills: CW Literature Elective
        EBA Period Core Course
        PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates
Since long before the first autobiographical text in the English language—Margery Kempe’s—women writers have opened new territory for prose narrative. This course will deal with some historical examples of this phenomenon: Marie de France’s short fiction, Aphra Behn’s Oroonoko, and, of course, one of Jane Austen’s novels. We will then focus on some twentieth-century writers with various kinds of influence. Virginia Woolf is known for technical experimentation, and Ursula Le Guin excelled in the male-dominated arena of science fiction. The innovative use of known forms is represented by Hilary Mantel’s historical fiction and A. S. Byatt’s remarkable Possession.

76-334  Literature of Wall Street
Instructor:  K. Newman
Meetings:  MW 12:00 – 1:20 p.m.
Units:  9
Fulfills:  CW Literature Elective
          EBA Pre-1900 Period Core Course
          PW Text/Context Elective
Prerequisites:  76-101 Interpretation & Argument
Open to:  Undergraduates

It started with a financial panic that closed the New York Stock Exchange for ten days. One quarter of the nation's transportation companies went bankrupt, as did nearly 20,000 businesses. Unemployment reached 14%. Four years later it was officially declared a "depression." When did all of this happen? Was it 2009? Or the 1930s? No, it was the depression triggered by the financial panic of 1873. Out of this period, also known as the "Gilded Age," came a unique strain of American literature. Frank Norris's grisly tale of an overbearing dentist and his miserly wife, McTeague, Andrew Carnegie’s autobiography, Upton Sinclair's iconic The Jungle, Edith Wharton's tragic love story House of Mirth, Charlotte Perkins Gilman’s feminist utopian novel, Herland, William Dean Howell's capitalist satire, The Rise of Silas Lapham, Theodor Drieser's mournful Sister Carrie—all of these writings react to, and try to shape, the economy of a century ago. These novels, which were often critical of corporate capitalism, give us a rich and detailed picture of the last time in the US that Americans suffered under the kind of gap we have today between rich and poor. In the US today the top 1% controls 42% of the country’s wealth, while the bottom 80% controls a mere 7% of the country’s wealth. What can we learn about the present by reading the fictions of financial crisis and inequality in the past?

76-339  Topics in Film Studies: Youth Cultures
Instructor:  D. Shumway
Meetings:  MW 1:30 – 2:50 p.m.
          T 6:30 – 9:20 p.m. (Screening)
Units:  9
Fulfills:  CW Literature Elective
          EBA Core Course
          PW Text/Context Elective
Prerequisite:  76-101 Interpretation & Argument
Open to:  Undergraduates

In 1920, perhaps for the first time, youth began to be identified as having a distinct subculture. This phenomenon occurred in part because of the development of mass media, including popular books and magazines, movies, and recordings. These media provided both objects with which adolescents identified and hence defined themselves, and representations of the activities of youth to the rest of the population.
This course will focus on films which have since the twenties performed these functions. It will pay particular attention to post-W. W. II youth subcultures in the United States and Britain such as the student-radical subculture or punk subculture. We will also look at the representations that the mass media have created of youth: from the "flaming youth" of the twenties to the juvenile delinquents of the fifties.

If films provide the best glimpse of the meaning of "youth" in the larger culture, music is perhaps the art form with which youth has most closely identified itself. We will listen to jazz and pop from both the twenties and forties, but much of course will be devoted to exploring the cultural uses and meanings of rock'n'roll, the form of music most closely identified with youth cultures. Of course, we will be particularly interested in the way rock'n'roll is used in the films we watch.

While both movies and records are art forms, they are also commodities. They are products of what Adorno calls the "culture industry." In the 1950s, youth becomes a specific market for which a host of special products are created. These include genres of both movies and records, but also clothes, food, toothpaste, etc. While earlier products of large film studios and record companies aimed at the widest possible audience and tended to openly reflect mainstream values, the movies and records designed for teenagers tried explicitly to appeal to the values of a presumed youth subculture. Perhaps as a result—or perhaps for other reasons—some of these materials appear to be subversive of the dominant culture. A major question which this course will try to answer is whether youth culture has in fact been generally, or even occasionally, subversive, or whether it has served mainly to reinforce the dominant ideology.

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

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

How does everyday performance define gender and sexual identity? How do gender and sexuality define everyday performance? How does aesthetic performance—art, theater, film, digital media, poetry—intervene in the ways in which gender and sexuality are performed? Readings in theory at the intersection between gender studies and performance studies will help us explore these questions. We will read Judith Butler’s work on gender as performative, Joseph Roach’s work on the history of celebrity, Marvin Carlson’s work on theater, and Rebecca Schneider’s work on performing the past through historical enactment. We will also read and view a wide variety of cultural and artistic practices, beginning with the British 17th century up to the recent work of feminist and queer performance artists.

Your written and spoken contributions to the class will, besides regular postings on the course materials and participation in class discussions, entail the investigation of an everyday, cultural, or aesthetic performance of your choosing. This course counts towards the Gender Studies Minor.
Who is the reader of a text, the viewer of a painting or film, or the spectator of a performance? What does the medium in which a text is presented—the book, or film, or painting, or theatrical performance—have to do with how the text is received, consumed, contested, or appropriated, sometimes or often against the intentions of the author, painter, or performer?

This course studies the long-debated problem of how readers or spectators respond to texts (in print, film, theater or painting) from ancient rhetoric and tragedy to contemporary mass culture. Aristotle, Plato, Longinus and other ancients theorized about audience response in terms of its danger or advantage to the polis; in that broad sense, the problem has always been political as well as psychological and aesthetic. Eighteenth-century thinkers formulated notions of “beauty” and “standards of taste” to measure audience response to poetry and visual art. Romantic writers developed psychologies of reading as symbolic interpretation. The rise of mass culture, on the other hand, links the politics of reading or viewing to questions of consumption and the market of cultural goods.

Guided by recent critical theory as well as classic questions, we will ask how the reading or viewing subject is “constructed” by the printed or filmic text; how institutions like schools control the process of interpretation; how individual readers “appropriate” texts for themselves against their authors’ intentions. Two shorter papers and one longer paper will be required for the course, in addition to a class presentation in the last two weeks of the semester.

Rhetorical invention refers to the discursive process of inquiry, discovery, and problem solving, or how we decide what to say, what arguments to advance, and what means of persuasion to use. Although invention is centrally important to rhetoric—without which it becomes a superficial and marginalized study of clarity, style, and arrangement—from the Scientific Revolution and Enlightenment through the mid-twentieth century invention all but disappeared as a topic of rhetorical study under the pressure of the view that invention should be exclusively directed by deductive logic and the empirical method rather than rhetorical considerations such as audience or language. This view of invention fundamentally shaped modern thought and continues to influence the ways we think and communicate today. In this
course, we'll begin by examining the repudiation of rhetorical invention in the development of modern thought before focusing on efforts to recover a rhetorical understanding of invention from the mid-twentieth century forward, surveying a variety of contemporary theories of rhetorical invention including those promoted by postmodern, posthuman, and digital rhetorics. The course is designed to explore the central importance of invention to contemporary rhetorical theory through a pairing of historical and contemporary readings.

76-352  Music, Technology, and Culture
Instructor:  R. Purcell
Meetings:  W 12:00 – 2:50 p.m.
Units:  9
Fulfills:  CW Literature Elective
         EBA English Elective
         PW Text/Context Elective
Prerequisite:  76-101 Interpretation & Argument
Open to:  Sophomores, Juniors, and Seniors

The proliferation of portable as well as computerized audio technologies has radically changed the way the human beings listen, consume, and produce music and sound. With the emergence of "cloud" storage services like Dropbox, Amazon, and Google you can effortlessly store and share music files anonymously or with friends. Services like Facebook, Pandora, Spotify, Last.fm, Amazon, and iTunes use finely tuned algorithms to make musical recommendations and in the process further personalize your experience as a consumer of music. All of these services, many of which are virtual, have come to mediate our intensely personal and communal experiences with music. The Listening Spaces seminar seeks to understand the overwhelming impact these mediating technologies have had on our social, political and personal interactions with music. Foundational readings will include Jonathan Sterne's MP3: The History of a Format, Alexander Galloway's Gaming: Essays on Algorithmic Culture, Trebor Scholz's Digital Labor: The Internet as Playground and Factory. The seminar will be focused around developing and completing critical projects that cross technological and humanistic boundaries.

76-355  Leadership, Dialogue, and Change
Instructor:  L. Flower
Meetings:  TR 1:30 – 2:50 p.m.
Units:  9
Fulfills:  CW English Elective
         EBA Core Course Rhetoric Requirement
         PW Rhetoric or Advanced Writing/Rhetoric Course
         TW Theory/Specialization Course, Additional Option
Prerequisite:  76-101 Interpretation & Argument
Open to:  Sophomores, Juniors, and Seniors

Leadership is often associated with the exercise of institutional authority or individual power. However the tradition of leadership based on dialogue shows us a powerful counter-rhetoric-one which organizes people to work together on complex problems through problem-posing, pragmatic inquiry, and the inclusion of marginalized perspectives. We will examine how this approach to leadership and change works in public voices of writers from Emerson and Martin Luther King, to the community organizing of an Alinsky, to the cultural critiques of African-American and feminist scholars such as Cornel West or bell hooks, and-equally importantly-in the ways ordinary professionals include voices and integrate social values into effective workplace writing, and the ways students call forth change on campuses. This introduction to
the rhetoric of making a difference shows how its roots in American philosophical pragmatism created a focus on outcomes, not just ideals, and translated commitments into strategic rhetorical practices. In this course you will develop your own skills in writing and leadership by working as a "rhetorical consultant" to a campus or community group: learning how to investigate and define a shared problem, to develop a briefing book for deliberation, and to support inclusive decision making by documenting rival perspectives and options (see http://www.cmu.edu.thinktank). This portfolio project will also demonstrate your research skills and ability to support a problem-solving dialogue within an intercultural community or complex organization.

76-362 Reading in Forms: American Naturalism
Instructor: H. Masters
Meetings: TR 1:30 – 2:50 p.m.
Units: 9
Fulfills: CW Required Core Course
        EBA English Elective
        PW Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates

Naturalism has been described both as “brutal photography” and “scientific objectivity” in which fictional characters are portrayed as pawns on a large and indifferent chessboard. The American version followed the French origins as practiced by such writers as Balzac and Zola, stressing the controlling effect of fate, destiny, birth or genes that directs the characters to cruel, sometimes arbitrary endings. The materialistic motives of men and women are often at the center of their actions. This is a reading course, so the major portion of your responsibility will be spent in the discussion of the assigned readings.

76-364 Readings in Form: Television Show Runners
Instructor: G. Klug
Meetings: TR 10:30 – 11:50 a.m.
Units: 9
Fulfills: CW Required Core Course
        EBA English Elective
        PW Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates

While their names are often unknown, the voice of modern television is dominated by those writers called “show runners.” Often billed as “Executive Producers.” these men and women create their shows, edit their shows, are the lead writer for their shows, and almost always do a final edit on every script (written by them or one of their staff) you see broadcast. It might be said that no other class of artist dominates Los Angeles as much as show runners do. They move from one of their creations to another, often delivering material quite different in tone from one show to the next, but, if one digs deep, clearly originating from the same voice. This class will examine the work of a handful of show runners, spanning broadcast TV from the 80’s (Steven Bochco & David Milch) to modern day (Ryan Murphy, Bryan Fuller, Bruno Heller, Shonda Rhimes, Barbara Hall). By contrasting their own work examples to each other, and then their work to other show runners, we’ll come to a deeper understanding of the television art form.
76-365  Beginning Poetry Workshop
Instructor:  L. Shapiro
Meetings:  TR 10:30 – 11:50 a.m.
Units:  9
Fulfills:  CW Workshop Course
EBA English Elective
PW Elective
Prerequisites:  Grade of A or B in 76-265 Survey of Forms: Poetry. A student who received a C in 76-265 may enroll in 76-365 only with the permission of the 76-365 professor. A student who received a D or R in 76-265 may not take 76-365.
Open to:  Undergraduates

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

76-366  Beginning Fiction Workshop: Speculative and Young Adult Fiction
Instructor:  A. Sachdeva
Meetings:  TR 9:00 – 10:20 a.m.
Units:  9
Fulfills:  CW Workshop Course
EBA English Elective
PW Elective
Prerequisites:  Grade of A or B in 76-260 Survey of Forms: Fiction. A student who received a C in 76-260 may enroll in 76-366 only with the permission of the 76-366 professor. A student who received a D or R in 76-260 may not take 76-366.
Open to:  Undergraduates

While science fiction, fantasy, and horror writing have often been marginalized or rejected outright in traditional publications and classes, in this class we will embrace these genres, exploring the essential skills of fiction writing—character, scene, description, detail, and so on—within the context of speculative fiction. We'll also study Young Adult fiction as it relates to these genres, and will read a range of speculative fiction for both adults and teenagers. As we create narratives set in imaginary worlds we will continually seek to create characters and plots that are convincing, moving, and meaningful, and will do so using elegant and evocative prose. Students will complete a number of writing exercises and at least two short stories or chapters and will submit a portfolio of work at the end of the semester.

76-372  News Writing
Instructor:  S. Twedt
Meetings:  R 6:30 – 9:20 p.m.
Units:  9
Fulfills:  CW English Elective
EBA English Elective
PW Advanced Writing/Rhetoric Course
TW Theory/Specialization Course, Additional Option
In this introductory class, taught by a working journalist, students will learn the fundamental skills of reporting, writing and copy editing. We’ll start with the basics – judging newsworthiness, conducting research and interviews, then organizing the information into a concise, clear, accurate and interesting news story. Because the key to learning to write effectively is to practice the necessary skills, class emphasis – and much of your grade – will be based on seven writing assignments involving current events and covering various types of news writing. Through readings, assignments and class discussion, we’ll tackle questions such as: What makes a story newsworthy? How does a reporter decide which points to emphasize? What are effective techniques for a successful interview? How does a journalist turn pages of scribbled notes into a coherent news story?

We’ll do a lot of writing, but we’ll also examine issues and trends affecting journalism today. We’ll cover at least two live events and hear from local professionals about working in print, broadcast and public relations. We’ll also look at how newer mediums – such as blogs, the internet, and cable news – shape and influence news reporting.

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

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

76-375  Magazine Writing  
Instructor: J. McCafferty  
Meetings: MW 12:00 – 1:20 p.m.  
Units: 9  
Fulfills: CW Workshop  
EBA English Elective  
PW Advanced Writing/Rhetoric Course  
TW Theory/Specialization Course, Additional Option
**Prerequisites:** 76-260 Survey of Forms: Fiction or 76-262 Survey of Forms: Nonfiction or 76-270 Writing for the Professions or 76-271 Introduction to Professional and Technical Writing or 76-272 Language in Design or 76-372 Introduction to Journalism.

**Open to:** Sophomores, Juniors, Seniors

In this course we’ll be reading lots of great nonfiction, some of which has appeared in magazines during the past few years. We’ll look at how excellent nonfiction for magazines has to employ a strong narrative voice, and the techniques of storytelling. Students will be asked to research and write their own articles, based on a variety of assignments. The class will be conducted as a discussion, and demands participation from each class member.

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**76-386 Language & Culture**

**Instructor:** L. Harrell

**Meetings:** MW 12:00 – 1:20 p.m.

**Units:** 9

**Fulfills:** CW English Elective

EBA Core Course Rhetoric Requirement

PW Rhetoric Course or Advanced Writing/Rhetoric Course

TW Theory/Specialization Course, Additional Option

**Prerequisites:** 76-101 Interpretation & Argument

**Open to:** Sophomores, Juniors, Seniors

This course is an introduction into the scholarship surrounding the nature of language and the question of how language shapes and is shaped by social, cultural and political contexts. We will begin by studying important literature in linguistics and language theory, both to introduce us to how scholars think about language and to give us a shared vocabulary to use for the rest of the semester. We will then move into case studies and theoretical works exploring the intersections of language use, individual and group identities, and the exercise of power, in its many forms. In particular, we will focus on the relationship between language and culture by asking, in what ways does language influence and constitute social change? How is social change reflected by changes in the way we use language? Over the course of the semester, you will work on applying the knowledge and theoretical tools you gain to your own analysis of a linguistic artifact that you choose.

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**76-389 Rhetorical Grammar**

**Instructor:** D. Kaufer

**Meetings:** MW 1:30 – 2:50 p.m.

**Units:** 9

**Fulfills:** CW English Elective

EBA Core Course Rhetoric Requirement

PW Rhetoric Course or Advanced Writing/Rhetoric Course

TW Theory/Specialization Course, Additional Option

**Prerequisites:** 76-101 Interpretation & Argument

**Open to:** Sophomores, Juniors, Seniors

The objective of the course is to provide writers with a standard framework for identifying and authoritatively discussing the grammatical forms and constructions of Written English and some of the standard conventions of usage and punctuation, and also to gain an understanding of the role of grammar in making stylistic decisions. The course will involve some linguistic analysis and practice in the parsing (diagramming) of sentences, recognition of types of
constituents in the sentence, and control of the standard grammatical terminology that goes with these types. The rhetorical functions of grammatical constructions will be emphasized all along.

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

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

76-391  Document & Information Design
Instructor:  S. Ishizaki
Meetings:  TRF 10:30 - 11:50 a.m.,
Units:  12
Fulfills:  CW English Elective
          EBA English Elective
          PW Advanced Writing/Rhetoric Course
          TW Required Core Course
Prerequisites:  76-270 Writing for the Professions or 76-271 Introduction to Professional and Technical Writing
Open to:  Sophomores, Juniors, Seniors

Today, many professionals are responsible for the visual design of documents. This course provides students who have already learned the foundation of written communication with an opportunity to develop the ability to analyze and create visual-verbal synergy in printed documents. Students will be introduced to the basic concepts and vocabulary, as well as the practical issues of visual communication design through a series of hands-on projects in various rhetorical situations. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussions and critiquing are an essential part of this course. Adobe Creative Studio (InDesign, Photoshop, Illustrator) will be taught in class, and used to create the assigned projects.
Non-Profit Communication: Genres, Methods, and Issues

Instructor: C. Commer
Meetings: MW 9:00-10:20 a.m.
Units: 9
Fulfills: CW English Elective
         EBA English Elective
         PW Advanced Writing/Rhetoric Course
         TW Theory/Specialization Course, Additional Option
Prerequisites: 76-270 Writing for the Professions, 76-271 Introduction to Professional and Technical Writing, 76-272 Language in Design, 76-372 Introduction to Journalism or 76-373 Argument
Open to: Sophomores, Juniors, Seniors

Given the changes brought on by the information age, non-profit organizations, like all organizations, face an increasing diversity of audiences and media choices. What hasn’t changed is the need for effective arguments (print and digital) that respond to both the situations at hand and their organizational contexts. In this course, designed for students pursuing careers in professional communication, we’ll examine the critically important practices of argument and advocacy. And while our central focus will be on non-profits—the arts, education, political advocacy and social causes—the techniques we’ll learn are also broadly applicable to communications careers in all sectors. Our main focus will be on how arguments and media choices respond to communication philosophies, to specific organizational goals and, of course, to rhetorical situations. Among other questions, we will ask, how does speaking in the “voice” of an organization change the way we communicate? How can we adapt the genres of organizational communication to meet our organization’s goals? How can we have impact while working with limited budgets? The final project will be an interconnected set of portfolio pieces that demonstrates both relevant skills and a high-level theoretical understanding of what makes a public argument successful. Students will also gain experience in translating their technical expertise into language that potential employers understand and look for.

Politics, Media, and Romantic Literature 1789-1830

Instructor: J. Klancher
Meetings: TR 12:00 – 1:20 p.m.
Units: 9
Fulfills: CW Literature Elective
         EBA Pre-1900 Period Core Course
         PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Juniors, Seniors

The Romantic period in Britain was a volatile era of political and literary revolutions—but also of print-media revolutions that transformed reading, writing, and publishing. This course focuses the question of books, periodicals, and reading audiences through case studies of several Romantic writers: Mary Robinson, William Blake, Samuel Taylor Coleridge, John Keats, William Hazlitt, and William Wordsworth. Reading a selection of their poems, essays, and critical theory in the context of contemporary debates, we will aim to understand the relation between print as a set of material forms, and political as well as literary ideas and discourses that contended for attention in the period’s innovative print media. We will also try to grasp some wider cultural processes at work in the late eighteenth and early nineteenth century. These included disintegration of the early modern Republic of Letters and the reconfiguration of its knowledges in the nineteenth-century cultural fields; the forming and division of new reading publics and their ways of reading print;
important changes in book production, typography, printing methods (hand-press to steam press), and bookselling; and the crucially important relation between the aesthetic powers of the “text” and the material pleasures of the “book.”

Research papers using rare-book materials at the Hunt or Hillman library Special Collections will be especially encouraged; and the course will sometimes meet in the archive to examine “rare and curious” modes of print. One short paper and one research paper will be required.

76-428  Visual Verbal Communication
Instructor:  S. Ishizaki
Meetings:  TR 3:00 – 4:20 p.m.
Units:  9
Fulfills:  CW English Elective
          EBA Core Course Rhetoric Requirement
          PW Rhetoric Course or Advanced Writing/Rhetoric Course
          TW Theory/Specialization Course, Recommended Option
Prerequisites:  76-101 Interpretation & Argument
Open to:  Juniors and seniors

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

76-430  Arthurian Romance and Its Modern Legacy
Instructor:  P. Knapp
Meetings:  TR 10:30 – 11:50 p.m.
Units:  9
Fulfills:  CW Literature Elective
          EBA Core Course
          PW Text/Context Elective
Prerequisites:  76-101 Interpretation & Argument
Open to:  Juniors, Seniors
Arthurian tales have been told and retold in Anglo-American culture for centuries—they have been appropriated for novels (of which medieval romances are the ancestors), poems, operas, films and visual art of many kinds. The Monty Python group assumed that their satire Monty Python and the Holy Grail would be understood in some detail in order for its humor to be appreciated; the nineteenth century poets and novelists had made the same assumption. It is no exaggeration to say that our own structures of feeling concerning love, sex and adventure still reflect this influence. This course will juxtapose some of the medieval tales that found the genre with their more recent counterparts, for example Chretien’s Lancelot with Malory’s retelling of that story in Morte D’Arthur, and T. H. White’s Once and Future King (the basis of the musical and film Camelot). Recent novels such as A.S. Byatt’s Possession, and Umberto Eco’s Name of the Rose are also set beside their medieval antecedents.

Full participation in all class meetings, brief responses to our texts, and two prepared papers are required for everyone in the course; an additional hour for the discussion of critical and theoretical texts is offered for grad students.

76-439 Media Past, Present, Future
Instructor: K. Newman
Meetings: M 6:30 – 9:20 p.m.
Units: 9
Fulfills: CW Literature Elective
EBA Core Course
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors and seniors

In the late 1700s moral crusaders were worried about the latest media scandal: the surge in women reading novels. As one observer complained, "Women, of every age, of every condition...retain a taste for novels. I find [novels]...in the work-bag of the seamstress, in the hands of the lady who lounges on the sofa, the mistresses of nobles, the mistresses of snuff-shops, the belles who read them in town, and the chits who spell them in the country." While today we might be genuinely concerned about texting while driving, or the depression associated with high levels of facebook use, in this class we won’t judge so much as we will analyze. We will look at what historical media trends have in common with, and how they are different from, the media trends of today. We will read about the print revolution, the electronic media revolution, the current digital revolution, and we will also try to peer into the future. Importantly, we will take a literary and cultural studies approach to this material. We will ask, specifically, what can the humanities teach us about media revolutions over time? How is narrative, or story telling, central to each media revolution? Texts for the class will include: Super Sad True Love Story, Digital Labor: The Internet as Playground and Factory, Spreadable Media: Creating Value and Meaning in a Networked Culture, and Black Code: Inside the Battle For Cyberspace.

76-445 John Milton: Poetry, Paradise, and Revolution
Instructor: C. Warren
Meetings: MW 3:00 – 4:20 p.m.
Units: 9, 12
Fulfills: CW Literature Elective
EBA Pre-1900 Period Core Course
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors, Seniors
Although censored and reviled by many in his own day, John Milton (1608-1674), author of Paradise Lost among other powerful anti-monarchical writings of the English Revolution, has influenced writers as varied as William Blake, Mary Shelley, Thomas Jefferson, Friedrich Engels, C.S. Lewis, Malcolm X, and Philip Pullman. This course will investigate what has made Milton a writer at once so much imitated and beloved by his admirers and loathed and denigrated by detractors. The bulk of this course will center on a careful, challenging, and chronological reading of Milton's works, primarily Paradise Lost but also his great shorter poems including Lycidas, Paradise Regain'd, and Samson Agonistes, and selections of his voluminous prose (Areopagitica, The Doctrine and Discipline of Divorce, Tenure of Kings and Magistrates, Readie and Easy Way to Establish a Free Commonwealth). Studying Milton's development as a poet, controversialist, and pamphleteer, students will examine Milton's contexts (chiefly, literary, political, and theological) in order gain further insights into the complex relations between Milton's 17th century world and his major poems and prose. Milton's works will be read in dialogue with works by other major 17th century poets and controversialists such as Thomas Hobbes, Andrew Marvell, John Dryden, and Lucy Hutchinson. Finally, we will explore Milton's subtle and not-so subtle influence on later writers in contexts ranging from the Enlightenment, to the Romantic period, to the American Revolution, to the Cold War.

76-453 Literature of Empire
Instructor: M. Aguiar
Meetings: TR 1:30 – 2:50 p.m.
Units: 9
Fulfills: CW Literature Elective
EBA Pre-1900 Period Core Course
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors, Seniors

Critic David Attwell once characterized a novel about empire as focused on "that moment of suspension when an empire imagines itself besieged and plots a final reckoning with its enemies." The same might be said of late-nineteenth and early twentieth-century British literature, which was shaped by events taking place outside as well as inside of national borders. Even in the eighteenth and nineteenth centuries, with international trade and slavery supporting the manor house and plantations abroad providing the cotton for British looms, the "England" of English literature spanned the globe. By the first half of the twentieth century, this empire had begun to collapse in upon itself, a process witnessed by writers inside Britain and its colonies. This course will investigate British literature within the international context of global imperialism. A section on gothic stories takes us into the realm of popular culture with H. Rider Haggard’s She. We trace the torturous path into Self and Other in Joseph Conrad’s Heart of Darkness, consider the portrayal of the Creole in Jean Rhys' Wide Sargasso Sea, and outline the links between colonial empire and international war rendered in Virginia Woolf's Mrs. Dalloway. These literary works will be read alongside some of the most important works of postcolonial theory, including articles by Edward Said, Chinua Achebe, Anne McClintock, and Gillian Beer.

76-460 Beginning Fiction Workshop
Instructor: J. Bannan
Meetings: MW 3:00 – 4:20 p.m.
Units: 9
Fulfills: CW Workshop Course
EBA English Elective
PW Elective
Prerequisites: Grade of A or B in 76-260 Survey of Forms: Fiction. A student who received a C in 76-260 may enroll in 76-460 only with the permission of the 76-460 professor. A student who received a D or R in 76-260 may not take 76-460.

Open to: Undergraduates

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

76-462  Advanced Fiction Workshop
Instructor: J. McCafferty
Meetings: MW 1:30 – 2:50 p.m.
Units: 9
Fulfills: CW Workshop Course
         EBA English Elective
         PW Elective
Prerequisite: 76-460 Beginning Fiction Workshop
Open to: Undergraduates

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

76-476  Rhetoric of Science
Instructor: J. Wynn
Meetings: TR 9:00 – 10:20 a.m.
Units: 9
Fulfills: CW English Elective
         EBA Core Course Rhetoric Requirement
         PW Rhetoric Course or Advanced Writing/Rhetoric Course
         TW Theory/Specialization Course, Recommended Option
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors and Seniors
Rhetoricians study how strategic use of language and argument contribute to the development of scientific knowledge and how science is communicated and argued within the technical and the public spheres. In this course, we will examine various aspects of scientific communication including scientific audiences, visuals, and conventions for argument. In particular, we will explore the questions: What happens to scientific information and argument when they move from specialist journals into the mainstream media? In what ways might emotion and the character of the scientist influence scientific debates? What role do metaphor, analogy, and other stylistic features play in developing scientific thought and argument? And what role do visuals play in arguing science? To investigate these questions, we will be examining a broad range of real-world discourse from scientific journals to mainstream media and engaging with a broad range of scholarship in rhetoric, sociology, anthropology and philosophy of science. Whether you have a background in science or not, this course is designed for anyone interested in learning more about the practices and challenges of scientific communication and argument.

76-481 Writing for Multimedia
Instructor: B. Staszel
Meetings: MWF 12:00 – 1:20 p.m.
Units: 12
Fulfills: PW Advanced Writing/Rhetoric Course
TW Theory/Specialization Course, Recommended Option
Prerequisites: 76-270 Writing for the Professions or 76-271 Introduction to Professional and Technical Writing AND 76-391 Document Design or 51-261 or 51-262 Communication Design Fundamentals
Open to: Sophomores, Junior, and Seniors

There is increasing demand for professional/technical writers who understand multimedia and its communicative possibilities. This class will provide students with the opportunity to develop the ability to analyze and create multimedia experiences. 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. We will explore what it means to write in multimedia and how the elements of time, motion and interactivity can help writers expand their communicative skills. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussion and critiquing are an essential part of this course. While students are not expected to become masters of multimedia software, Adobe Flash will be taught in the class in order to provide them with the basic skills necessary to complete assignments and explore multimedia possibilities.

76-487 Web Design
Instructor: J. Ciroli
Meetings: M 6:30 – 9:20 p.m.
W 6:30 – 7:50 p.m.
Units: 12
Fulfills: PW Advanced Writing/Rhetoric Course
TW Required Core Course
Prerequisites: 76-270 Writing for the Professions or 76-271 Introduction to Professional and Technical Writing or 76-272 Language in Design AND 76-391 Document Design or 76-382 Multimedia Authoring I or 51-261 or 51-262 Communication Design Fundamentals
Open to: Sophomores, Juniors, and Seniors

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

76-491  Rhetorical Analysis
Instructor:  D. Kaufer
Meetings:  MW 3:00 – 4:20 p.m.
Units:  9
Fulfills:  EBA Core Course Rhetoric Requirement or Seminar Course
          PW Rhetoric Course or Advanced Writing/Rhetoric Course
          TW Theory/Specialization Course, Additional Option
Prerequisites:  76-101 Interpretation & Argument
Open to:  Juniors, Seniors

Students in this course will learn various approaches to analyzing discourse artifacts from a rhetorical point of view. Early in the course, students will identify an artifact or artifacts they wish to analyze. From there, students will be encouraged to explore their own methods of analysis based on two required books for the course and reviews of literature. For the midterm, students will create an annotated bibliography of five specimens of criticism taken from a single journal. For the final project student will first present and then hand in a polished 15 page piece of criticism based on one or some combination of methods. The presentation and final paper count 50% of the grade, with the mid-term, class attendance, participation, and homework making up the final 25%.