ADVISING NOTE on choosing between 700- and 800-level Courses:

700-level courses are intended for MA students. Many 700-level courses are cross-listed with undergraduate course numbers and will usually have a number of upper-level undergraduates enrolled. Doctoral students who strongly wish to enroll in a 700-level course must choose an 800-level course as an alternative. If a 700-level course’s undergraduate population remains low after the initial registration period, then we will permit doctoral students into the course. If, however, the undergraduate population is significant, the doctoral student must enroll in his or her 800-level alternative course.

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

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

For courses listed as “9, 12 units,”

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

Instructors for these courses will adjust the work load according to the number of units for which you’re registered.
76-706/7  Editing and Publishing
Instructor:  G. Costanzo
Units:      3 – 18
Prerequisites:  Permission of instructor
Open to: MAPWs; MAs in LCS or Rhetoric as room allows

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.

76-709  Investigative Journalism Project
Instructor:  S. Twedt
Units:      3 – 18
Prerequisites:  Permission of instructor
Open to: MAPW MLit

This course follows and complements a semester studying in the investigative journalism program at Strathclyde University in Glasgow. Upon their return to Carnegie Mellon, students will spend the semester completing a substantive investigative journalism project under the joint supervision of faculty from Strathclyde and Carnegie Mellon.

76-759  Planning & Testing Documents
Instructor:  C. Neuwirth
Meetings:  MW 1:30 – 2:50 p.m.
Units:      9, 12
Open to: MAPW MLit

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

76-760  Literary Journalism Workshop
Instructor:  J. McCafferty
Meetings:  MW 12:00 – 1:20 p.m.
Units:      9
Open to: MAPWs; MAs in LCS or Rhetoric as room allows

Updated: December 1, 2014
Literary Journalism is non-fiction writing about the people and places in the world that might be overlooked by traditional journalism. Concerned more with those whose lives are outside of the traditional spotlight, literary journalism enriches our sense of who inhabits the contemporary world. Reading the stories of other lives can help us understand our own, by enlarging and deepening the context in which we understand our humanity. In this class, you will read a variety of professional literary journalism, and be asked to write your own. You’ll have chances to interview people you know, and don’t know, and write their stories, along with an assignment that invites you to capture your family history. You’ll write about Pittsburgh places, and you’ll learn how the stories of your own life can become literary journalism when you learn to contextualize them, and connect them to larger issues. The concerns and goals of Literary Journalism overlap with memoir, creative non-fiction, and magazine writing. The class is run as a seminar and demands high level of student involvement.

76-774 Software Documentation
Instructor: J. Ciroli
Meetings: M 6:30 – 9:20 p.m.
Units: 9, 12
Open to: MAPWs; MAs in LCS or Rhetoric as room allows

This course teaches best practices for creating software documentation (user assistance) for internal and external users. We will analyze many forms of software user assistance and discuss their roles in the progressive disclosure model: Provide the right information to the right user at the right time. The course emphasizes quality task-oriented writing and focuses on the basic skills needed to educate and guide users, while introducing important industry trends like topic-based authoring, single sourcing and reuse, and DITA. Students will complete a series of short homework assignments and several larger projects to reinforce the principles and provide experience in all phases of creating software documentation, including peer review. Readings and published documentation examples will provide a bridge between theory and practice. No textbook required, but students may be required to purchase necessary software (a DITA editor).

76-778 Literacy: Educational Theory and Community Practice
Instructor: L. Flower
Meetings: TR 1:30 – 2:50 p.m.
Units: 9, 12
Open to: MAs Rhetoric and MAPWs

Literacy has been called the engine of economic development, the road to social advancement, and the prerequisite for critical abstract thought. But is it? And what should count as literacy: using the discourse of an educated elite or laying down a rap? Competing theories of what counts as “literacy”—and how to teach it—shape educational policy and workplace training. However, they may ignore some remarkable ways literacy is also used by people in non-elite communities to speak and act for themselves. In this introduction to the interdisciplinary study of literacy—its history, theory, and problems—we will first explore competing theories of what literacy allows you to do, how people learn to carry off different literate practices, and what schools should teach. Then we will turn ideas into action in a hands-on, community literacy project, helping urban students use writing to take literate action for themselves. As mentors, we meet on campus for 8 weeks with teenagers from Pittsburgh’s inner city neighborhoods who are working on the challenging transition from school to work. They earn the opportunity to come to CMU as part of Start On Success (SOS), an innovative internship that helps
urban teenagers with hidden learning disabilities negotiate the new demands of work or college. We mentor them through Decision Makers (a CMU computer-supported learning project that uses writing as a tool for reflective decision making.) As your SOS Scholar creates a personal Decision Maker’s Journey Book and learns new strategies for writing, planning and decision making, you will see literacy in action and develop your own skills in intercultural collaboration and inquiry. You can visit the Intercultural Inquiry website at http://english.cmu.edu/research/inquiry/two.html to see what other community literacy mentors learned in this collaborative inquiry with their teenage partners, and can preview Decision Makers at www.cmu.edu/thinktank

76-785 Introduction to Discourse Analysis  
Instructor: J. Mando  
Meetings: MW 10:30 – 11:50 a.m.  
Units: 9, 12  
Open to: MA's in Rhetoric; MAPWs or MA's in LCS as room allows

Discourse analysis places a primary focus on how things are said; and this close attention to the details of “language in use” can offer insight into a variety of questions posed by researchers across the humanities and social sciences. In this course, we will examine the way discourse is itself a form of social action that plays a fundamental role in organizing social, cultural, and political life. In addition to becoming familiar with a variety of approaches and topics in the study of discourse, a major aim of the course is for you to develop the tools and skills needed to analyze actual discourse data. This will involve learning how to read transcripts and transcribe data at different levels of detail, learning how to ask questions about the data based on different analytic interests, and developing a vocabulary of scholarly terms and concepts that will allow you to comment on discourse features as you formulate interesting and persuasive claims. The first part of the course will involve assignments with shared data to develop fundamental skills. In addition, seminar participants will be responsible for selecting pieces of discourse for mini data sessions throughout the semester. For the final assignment, you will choose and analyze a piece of spoken or written discourse of interest to you. In the end, you should come away from the course with an ability to think critically about the way discourse operates in the world.

76-786 Language & Culture  
Instructor: K. Shimmin  
Meetings: TR 9:00 – 10:20 a.m.  
Units: 9, 12  
Open to: MA's in Rhetoric; MAPWs or MA's in LCS as room allows

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.

Updated: December 1, 2014
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?

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.

Healthcare Communications is a writing-intensive course designed for students interested in how healthcare information is developed by researchers, healthcare providers and writers and communicated to patients and their families, the general public, and other experts. Throughout the course, we will explore where people find medical information, how they use and evaluate it, and what challenges writers face in supporting informed decision-making.
healthcare decisions while communicating ideas that can be complex, provocative and sometimes frightening. We will read and discuss published literature dealing with issues in health literacy, clinical research, and patient care. We will also learn the basics of reading, understanding, and interpreting the research literature and communicating research findings to non-experts. Early in the semester, you’ll choose a medical area of interest that you will research using sources such as journals, articles, books and web sites, as well as direct contact with appropriate medical, healthcare, and/or research professionals. For your final project, you will write and design materials that will meet a specific need or gap you identify in existing information. The final project could be a magazine article, a website, patient education material such as brochures or training materials, or another vehicle that emphasizes accurate, informative and engaging writing. In addition, there will be several short writing assignments to build the research and writing skills needed to effectively communicate healthcare information. A background in health, medicine or science is not necessary for this course, but a willingness to learn about these areas is essential.

76-795  Science Writing
Instructor:  M. Roth
Meetings:  T 6:30 – 9:20 p.m.
Units:  9
Open to:  MAPWs; MAs in LCS or Rhetoric as room allows

This course will teach students how to write clear, well-organized, compelling articles about science, technology and health topics for a general audience. Students will learn how to conduct research on scientific topics using primary and secondary sources, how to conduct interviews, and how to organize that information in a logical fashion for presentation. For writing majors, the course will increase their understanding of scientific research and how to describe it accurately and completely to a general audience. For science majors, this course will teach them how to craft fluid, powerful prose so that they can bring their disciplines to life. The course is not intended just for those who want to become science journalists, but for anyone who may have the need to explain technical information to a general audience, whether it is an engineer describing a green building project at a public hearing, a doctor describing the latest research on a disease to a patient advocacy group, or a computer programmer describing new software to his firm’s marketing staff. Students will get a chance to read several examples of top-notch science writing and interview researchers, but the primary emphasis will be on writing a series of articles -- and rewriting them after they've been edited. The articles will range from profiles of scientists to explanations of how something works to explorations of controversies in science. Students should expect to see their writing critiqued in class from time to time, in a process similar to what journalists routinely go through. The goal will be clarity and verve; the ethos will be mutual learning and enjoyment.

76-798  Research in English
Instructor:  D. Coulson
Meetings:  TR 12:00 – 1:20 p.m.
Units:  9, 12
Open to:  MA in LCS or Rhetoric as room allows

In this course we will explore methods of researching, writing, and presenting original work in English Studies. The field of English Studies is profoundly interdisciplinary. We will strive to understand not just traditionally used methods (such as text analysis), but also more recent developments borrowed from other disciplines (such as
history and sociology, anthropology, and visual studies). We will cover methods for developing topics, constructing research plans, finding and using scholarly sources and conducting field research, organizing, writing, revising, and presenting a research paper of 20-25 pages. Students will also learn how to situate their work in the context of scholarly conversation, by testing their hypotheses against alternatives and presenting their research to audiences in the field of English studies. Throughout the semester, students will develop and work on an original research project. At the end of the semester, students will give a public presentation of their research to other students and English faculty.

76-811  18th Century British: The Long Eighteenth Century II  
Instructor:  K. Straub  
Meetings:  TR 12:00 – 1:20 p.m.  
Units:  9, 12  
Open to:  

This course will explore, through literature and performance, the period of the late 18th century, from 1760 through the beginning of the 19th century. This time was critical to the transition into modern ways of thinking about society and the individual’s role within it. “The rights-bearing individual,” the new field of political economy, and modern theories of gender, sexuality, class, and race emerge as models for understanding society and social difference, models that retain their explanatory power today.

We will read plays, as well as less familiar forms of popular theatrical entertainment such as farces, “afterpieces,” and operas, paying attention to how these print texts were performed in playhouses by theatrical professionals and seen by some of the largest and most diverse audiences ever to fill a theater. Modern concepts of celebrity and fandom materialize in the world of the theater and popular entertainment, and we will look at visual as well as literary evidence of stars and groupies from this period.

In the novel, it was a time of formal experimentation (with texts such as Tristram Shandy), as well as the development of new popular modes of fiction—such as the gothic novel. At the same time, “realist” novels like Jane Austen’s began to draw the audiences that they still command today. Familiar and strange, distant and yet very close to our modern sensibilities, this period explains a lot about who we are today.

76-815  Meditated Power and Propaganda  
Instructor:  J. Oddo  
Meetings:  TR 1:30-2:50 p.m.  
Units:  9, 12  
Open to:  

For most of us, the word “propaganda” triggers a familiar script. We tend to think of totalitarian regimes and closed societies—where the State controls information and prohibits the expression of dissenting views. We also tend to associate propaganda with certain rhetorical techniques—highly emotional words, deceptive representations, and glittering generalities that inhibit rational thought and manipulate public opinion. According to such popular views, propaganda is linked to the dissemination of false information and is antithetical to the norms of democratic society. Our class will challenge these assumptions. First, instead of confining propaganda to authoritarian governments, we will examine how propaganda functions within
democratic society. Indeed, we will focus on domestic propaganda in America, especially political propaganda but also propaganda in advertising and public relations. Next, instead of focusing exclusively on deceptive rhetorical techniques, we will ask a more elemental question: What enables propaganda to circulate? Posing this question will challenge us to consider the institutional and ideological infrastructure that allows for propaganda. Specifically, we will investigate the routines and values of corporate media as well as the power relations that give some people special access to channels of mass communication. Of course, we will also examine propaganda messages themselves, paying attention to both manipulative tactics as well as rhetorical strategies used to induce uptake in mass media. We begin our seminar by studying key theories of propaganda, looking at primary texts for various definitions and criticisms of the concept. We will then examine how powerful institutions, especially media organizations, manage the dissemination of propaganda in democratic society. Finally, we will consider techniques for analyzing propaganda, generating some methodological prerequisites for scholarly study. Ultimately, students will have the opportunity to conduct their own research on propaganda as it relates to their academic and professional goals.

76-816  20th Century British: George Orwell
Instructor:  J. Williams
Meetings:  W 6:30-9:20 p.m.
Units:  12
Open to:

This seminar will aim to take a holistic look at Orwell's work and career. We will thus read all his seven novels, including less-known ones such as Coming Up for Air and Keep the Aspidistra Flying as well as Animal Farm and 1984, and a wide sampling of his nonfiction, including Road to Wigan Pier and Homage to Catalonia as well as his key essays. Alongside that, we will also look at the way that he has been used in critical discourse, as a figure of the independent writer, a prophet, and, more recently, as a Cold War anti-communist.

76-820  Process of Reading and Writing
Instructor:  L. Flower
Meetings:  TR 3:00 – 4:20 p.m.
Units:  12
Open to:

This course is an introduction to the thinking, meaning-making process that underlies reading and writing. It asks: what are the social and cognitive processes, what are the conscious and unconscious problem-solving strategies we use: to comprehend and interpret text, to construct and communicate our own meanings, and to project or discover our readers' responses?
In the first half of the course we look at writers and designers as thinkers and problem solvers—facing the challenge of equally creative, meaning-making readers and their own constructive, interpretive processes of comprehension. Understanding (and user-testing for) how readers actually interpret texts is critical to many kinds of writing, from informative websites and PR work, to persuasive applications and powerful arguments. An introduction to the research and theory on reading and writing as a social/cognitive process lets us explore the why behind the what readers do. For instance, you will learn how memory networks, cognitive schemas, and meta-knowledge can shape and are shaped by language and discourse as socially constructed mediating tools. At the same time you will develop a portfolio of methods that track the constructive, inferential process of

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readers’ comprehension. In the second half of the course we turn to you and your own writing as a thinking process engaged in the constant effort to juggle competing goals. You will gain insight into your current problem-solving strategies and develop new ones for doing reader-based writing and design. The final project (which studies your own process on a current writing task) will expand your portfolio of methods into a toolkit of expert strategies for 1) both composing and communication and for 2) user testing and inquiry into the comprehension of real readers that uncovers how others actually interpret what you thought you said.

76-824  History, Theory & Practice of Writing Instruction
Instructor:  D. Wetzell
Meetings:  TR 12:00 – 1:20 p.m.
Units:  9, 12
Open to:  MAs and PhDs in Rhetoric; MAs in LCS or MAPWs as room allows

This seminar, known informally as “the pedagogy course,” focuses on the intersections of institutional history, learning theory, and instructional methods and designs. We explore the history of English Departments with a focus on writing instruction and examine contemporary methods for teaching writing as well as the theoretical assumptions and material conditions on which these assumptions are based. Along the way, but not incidentally, we explore learning theory and instructional design. The frameworks we develop are directly relevant to both the teaching of writing and to pedagogy in general. We will be concerned with questions such as these:

• What are the goals and purposes of courses in writing?
• On what assumptions about learning and the nature of writing are they based?
• How are they influenced by history and by institutional and material conditions?
• How do they get translated into methods for teaching writing? And what methods work best for which purposes?
• What do we know about the effect and effectiveness of such methods?
• What are the central issues in writing instruction at the college level today?

We’ll examine these questions from a range of perspectives and also gain experience constructing the major components of any course: grounding principles, course design, methods, and evaluation. For the final project, you’ll develop both an overall design and the major components of a writing course (or a course with a substantial writing component) intended for a specific institutional context. Related assignments include a teaching philosophy and an exploration of current pedagogy associated with your teaching and research interests. The assignments involve documents important for both your current teaching and your application for academic positions.
Globalization divides as much as it unites; it divides as it unites -- the causes of division being identical with those which promote the uniformity of the globe. Alongside the emerging planetary dimensions of business, finance, trade and information flow, a 'localizing', space-fixing process is set in motion. (Bauman 1998, 2)

It is a paradox of globalization that the same factors that cause people to become more alike also make people aware of difference and sometimes celebrate it. In this course we explore this process with respect to language. We look at the history of language standardization and its relationship with political and economic history, exploring when and why different ways of speaking and writing become more alike, both as an automatic result of social interaction and as a planned result of policy. We look at the language ideology that gives rise to and undergirds standardization and the rhetoric that gets used to forward it. Then we explore reasons for and mechanisms of localization in language. When do people feel the need to speak differently from others? What causes linguistic heterogeneity? What ideas about language, communication, and identity underlie attempts to push back against standardization, and what rhetorical strategies forward these ideas? We then turn to three case studies: arguments about Global English versus local Englishes and ways of using English, ongoing struggles over the standardization of the Putonghua variety of Chinese in China and the development of regional and national standards in Taiwan and elsewhere, and the history of Catalan, a regional dialect that has become a quasi-national standard in the Catalunia region of Spain.

Students will be expected to undertake a substantial original research project that expands on one or more of these themes. For example, students might choose to do case studies of other languages or regions or rhetorical analyses of discourse about standardization and localization or to explore processes standardization and localization in other cultural arenas besides language.

The London stage during the reigns of Queen Elizabeth and King James is well known for its burst of creativity and public culture—and not just because of Shakespeare. This course will examine the early history of the English theater, both the social conditions that enable the theaters to be built and the plays written for it. Reformation doctrine and politics, power struggles between the royal court and the town, the rise of shareholding companies, increasing rates of literacy, and periodic visitations of the Black Plague all figure in this story. The emphasis, though, will fall on the plays themselves and how contemporary literary theory can reanimate them for us. The playwrights will include Christopher Marlowe, Ben Jonson, John Webster, Thomas Middleton, and others.
All students are required to attend and participate regularly, present a position statement in class, and submit two prepared papers. Graduate students will meet for an extra hour to discuss additional historical and critical materials.

**76-850  Literary Cultural Theory Law: Law, Culture, and Humanities**
**Instructor:** C. Warren  
**Meetings:** MW 3:00 – 4:20 p.m.  
**Units:** 12  
**Open to:**

“I’m not a lawyer, but...” How many times have you heard this disclaimer, closely followed by a lay analysis of law? This course, an introduction to the cultural study of law for graduate students and advanced undergraduate students, can be seen as an introduction to what goes into the making of such a statement. Where do we get our ideas about law? What do we mean when we say “law”? What counts as law? How does culture influence law, and law, culture? And to what degree should historical context condition any answers we might be tempted to give? Students in the course will study works in a range of genres (novels, plays, poems, judicial opinions, pamphlets) and develop methods for investigating ways that law and culture have been made by one another from the 16th-century to the present. Readings will include influential theoretical accounts of law (Aristotle, Hobbes, Cover, Habermas, Bordieu, MacKinnon), canonical texts in Law and Literature (Shakespeare’s Measure for Measure, Melville’s Billy Budd, Kafka’s The Trial) and some “weird fiction” by the novelist/legal theorist China Miéville.

As a counterpoint to the fiercely ahistorical “law and economics” movement, however, the course will put special emphasis on rooting intersections of law and culture in rich historical context, considering both local and international legal contexts (sometimes in fairly technical detail) alongside so-called “ephemera” of culture. Students will tackle the especially fruitful “case” of Renaissance Britain before developing final research projects, whether on the Renaissance or another period of their choosing.

**76-851  Literary and Cultural Theory: Working Class Studies**
**Instructor:** K. Newman  
**Meetings:** M 6:30 – 9:20 p.m.  
**Units:** 12  
**Open to:**

In the 1990s the holy trinity of American cultural studies was “race, class and gender.” While race and gender have remained potent themes for cultural analysis, the place of “class” in cultural studies is not as clear. So the key question in this course will be: how should work in cultural studies incorporate questions of social class going forward? We will start with theoretical texts by Gramsci, Marx and others, as well as Richard Hoggart, The Uses of Literacy: Aspects of Working Class Life. After this opening unit, we will then survey a few works that offer models for how to combine the study of class with the study of culture, including John Russo and Sherry Linkon, New Working Class Studies and Stayin’ Alive: The 1970s and the Last Days of the Working Class. This class will use a modified “working group” format. After a few texts selected by the professor the class will select the remainder of the texts based on the class’s interests and stage a one-day conference on culture and class at the end of the semester.

*Updated: December 1, 2014*
This course will first explore some leading theories of “modernity”—the dynamics of becoming modern (and capitalist) since roughly 1500—that have had a strong impact on literary and cultural studies: from Marx, Weber, and others in the nineteenth century to Habermas, Latour, Foucault, Jameson, Bourdieu, Badiou, and Luhmann in the 20th/21st. But these pictures of (capitalist) modernity are now increasingly complicated by the advent of a new time-scale widely emerging across various disciplines. Whether it is called “deep history,” “big history,” a “new long duree,” or other titles, this bigger-than-modernity framework of theory and history owes in part to the unexpected advent of the “Anthropocene,” what current geologists first called a new epoch in earth’s history (starting about 1750-1800) when human and capitalist dominance over the planet began drastically to transform it. The second half of this course looks at how this new periodizing of earth’s history has an impact on our notions of “modernity” and raises new cultural and political questions already being debated in leading academic journals and books. Should we think about the Anthropocene (and climate change, etc.) in terms of human species history (Dipesh Chakrabarty), or in terms of modernity and capitalist transformation of production and domination over nature (Slavoj Zizek)? Can the historical and theoretical methods we have been using to grasp various moments of “modernity” be altered to grasp the enormity of the Anthropocene as a concept and a turning point with huge implications for how we think about the future as well as the past? Readings for this half of the course will be drawn from recent work like The History Manifesto (Armitage and Guldi), Living in the End Times (Zizek), “The Climate of History: Four Theses” (Chakrabarty) and others.

In this course, we will examine the emergence and history of the "hardboiled" as a way speaking and writing, as an attitude, and as a worldview. Developing out of the work late 19th century writers and journalists such as Steven Crane that dealt with the bleak and often criminal lives of the urban poor, the hardboiled becomes in Ernest Hemingway a distinctive literary style. It also becomes a formula for pulp crime fiction. Meanwhile, journalists such as Ben Hecht develop the language of the hardboiled in their newspaper columns, and this language becomes one the dominant ways of speaking in the new medium of the sound film--partly as a result of Hecht's own scripts. The language and attitude of the hardboiled became associated with urban gangsters in films such as The Public Enemy, and in the fiction of writers like Damon Runyon. Newspaper crime coverage during the 1920s becomes increasingly frank in both its language and photographic coverage of crime. These various elements will be the material for a new kind of literature represented Dashiel Hammett, James M. Caine, and especially Raymond Chandler, and for a cycle of films that owe much to their work, film noir. We will read and look at examples of each of these strands, and perhaps take up some of the more recent hardboiled practitioners such as Sara Paretsky, James Crumley, and Walter Mosely. We will consider the social and political
contexts in which these cultural forms developed, and what cultural work the hardboiled performed. We will be especially interested such questions as the function of the misogyny typical of much of it, whether it is best understood as having a working-class affiliation, and the degree to which its various manifestations might be called realist.

76-872  Topics in Journalism: Multimedia Storytelling in a Digital Age
Instructor:  T. O’Boyle
Meetings:  R 6:30 – 9:20 p.m.
Units:  12
Open to:  MAPWs; MAs in LCS or Rhetoric as room allows

This course explores the craft of journalism in the context of the history, traditions and glory of journalistic nonfiction in the United States. It seeks to help you hone your writing and thinking skills as you produce pieces of substance that reflect those traditions and standards. As a published author, foreign correspondent and Pulitzer-Prize winning editor, the instructor has been a foot soldier in print journalism and media management for 30 years. The practical emphasis of the course reflects his extensive and varied background. The course focuses on the four stages necessary to any nonfiction story: idea, concept, reporting and writing. Subjects include how to make news judgments, gather evidence, make word choices, compose stories and interpret events, unpacking the language and vocabulary of the craft of journalism. As part of our exploration of advanced nonfiction styles, we examine the six major genres of journalistic nonfiction: the trend story, the profile, the explanatory, the narrative, the point-of-view and the investigative. We will read, critique, discuss and analyze examples of each genre, and students will produce work of their own in four of the genres. Students may substitute (for one of the four writing genres) independent research on a topic of their choosing. In addition, we explore journalism’s glorious past and its role in the promotion and maintenance of democracy. The last segment of the course examines the evolution of journalism in the digital age and the impact that is having on the media landscape, particularly print. Students will be given assistance and encouragement as they seek outlets for their writings and connections in the media world that could lead to internships and employment.

76-875  Legal Rhetoric in a Global World
Instructor:  D. Coulson
Meetings:  TR 10:30 – 11:50 a.m.
Units:  9, 12
Open to:  

Although rhetoric and law have long been closely associated, the modern professionalization of law has often promoted the idea that legal discourse is not rhetorical at all but instead an objective, value-neutral science that can be applied independent of social or political influence. This view of legal discourse is disputed by critics who point out the figurative aspects of legal language, the importance of character, emotion, and narrative in legal discourse, and the ways in which law protects structures of power such as race, class, and gender privilege. In this course we will examine the often fraught relationship between rhetoric and law by considering the ways in which legal discourse is directed to global audiences, particularly the ways in which legal systems are portrayed to reflect ideals of democracy to suit particular geopolitical goals. We will begin by studying the ways in which desegregation and civil rights discourse in the United States was influenced by cold war politics, then we will study the ways in which the prosecutions of deposed rulers in emerging democracies have been orchestrated to

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persuade global audiences that the society observes the “rule of law.” Alongside primary sources of legal rhetoric, we will study a selection of interdisciplinary scholarship about the relationship of rhetoric and law. Students will write a 15-20 page research paper that situates a legal case of global significance within a scholarly conversation about rhetorical theory. The paper will emerge from a series of short writing assignments totaling 70% of the grade, and the remaining 30% of the grade will consist of additional short writing assignments, reading responses, a presentation, and class participation.

76-892  Rhetoric of Public Policy  
Instructor: J. Wynn  
Meetings: TR 9:00-10:20 a.m.  
Units: 9, 12  
Open to:  
The field of public policy focuses on the study of how to avoid or resolve social problems and achieve social goals through political processes. In traditional approaches to public policy, each step of the policy process from defining a problem to making a case for its solution is assessed in reference to rational models of economic and political actors. This course takes a less conventional rhetorical approach to public policy which focuses attention on the values, beliefs, and argument structures associated with issues as a method of assessing them and as a means for moving forward with effective strategy for their resolution. Towards this end, we will be studying the theories and analytic methods of both classical and modern rhetorical scholarship as well as modern public policy theory.

76-903  Teaching Writing Practicum II  
Instructor: D. Wetzell  
Meetings: W 12:00 – 1:20 p.m.  
Units: 3  
Open to: First-year PhDs, First-year MA instructors, First-year adjunct instructors  
This second practicum is a required course for all full-time PhD students in Rhetoric and Literary and Cultural Studies. It is open only to those who have already enrolled in the fall teaching practicum, 76-902, and who are teaching 76-101 Interpretation and Argument.

Just as the first-semester practicum course focuses upon “nuts and bolts” for teaching the core 76-101 syllabus, the second semester provides “nuts and bolts” for teachers to create their own 76-101 syllabi. We will spend our time discussing the best practices for designing a 76-101 syllabus that highlights a teacher’s individual strengths but maintains the core objectives of the university’s required writing course.

By the end of the semester, students will have produced their own course descriptions and syllabus plans for Fall 2015.