English Department
Undergraduate Course
Descriptions
Fall 2014

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.

76-144 English Freshman Seminar
Instructor: K. Newman
Meetings: TR 10:30-11:50 am
Units: 9
Fulfills: DCH&SS Freshman Seminar Requirement
Open to: DCH&SS Freshmen only

In the first chapter of one of the most notorious college novels, Stover at Yale (1912), Dink Stover imagines the glories that await him when he arrives: “They had begun at last?the happy, care-free years that every one proclaimed. Four glorious years, good times, good fellows, and a free and open fight to be among the leaders and leave a name on the roll of fame. Only four years, and then the world with its perplexities and grinding trials.” The freshman of 2014, however, confront mounting student debt, accounts of gruesome college shootings, pressure to succeed from parents and peers, as well as the distractions of video games, college parties, and the internet. In this course we think about how we got here through the genre of the college novel, from the best selling classic, F. Scott Fitzgerald’s This Side of Paradise, to Zadie Smith’s On Beauty, to the best selling Pittsburgh based novel, Wonder Boys, by Michael Chabon.
This course will serve as an introduction to the history, form, and theory of film. In the first half of the semester, we will look at the early moments of cinema, tracing the historical development of film form and narrative while investigating the incipient theories that sought to define its methods and effects. Working primarily through Bordwell and Thompson's seminal text, *Film Art: An Introduction*, we will also learn the grammar and various approaches to analyzing film. Additionally, we will trace the rise of the Hollywood studio system, understanding and situating its dominance during its “golden age” by watching movies that both represent and challenge the “classical Hollywood” mode. In the second half of the course, we will survey several national cinema movements, such as Italian Neorealism and French New Wave. And alongside a wide range of international films, we will consider many of the dominant strains within film theory, e.g., discussing auteur theory and watching an Ingmar Bergman film. To finish class, we will define the place of the big-budget, hybrid-form “blockbuster” in our increasingly global and interconnected context, interrogating the current state of the movies and movie going.

This course will engage with both historical and contemporary scholarship on key questions surrounding the meaning of gender in society. Beginning with “second wave” feminism, we will trace the development of gender in theoretical and historical work to reflect on its shifting and contingent meanings. We will consider the ways in which gender operates in intersection with categories such as race, class, sexuality, religion, and nationality in global contexts. The course readings will also address how gender as an analytical category is redefined and transformed in an era of globalization, post humanism and new materialisms. We will use keywords and concepts acquired from academic sources to critically analyze themes of gendered performance and representation in literature, film, and television in a range of spheres such as family, culture, work, law, ecology and technology. Requirements for the course include regular participation and weekly blackboard entries, a short paper, a presentation, and a final research paper.
Most of Shakespeare's comedies were written early in his career. The laughter they provoke is both festive and satirical, and they end in marriages. The darker (but more fantastic) plays we call romances were among the last dramas he wrote. In this course we will be working out close readings of six very different representatives of the genre comedy and two from the genre romance. We will try to see these plays: 1) in relation to the culture for which they were written and which they helped shape—the newly established public theater in London, prevailing notions about social class and gender, Puritan attacks on play-going, and the like, and 2) in terms of "what's in it for us" how current audiences and readers can enjoy and interpret these plays. We will be considering what the plays have to say about the authoritative institutions and discourses of their time, and how they address us now that those institutions and discourses have been replaced by others.

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

76-267
Genre: Short Story
Instructor: A. Kennedy
Meetings: TR 9:00-10:20 a.m.
Units: 9
Fulfills: CW Elective Course
EBA Elective Course
PW Elective Course
Prerequisite: None

Poe defined the short story as something that could be read at one sitting. While simple enough, the definition in fact suggests a concern with concentrated form and unified artistic effect. In a sense, the short story has been around as long as people have been telling each other tales, but as a literary form it came into its own in modern times, during the 19th century, and it continues to be produced in considerable numbers. For many readers, one of the great features is the one Poe pointed to, it is short. People who have never finished a novel by Henry James must be legion. So, with the short story, we can experience something with genuine literary merit, in an accessible form. Concentration, of course, can bring issues of comprehension and often short stories can seem puzzling or incomplete to the average reader. This class will attempt to develop our abilities to read with care and attention—and feeling—in order to make us better readers of any artistic text. The challenges of the short form turn out to be excellent opportunities for learning a lot, in a little space. We'll make use of several inexpensive anthologies, and look at one or two central writers (Hemingway and Borges) in more depth. The class will require the writing of a few short papers, engaging in online discussions on Blackboard, and three in class tests.

76-269
Survey of Forms: Screenwriting
Instructor: J. Bernstein
Meetings: TR 3:00-4:20pm
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.

**76-270 Writing for the Professions**

*Section A*  
Instructor: A. Gordon  
Meetings: MWF 9:30 a.m. – 10:20 a.m.

*Section B*  
Instructor: A. Gordon  
Meetings: MWF 10:30 – 11:20 a.m.

*Section C*  
Instructor: D. Phillips  
Meetings: MWF 11:30 a.m. – 12:20 p.m.

*Section D*  
Instructor: A. Klein  
Meetings: MWF 12:30 – 1:20 p.m.

Units: 9

Prerequisites: 76-101 Interpretation & Argument

Open to: Undergraduates in majors other than English. English majors should take 76-271 Introduction to Professional and Technical Writing

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

**76-271 Introduction to Professional and Technical Writing**

Instructor: N. Werner  
Meetings: MW 1:30 – 2:50 p.m.

Units: 9

Fulfills: CW Elective  
EBA Elective  
PW Required Core Course  
TW Required Core Course

Prerequisite: 76-101 Interpretation & Argument

Open to: Undergraduate English majors only. Non-majors should take 76-270 Writing for the Professions

Introduction to Professional and Technical Writing is designed specifically for declared majors in Professional or Technical Writing. The main work of the course is a series of five situation-based writing
assignments spread over three broad and often overlapping areas - business/professional writing, media
writing, and technical writing.
Typical assignments include resumes, instructions, proposals, and adaptations of specialized information
for non-expert audiences. At least one of the assignments will be a group project. As a final project, you'll
create a portfolio of polished writing samples that you can use in applying for internships and employment.

The range of assignments in the course is designed to give you experience with a variety of writing
situations that professional writers frequently encounter. The assignments also reflect options for
specialization that you may wish to pursue in future coursework and in your career as a professional writer.

As you work through the assignments, you should learn both current conventions for the kinds of writing
you'll be doing and a broadly applicable procedure for analyzing novel situations and adapting conventional
forms (and creating new ones) to meet the unique demands of each new situation and task.

76-272  Language in Design
Instructor: K. Shimmin
Meetings: MW 11:30 a.m. – 12:50 p.m.
Units: 9
Open to: Design students only

Language in design is a professional communications course for designers. During your career as
a designer, you will be expected to produce written documents to supplement and accompany your design
processes and solutions.

In this course, you will learn the conventions associated with the types of writing that designers
most often have to produce on the job, such as proposals, memos, and reports. Additionally, you will
prepare a job packet (including a resume, a cover letter, and a portfolio) that you can use as you begin your
job search. You will also refine your ability to talk about your projects to both expert and non-expert
audiences. Ultimately, this course aims to prepare you for the professional communications situations that
you will encounter in your design career.

76-273  Presenting a Public Self
Instructor: J. Keating-Miller
Meetings: TR 3:00 – 4:20 p.m.
Units: 9
Fulfills: CW Elective
          EBA Elective
          PW Elective

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 9:00-10:20 a.m.  
Units: 9  
Fulfills: CW Literature 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.

76-300 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 is 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 Elective  
EBA Elective  
PW Advanced Writing/Rhetoric Course  
Prerequisites: Must have internship approved by Jim Daniels  
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 1:30 – 2:50 p.m.
Units: 9
Fulfills: CW Elective
EBA Elective
PW Elective
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. Students will be exposed to a variety of tutoring methods and gain experience analyzing and responding to academic genres from a range of disciplines. In addition, we will learn to support oral, visual, and collaborative modes of communication alongside more traditional written genres. All students in the practicum will be expected to design and complete a research project on an unfamiliar academic genre, tutoring methods, or online delivery of tutoring. Students should also expect to receive extensive feedback from faculty and peers on their tutoring methods. Texts will consist of a variety of readings on tutoring, responding to student writing, academic literacy, and communication across the disciplines.

76-306/7 Editing and Publishing
Instructor: G. Costanzo
Units: 3 – 18
Fulfills: CW Elective
EBA 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 Elective
EBA Core Course or Rhetoric Course
PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Theory/Specialization Course Additional Option

Prerequisites: 76-101 Interpretation & Argument
Note: 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.

76-325 Topics in Rhetoric: Intertextuality
Instructor: J. Oddo
Meetings: TR 3:00-4:20 p.m.
Units: 9
Fulfills: EBA Core Course or Rhetoric Course
PW Rhetoric Course or Advanced Writing/Rhetoric Course
Prerequisite: 76-101 Interpretation & Argument

What do we mean when we say that someone has “twisted” our words, or that our words have been “taken out of context”? Why is Martin Luther King Jr. best remembered for saying, “I have a dream,” and not for saying, “War is the greatest plague that can affect humanity”? What are political “talking points” and how are they perpetuated? How does a claim (unfounded or not) become a fact? How does a fact become a myth? These are just some of the questions that we will consider. More specifically, this is a course in how meaning changes as texts created in one context and for specific purposes are repeated, cited, and used in other contexts and for other purposes, sometimes related and relevant, sometimes not. More technically, we’ll be focusing on the rhetorical nature of intertextual discourse. Our goal will be to examine the ways that people of all kinds including politicians, journalists, and scientists strategically draw upon and transform the statements, arguments, and evidence of other people to promote their own viewpoints or purposes. We will begin by investigating scholarship that views language as an extended conversation in which people struggle to have their own voices heard, and other voices countered or even suppressed. Later, we will survey a number of studies that suggest how individuals and organizations recontextualize and reinterpret prior discourse for persuasive ends. More specifically, we will analyze how the micro-features of the language (for example, qualifications, evaluations, and attributions) are used to persuade audiences that certain assertions are (not) factual, that certain speakers are (not) authoritative, and that certain proposed actions are (un)desirable. Ultimately, you will conduct your own research on intertextual rhetoric on a topic of specific interest to your academic or professional goals.

76-332 African American Literature: The African American Crime Novel
Instructor: M. Lambert
Meetings: MW 3:00 – 4:20 p.m.
Units: 9
Fulfills: CW Literature Elective
EBA Period Core Course
PW Text/Context Elective

Prerequisite: 76-101 Interpretation & Argument

The hard-boiled crime novel, developed in the 1920s, 30s, and 40s, depicts a world full of corruption and exploitation, where law does not necessarily equal justice. But while early hard-boiled crime fiction was typically written by white authors and focused on white protagonists, African Americans soon found the genre particularly appropriate to depict their long experience with systemic racism and economic exploitation in the U.S. In this class, we will explore how African-American authors like Richard Wright, Chester Himes, Walter Mosely, and Paula Woods appropriated the hard-boiled crime novel over the 20th Century to represent the effects of racism and economic inequality on the black community and American society and, in doing so, developed the genre into a unique expression of African-American history and identity. We will also examine how the African-American crime novel is taken up by other cultural mediums like film and, more recently, the graphic novel to create new ways of expressing the genre.

76-335 20th Century American: Mid-Twentieth Century Fiction
Instructor: J. Williams
Meetings: M 6:30-9:20 p.m.
Units: 9
Fulfills: CW Elective
EBA Period Core Course
PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument

This course will survey American fiction from 1945 to 1980. "Post-1945" has typically been the catch-all to describe American literature after the modernist period, and has often been called "contemporary." However, that designation now seems inadequate: writers who became prominent in the immediate postwar era are historically removed, and writers arising since 1980 form a distinctly different generation, with a different sensibility. This course will account for the immediate postwar period, with the working hypothesis that we need to create a new construal of American literature and its recent past. It will look at authors such as Norman Mailer, Flannery O'Connor, Saul Bellow, John Updike, and Thomas Pynchon.

76-339 Advanced Studies in Film and Media: Into the Unknown: Film and Exotic Spaces
Instructor: J. Hinkelman
Meetings: MW 12:00 – 1:20 p.m.
T 6:30 – 9:20 p.m. (Screening)
Units: 9
Fulfills: CW Literature Elective
EBA Period Core Course
PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument
Open to: Undergraduates
The source of the Nile, the Antarctic and the Amazonian rainforest were once seen only by adventurers and eccentrics. Today they can be visited in relative comfort by tourists. But as the world has grown smaller, our sense of adventure and exoticism has changed. That change can clearly be seen by examining the ways in which film has dealt with “the exotic” over the last century. Early films of stories such as H. Rider Haggard’s She (first filmed in 1911) and Edgar Rice Burrough’s Tarzan of the Apes (first filmed in 1918) have been remade at regular intervals up to the present, with each iteration displaying differences that reflect the social, racial and political constructs of their times. The same pattern can be seen in film documentaries which progress from the fictionalization of exploration and adventure in films like Chang, Gow the Headhunter and Nanook of the North, to the arguably no less fictionalized accounts of March of the Penguins and the “Disney Nature” documentaries.

76-341 Advanced Gender Studies: Global Women’s Writing
Instructor: M. Aguiar
Meetings: TR 1:30-2:50 p.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

This course looks at the relationship between women and globalization. Globalization has been defined as the “creation of new and the multiplication of existing social networks and activities that increasingly overcome traditional political, economic, cultural, and geographical boundaries.” What, then, are the roles and places of women in these new networks and activities? What is the function of the text—fiction, memoir, scholarly article or film—in describing these roles and places? This course will begin exploring these questions historically by theorizing women’s relation to colonialism and nationalism. We will look specifically at the close connection between women and elements of tradition, including religion, and “cultural” practices like wearing the veil. Moving into the contemporary moment, we will examine the experiences of immigrant women and transnational labor. As a way to interrogate our own assumptions, we will consider heated debates about global feminism. Throughout the course, we will think through the role of cultural representations in these issues. Readings will be drawn from around the world, and include theoretical works as well as literary and filmic representations.

76-350 History of Critical Ideas: Reading and Spectatorship
Instructor: J. Klancher
Meetings: TR 12:00-1:20 p.m.
Units: 9
Fulfills: CW Literature Elective
EBA Period Core Course
PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument

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.

76-361 Digital Humanities: Corpus Rhetorical Analysis
Instructor: D. Kaufer
Meetings: MW 1:30-2:50 p.m.
Units: 9
Fulfills: EBA Rhetoric or 300-level core course/ Elective course
PW Advanced Writing/Rhetoric Course
TW Theory/Specialization Course
Prerequisites: 76-270 Writing for the Professions or 76-271 Introduction to Professional & Technical Writing or 76-272 Language in Design or 76-390 Style
Open to: Sophomores, juniors, and seniors

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

76-362 Reading in Forms: Nonfiction
Instructor: S. Dilworth
Meetings: MW 9:00-10:20 a.m.
Units: 9
Fulfills: CW Required Core Course
EBA Elective
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Often confused with style, technique, or even point of view, The Writers’ Voice might be better defined as the unique conglomeration of the writer’s thoughts, passions, feelings, fears, and attitudes – all coming together to produce a memorable dramatic narrative. The Writer’s Voice is the vehicle through which writers express their take on the worlds they create. This is a readings course in dramatic narrative where we will look at the strange, complex, and varied tool of artistic production called “THE WRITER’S VOICE.” We will examine and analyze how voice works in different media including film, fiction and drama. Texts include, the films: Pulp Fiction, The Grand Budapest Hotel, The Kids Are All Right, She’s Got to Have It, LA Confidential– the novels: Catcher in the Rye, Norwegian Wood, Everything is Illuminated, The Lover, Lolita, Separate Checks, and the plays: Glengarry Glen Ross, True West, and Top Girls.

76-364 Reading in Forms: Narrative
Instructor: A. Sachdeva
Meetings: TR 12:00-1:20 p.m.
Units: 9
Fulfills: CW Required Core Course
EBA Elective
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument

In the 20th century science fiction writing was often treated as frivolous, despite its widespread popularity. But through the years science fiction has demonstrated its potential to not only explore the powers of science, but to champion political rebellion, question social norms, and give readers an insight into their own possible futures. The best science fiction writers have shown that the genre need not be merely “pulp” (though it was in pulp magazines that sci-fi first gained popularity), but that science fiction can combine subtle emotion and character development with dazzling intellectual insights. The readings in this class will trace the history of science fiction, starting with Johannes Kepler’s Somnium (considered by many to be the first true work of science fiction), moving through the pulp age and the golden age of sci-fi, and finishing with some exemplary writers working today. Works by H. G. Wells, Robert Heinlein, C. L. Moore, Ray Bradbury, Philip K. Dick, Octavia Butler, Connie Willis, and more will be included, as will a brief foray into the world of comics.

76-365 Beginning Poetry Workshop
Instructor: J. Daniels
Meetings: MW 10:30-11:50 a.m.
Units: 9
Fulfills: CW Workshop Course
EBA 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.

In this course, you will be expected to take your knowledge of the principles and elements of poetry learned in the Survey of Forms: Poetry course and utilize them in workshop discussions, written analysis, and the composition of your own poems. In addition, readings of books by visiting poets will be required, along with participation in a book-making project.
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 session begins with an overview of major theories of (and approaches to) argument, along with short assignments to critically assess their value and relevance to the types of argument about which you, the student, are encouraged to investigate. You will choose a type or genre of argument upon which to focus your research. The argument type can be academic, practical, professional, and so forth, so long as it is understandable using terms and concepts covered by the course. During the second part of the session we will refine our understanding of argument, and you will develop your own approach to argument analysis. The last third of the session will be devoted to producing an original argument of the type you are researching.
Units: 9
Fulfills: CW Elective
EBA Elective
PW Advanced Writing/Rhetoric Course
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

In this course we’ll be reading lots of great nonfiction, some of which has appeared in magazines during the past few years. We’ll look at how excellent nonfiction for magazines has to employ a strong narrative voice, and the techniques of storytelling.

Students will be asked to research and write their own articles, based on a variety of assignments. The class will be conducted as a discussion, and demands participation from each class member.

76-376 Major Works of Modern Poetry
Instructor: A. Kennedy
Meetings: TR 1:30-2:50 p.m.
Units: 9
Fulfills: CW Literature Elective
EBA 300 Level Core course or Elective
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates

This class deals with what are usually seen to be the major achievements in poetry in the early part of the 20th century (the so-called Modern period). These works made a break with previous traditions and modes, and introduced fresh and challenging ways of thinking and writing about experience. Given the quantity and quality of poetic production during this period, we cannot cover everything, but will look at the writers and the works that had a major impact and are the staples for understanding later writing.

Students can expect to develop their historical understanding of current experience and to gain an understanding of how to interpret and comment on significant pieces of literature. They will become familiar with some key ideas about the nature of poetry in general and the interpretation of texts. They will find some remarkable continuities in the kinds of problems and issues that authors deal with from one generation to the next, and come to understand some of the historical relationships of one literary text to another. Our process will involve us in developing hypotheses about what we observe in a careful reading of texts. We will develop an idea and then test it against any other evidence and/or hypotheses we can come up with. It will turn out that our thinking processes in the humanities will be seen to be not unlike those in the sciences.

76-386 Language & Culture
Instructor: TBA
Meetings: MW 12:00-1:20 p.m.
Units: 9
Fulfills: EBA Rhetoric Course
PW Rhetoric Course or Advanced Writing/Rhetoric Course
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.

76-390 Style
Instructor: D. Kaufer
Meetings: MW 9:00 – 10:20 a.m.
Units: 9
Fulfills: CW Elective
          EBA Elective
          PW Required Core Course
          TW Required Core Course
Prerequisites: 76-101 Interpretation & Argument
Open to: Undergraduates

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 your own writing and the writing of others.

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 Design
Instructor: Ishizaki
Meetings: MWF 10:30-11:50 a.m.
Units: 12
Fulfills: CW Elective
          EBA 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, and seniors
Today, many professionals are responsible for the visual design of documents. This course provides students who have already learned the foundation of written communication with an opportunity to develop the ability to analyze and create visual-verbal synergy in printed documents. Students will be introduced to the basic concepts and vocabulary, as well as the practical issues of visual communication design through a series of hands-on projects in various rhetorical situations. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussions and critiquing are an essential part of this course.

Adobe Creative Studio (InDesign, Photoshop, Illustrator) will be taught in class, and used to create the assigned projects.

76-396 Non-Profit Advocacy: Genres, Methods, and Issues
Instructor: TBA
Meetings: MW 9:00 – 10:20 a.m.
Units: 9
Fulfills: CW Elective
EBA Elective
PW Advanced Writing/Rhetoric Course
Prerequisites: 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 or 76-373 Topics in Rhetoric: Argument
Open to: Sophomores, juniors, and seniors

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

76-410 18th Century Literary and Cultural Studies: The Long 18th Century – Part 1
Instructor: K. Straub
Meetings: TR 10:30-11:50 a.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 and seniors

This class is the first in a two-semester course on what has become, in academic period taxonomies, the long (British) eighteenth century. This period, as constituted in anthologies and course syllabi, extends back to 1660 and pushes well into what has traditionally been called the Romantic period in British literary studies. The rich understanding that the literature and culture of this time period bring to historical narratives of modernity and how we experience them today has motivated scholars to carve out this capacious time frame, and recently, experts in the field have sought to expand its geographic as well as temporal scope by including cultural and textual trafficking between Britain and her North American colonies.

Our Fall class will begin with the return of Charles II to the British throne after the turmoil of the English Civil Wars and the Interregnum, and the reopening of the playhouses in 1660. We will end Fall term in the late 1750s with the emergence of the novel as a popular genre in a rapidly expanding print market, and the political and cultural consolidation of a British imperialist presence in North America. In between our beginning and end dates, we will sample multiple genres in print and performance texts as well as visual media and decorative arts produced in and about the British Isles and their North American colonies.

Taking both courses is recommended, but not required.

76-427 Literary and Cultural Theory: Rise of the American University
Instructor: J. Williams
Meetings: W 6:30-9:20 p.m.
Units: 9
Fulfills: EBA Core Course
TW Theory/Specialization Course
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors and seniors

What is the university for? What is its history and how is it typically represented in popular culture? In public policy?

In this course, we will look at the theories or “ideas of the university,” alongside some histories to see how the university has actually occurred. We will examine a selection of novels, plays, and films that foreground the university. These are usually taken as non-serious, but we will consider what they tell of public expectation of the university. Finally, we will study some current data on and policy of the university, and try to diagnosis where the problems lie and what might be done about them.

76-438 Media and Film Studies: The Golden Age of Television
Instructor: K. Newman
Meetings: TR 1:30-2:50 p.m.
Units: 9
Fulfills: CW Literature Elective
EBA Period Seminar Course
PW Text/Context Elective
Today, television is "old media." But what was television like when it was "new media?" In this course, we will think about how television transformed American culture. We will look at individual genres, like drama, sitcoms, westerns, variety shows, and game shows. We will watch *I Love Lucy, I Remember Mama, The Goldbergs, The Milton Berle Show, Amos n Andy, Queen for a Day, The Phil Silvers Show,* the western *Cheyenne, The Honeymooners, Leave It to Beaver,* and teleplays like *Marty* and *A Man is Ten Feet Tall.* We will think about the social and political history of television, including television and the Cold War, television and Civil Rights, and television and electoral politics. Ultimately, the framing question of this class will be a media studies question: how do media technologies change our lives, and how do they NOT change our lives? How is the television revolution similar to our current digital revolution? What can we learn about new media by studying old media?

**76-440 Diaspora and Transnationalism**

- **Instructor:** M. Aguiar
- **Meetings:** TR 12:00-1:20 p.m.
- **Units:** 9
- **Fulfills:** CW Literature Elective, EBA Period Seminar Course, PW Text/Context Elective
- **Prerequisites:** 76-101 Interpretation & Argument
- **Note:** Open to juniors and seniors

Arjun Appadurai argues that one of the primary transformations in this period of globalization has been in the capacity for people to imagine themselves or their children will live and work in places other than where they were born. Although the novel has long been consider a national form, contemporary novels frequently represent transnational mobility, both in their plots and as global commodities. A significant body of contemporary literature focuses on imaginative and physical movement across national borders. This global literature course combines literary and theoretical readings to examine the experiences of transnationalism and diaspora. Theories of transnationalism look at the interconnections that cut across nations. The concept of diaspora, a term first used to reference the movement of a people out of a homeland, has become a way to think about the identities of immigrants, migrant workers, and refugees. Readings for the course will be drawn from a diverse group of writers from around the globe. Literary readings might include works by Amitav Ghosh, Jamaica Kincaid, Nuruddin Farah, Christina Garcia, and Monica Ali; theoretical readings might include works by Salman Rushdie, Paul Gilroy, Gloria Anzaldúa, Arjun Appadurai, Inderpal Grewal and Avtar Brah.

**76-444 Studies in Print Culture: History of Books and Reading**

- **Instructor:** J. Klancher
- **Meetings:** TR 3:00 – 4:20 p.m.
- **Units:** 9
- **Fulfills:** CW Literature Elective, EBA Pre-1900 Period Core Course, PW Text/Context Elective
- **Prerequisites:** 76-101 Interpretation & Argument
Note: Open to juniors and seniors

Rather than putting an end to the book (as McLuhan had forecast) 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 Wilkie Collins—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. 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.

### 76-460 Beginning Fiction Workshop
- **Instructor:** H. Masters
- **Meetings:** TR 12:00-1:20 p.m.
- **Units:** 9
- **Fulfills:** EBA 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

Linked stories: In this workshop we will write and review stories that have a common linkage within a particular place, a family or a close association or even within a particular idea or philosophical concept. Sherwood Anderson’s *Winesburg, Ohio* is the iconic model of this form and we will read and discuss this classic American novel. Our workshops are to be spirited and well informed.

### 76-461 Personal Essay Workshop
- **Instructor:** H. Masters
- **Meetings:** TR 3:00-4:20 p.m.
- **Units:** 9
The Personal Essay was "Invented" by Michel de Montaigne in about 1570 when he withdrew to a tower in his family's chateau near Bordeaux and tried to answer his own question to himself, "What do I know?" The result was a collection of short pieces of prose that launched an entirely new form of literature. This course will attempt to follow his original inspiration and pursuit during which the student essayist will put together a portfolio of 35 personal essays, choosing topics at random. These will be work-shopped during class seminars. Three unexcused absences compose grounds for failure.

76-462 Advanced Fiction Workshop
Instructor: K. Gonzalez
Meetings: T 6:00-8:50pm
Units: 9
Fulfills: CW Workshop Course
EBA 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?

76-464 One Story, Four Ways
Instructor: J. Bernstein
Meetings: TR 1:30-2:50 p.m.
Units: 9
Fulfills: CW Workshop Course
Prerequisites: Grade of A or B in 76-260 Survey of Forms: Fiction or 76-265 Survey of Forms: Poetry or 76-365 Beginning Poetry Workshop. A student who received a C in 76-260, 76-265, or 76-365 may enroll in 76-464 only with the permission of the 76-464 professor. A student who received a D or
May not take 76-464.

Many writers mine a theme or subject throughout the course of their careers – this includes journalists who write exclusively about such things as music, sports, politics, culture, and fashion, as well as writers whose focus is on parenthood, ethics, health or psychology. At the start of this workshop, writers will choose a particular area of interest and spend the entire semester writing about their subject from different perspectives and for different audiences and publications. Forms we will cover will include the essay, the magazine feature, the profile, the one-pager, memoir, and the on-line piece. Students will be expected to become familiar with different potential markets for their work. Assignments will include a portfolio at semester's end with six pieces, including at least two that are polished and ready for submission to an appropriate publication.

76-465 Advanced Poetry Workshop
Instructor: L. Shapiro
Meetings: TR 10:30-11:50 a.m.
Units: 9
Fulfills: CW Workshop Course
Prerequisites: 76-365 Beginning Poetry Workshop
Open to: Undergraduates

In this course students will read and discuss the collections of contemporary poets, attend outside readings, write and critique their classmates' poems, and be involved in a significant project through the City of Asylum or another Pittsburgh organization. In addition to focusing on the writing and critique of individual poems, we will examine concepts such as the poetic series, hybrid forms, and the art of translation.

76-476 Rhetoric of Science
Instructor: J. Wynn
Meetings: MW 3:00-4:20 p.m.
Units: 9
Fulfills: EBA Core Course or Rhetoric Course
PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Recommended Option (SMC Track) or Additional Option (TC Track)
Prerequisites: 76-101 Interpretation & Argument
Open to: Juniors and Seniors

Though rhetoric of science can be traced back to Philip Wanders 1976 article “The Rhetoric of Science,” the field came into its own in the 1980s with the work of Joseph Campbell and was expanded in the early 1990s through the efforts of Alan Gross, Jeanne Fahnestock, Carolyn Miller and others. Since then, the field has become a vibrant new area of research in the discipline of rhetoric. Rhetoricians of science study various aspects of science including the importance of language and argument to the development of scientific knowledge, the use of rhetorical argument in science, and the process of communication within and between scientific disciplines as well as between scientists and the public.

In this course, we take the broad view of the rhetoric of science. We will examine many facets of scientific communication including scientific audiences, visuals, and conventions for argument. By exploring these elements of science we will begin to develop the sophisticated understanding of scientific
communication and argumentation necessary for undertaking complex rhetorical analyses. Specifically, we will be driven by questions such as:

How do scientists argue their case with one another? How is scientific information and argument transformed when it is accommodated for popular arguments? How does the social and historical context in which science is done shape the way that science is communicated and/or argued? In what ways do the language and style shape scientific knowledge and communication?

76-481  Writing for Multimedia
Instructor: B. Stazsel
Meetings: MW 12:00 – 1:20 p.m.
F 12:00 – 1:20 p.m. (lab)
Units: 12
Fulfills: CW Elective
EBA Elective
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.

76-485  The New Public Sphere
Instructor: L. Flower
Meetings: TR 3:00-4:20 p.m.
Units: 9
Fulfills: CW Elective
EBA Seminar Course or Rhetoric Course
PW Rhetoric Course or Advanced Writing/Rhetoric Course
Prerequisites: 76-373 Topics in Rhetoric: Argument
Note: Open to juniors and seniors

Democracy demands deliberation. But what form should talk take in the public sphere? Should we aspire, with Habermas’s influential theory, to the liberal ideal of critical-rational discourse, which achieves equality by “bracketing” or ignoring social difference and seeks a consensus based on the force of rational argument? Or, as
others argue in the name of “actually existing democracies,” should we embrace difference as a resource, value conflict and counter publics as a way to circulate new ideas and identities, and replace the norms of formal rationality with a demand for reasoning, open to the non-elite discourses of narrative and testimony, moral advocacy and emotion? In this course, we will combine this energetic theoretical discussion of the public sphere with a look at the grounded practice of local publics that emerge in workplaces, web forums, grassroots or civic groups, and community think tanks. Since counter publics and local publics enter the arc of controversy well before the more formal process of writing legislation or policy, we will be asking how they carry out the rhetorical work of creating a public controversy, of framing (or re-framing) problems, and of dealing with social, economic and cultural difference. How do they balance the goals of protest, advocacy, and deliberation? To support your own inquiry into the meaning making process of a local public, you will learn methods for activity analysis and for tracing a social/cognitive negotiation.

76-486 Argument Theory
Instructor: C. Neuwirth
Meetings: TR 1:30 – 2:50 p.m.
Units: 9
Fulfills: CW Elective
EBA Seminar Course or Rhetoric Course
PW Rhetoric Course or Advanced Writing/Rhetoric Course
Prerequisites: 76-101 Interpretation & Argument, 76-373 Topics in Rhetoric: Argument, or by Permission of Instructor
Note: Open to Juniors and Seniors

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

This seminar will be an in-depth exploration of theories of argument and assumes some prior knowledge or coursework in argumentation such as acquired in 76-373/773. As the above quote from Maurois suggests, we will take a broad view of the concept of “argument” and examine its role as a discursive means of truth seeking, knowledge creation, and decision-making, not just as the practice of using language to justify or refute a conclusion. The goal of the seminar is for participants to acquire the concepts needed to read the current research/scholarship on argumentation with understanding, to apply that research to the analysis of arguments, and to be positioned to contribute to that research.

We will begin with a brief history of the classical Greek writings on logic, rhetoric and dialectic, especially the writings of Aristotle. There are questions from that tradition that endure to this day: What does it take for a conclusion to be well supported? What criteria should be govern acceptance of a conclusion? We will also examine two landmarks in the contemporary study of argumentation, Perelman and Olbrects-Tyteca’s The New Rhetoric and Toulmin’s The Uses of Arguments, both published in 1958. These works can be seen as taking the first steps toward studying argumentation functionally, as a linguistic activity that occurs in contexts. We will also look at theories of acquisition of argumentation skill and implications for pedagogical practice. We will then move to current questions in argument theory such as the relation between formal and informal logic, argument quality and cultural difference, and so forth. Along the way we will ask questions such as, “What should a theory of argumentation do?” “What are some of the challenges to traditional theories of argument (e.g., multiculturalist challenges to traditional theories holding that there are features of an argument that makes it good, independent of the person making the appraisal; the challenges posed by the emergence of enunciative standpoints in argumentation, such as the expert, the citizen, and journalists as mediators; challenges posed by the emergence of new media such as the Web, etc.).” Seminar participants will be expected to bring in their own research interests as the course develops.
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.

Lab exercises for Web Design include the following: basic HTML, images, tables, animation, image maps, interactive forms, Web interfaces to databases, and basic Javascripting. All students must do the lab exercises. The exercises are designed so that those students who already know particular topics (e.g., basic HTML) do not need to attend the lab session. Students who would like guided practice in doing the lab exercises must attend the lab session. Lab sessions take place in a computer cluster.