

English Department

Graduate Course Descriptions

Fall 2011

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 coordinator: David Kaufer for Rhetoric, David Shumway (PhD) or Kathy Newman (MA) for LCS, and Karen Schnakenberg 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.

76-700 Professional Seminar
Instructor: K. Schnakenberg
Meetings: R 12:00 – 1:20 p.m.
Units: 3

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

76-708 Professional Writing Project: New Media
Instructor: T. O'Boyle
Meetings: TBD (Meetings will be agreed upon by students and instructor)
Units: 9
Prerequisites: 76-887 Web Design

In this hands-on project course taught by Tom O'Boyle, a veteran newspaper exec at the Pittsburgh Post-Gazette (who also teaches the Spring Advanced Journalism course), you'll work directly with top PG decision makers in new media to analyze and propose solutions to address a specific audience and information gap for which the PG can develop a new digital media solution. The exact nature of the project is not yet finalized, but it will resemble (and perhaps follow on) a similar project conducted in Fall 2010 in which 4 CMU students – 3 MAPW's + an undergrad - mapped out a product concept for a mobile app (PG Arch, currently under development), that will provide information (including real-time bus updates) to university-aged users in the Oakland area. One possible project is the addition of social-media functions (or other useful features) to expand the relevance and utility of PG Arch. Another possible project is an analysis of under-represented audience segments (such as women) on the www.post-gazette.com web site. Early work in the course will most likely involve researching and refining the project idea.

The course is by permission only, and 76-887 (Online Information Design) is a prerequisite; familiarity with mobile apps, social media, smartphones and GPS is preferred but not required. Enrollment is limited to 6 students. Those interested should contact Tom O'Boyle directly at toboyle@andrew.cmu.edu or toboyle@post-gazette.com; or Karen Schnakenberg at krs@cmu.edu.

76-718 Communicating in the Global Marketplace
Instructor: A. Ritivoi
Meetings: MW 10:30 – 11:50 a.m.
Units: 9, 12

In this day and age, some of the most exciting employment opportunities are with multinational and international corporations and non-profits. But are you prepared for the challenge of working with professionals from all over the world? Even as more people around the globe learn

English, specific cultural values, beliefs, and assumptions continue to influence the way in which they communicate. Often, behind a foreign accent, we encounter an entirely different worldview. The same word or phrase in English might actually carry very distinct connotations for someone whose native language is French, German, Russian, or Japanese. Can we learn to anticipate, understand, and become sensitive to these connotations? How can we mend potential miscommunications that might arise due to these conceptual differences?

This course is designed as an introduction to international professional communication. We will talk about the way in which culture influences communication, about the job of translators and interpreters, and about specific communicative norms for the global marketplace. We will look at many concrete example of communication in the international arena, acting as problem- solvers and communication consultants who are focused on understanding and designing plans of action for navigating communicative obstacles. We will also have the opportunity to speak with professionals who are experienced in the field, and we will cover case studies ranging from corporate business to global activism and advocacy. The requirements for this course include a take-home exam, a short paper, and a final project.

76-719 Environmental Rhetoric
Instructor: L. Flower
Meetings: TR 1:30 – 2:50 p.m.
Units: 9, 12

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.

76-720 Organizational Communication
Instructor: R. Placone
Meetings: MW 4:30 – 5:50 p.m.
Units: 9
Note: MAPW Required Core Course. All others by permission only.

Even as most organizations continue to change, one constant is the importance of effective communications. Upward, downward, and lateral communications are the lifeblood of organizations. Those proficient in written and oral communications and those who appreciate the influences of formal organizational structures and informal social networks generally excel in organizations while those less skilled frequently derail. This course is designed as an overview to the field of organizational communication. The content will blend the conceptual with the practical. We will examine concrete examples of effective and ineffective communications. Specific topics will include the attributes of great communicators, the challenges of communicating within organizations as we play particular roles (e.g., individual contributor, manager or team member), ways to build credibility and enhance internal resumes, and techniques to master the communication requirements related to performance management processes, conflict situations, and changing work environments.

We will also explore a myriad of organizational issues such as communicating across generations and cultures, communicating externally, and communicating through technology.

76-725 Topics in Rhetoric: Intertextuality

Instructor: J. Oddo

Meetings: TR 9:00 – 10:20 a.m.

Units: 9, 12

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.

76-747 Contemporary American Fiction

Instructor: J. Williams

Meetings: T 6:30 – 9:20 p.m.

Units: 12

This course will survey recent American fiction, roughly from 1980 to the present. Many critics have defined the previous era as “postmodern,” but no one quite knows what to call this contemporary period, so one purpose of the course will be to define it. We will read stories and novels by writers beginning with the “minimalism” of Raymond Carver, reading up to current work by Junot Diaz and Cormac McCarthy.

76-755 Leadership, Dialogue, and Change

Instructor: L. Flower

Meetings: TR 10:30 – 11:50 a.m.

Units: 9, 12

Leadership is often associated with the exercise of institutional authority or individual power. However the tradition of leadership based on dialogue shows us a powerful counter-rhetoric—one

which organizes people to work together on complex problems through problem-posing, pragmatic inquiry, and the inclusion of marginalized perspectives.

We will examine how this approach to leadership and change works in public voices of writers from Emerson and Martin Luther King, to the community organizing of an Alinsky, to the cultural critiques of African-American and feminist scholars such as Cornel West or bell hooks, and—equally importantly—in the ways ordinary professionals include voices and integrate social values into effective workplace writing, and the ways students call forth change on campuses. This introduction to the rhetoric of making a difference shows how its roots in American philosophical pragmatism created a focus on outcomes, not just ideals, and translated commitments into strategic rhetorical practices.

In this course you will develop your own skills in writing and leadership by working as a “rhetorical consultant” to a campus or community group: learning how to investigate and define a shared problem, to develop a briefing book for deliberation, and to support inclusive decision making by documenting rival perspectives and options (see <http://www.cmu.edu.thinktank>). This portfolio project will also demonstrate your research skills and ability to support a problem-solving dialogue within an intercultural community or complex organization.

76-759 Planning and Testing Documents
Instructor: C. Neuwirth
Meetings: TR 10:30 – 11:50 a.m.
Units: 9

We often send the documents we produce out into the world, having worked hard on them and hoping that they achieve the purposes that we intend for them. In some situations, this suffices. In others, however, we may need more than hard work and hope—we may need to know that a document is working: Are thousands or even millions of people going to be using the document? Can they comprehend it? Can they follow its directions safely? Are they fearful or confident as they do so? In Planning & Testing Documents, you will study and practice methods for providing valid and reliable answers to these types of questions, both in the lab—before a document goes out the door—and in the field—after a document is in the world. Learning about the problems readers have using documents can be a rewarding experience for professional writers. And the reasons for doing so are several: Various studies have shown that reader feedback helps professional writers optimize the effectiveness of their documents, that professional writers themselves are unable to predict the problems readers experience, and that writers become more aware of their audiences and improve as writers when they are regularly confronted with reader feedback.

Topics will include both basic issues that pertain to all empirical research methods—sampling, response rates, validity and reliability, the design of questionnaires, scales and surveys, the ethical issues involved in doing research with people—as well as methods specifically relevant to planning and testing documents, such as subject matter expert (SME) observation and interviews, think-aloud usability testing (you’ll learn more than the “crash course” basics that you learned in your introductory professional writing course), plus-minus testing method, designing comprehension tests, and other reader-focused evaluation methods. In addition, you will gain valuable experience with a usability lab and associated software.

To achieve the course objectives, you will read and criticize existing research; practice important methods by analyzing and interpreting data; and write reports.

76-771 **Topics in Rhetoric: Controversy**
Instructor: **A. Ritivoi**
Meetings: **MW 3:00 – 4:20 p.m.**
Units: **9, 12**

In this course in applied rhetoric, we will focus on controversy as our object of study. To help us explore the complex rhetorical, social, and cultural aspects of public and professional disagreements, we'll examine three case studies in different domains: a scientific controversy, an arts controversy, and a political controversy. We will ask the following kinds of questions: What is a controversy? How can we define and distinguish different types? What are the real (not necessarily declared) points of contention? What genre and language practices are common? Prominent? What do the parties gain by participating in a controversy? What are the stumbling blocks on the way to a resolution? How do factors and effects differ across different types of controversy? In analyzing these controversies and their related contexts, we will draw on rhetorical theory and look closely at the genre and language practices involved. We will approach theory pragmatically as a source of conceptual tools that can help us analyze actual case studies. In the process of applying these tools, we will also refine and adjust the tools themselves. Our goals will be to understand controversy as a rhetorical practice, to consider methods for participating effectively in professional and public controversies, and to modify existing theory to better describe the concepts and elements involved. We'll use the case studies as common ground for developing tools that students will then use in individual projects in which they analyze and consider options for addressing a controversy of their choice.

76-772 **Introduction to Journalism**
Instructor: **S. Twedt**
Meetings: **R 6:30 – 9:20 p.m.**
Units: **9**

In this introductory class, taught by a working journalist, students will learn the fundamental skills of reporting, writing and copy editing. We'll start with the basics – judging newsworthiness, conducting research and interviews, then organizing the information into a concise, clear, accurate and interesting news story. Because the key to learning to write effectively is to practice the necessary skills, class emphasis – and much of your grade – will be based on seven writing assignments involving current events and covering various types of news writing. Through readings, assignments and class discussion, we'll tackle questions such as: What makes a story newsworthy? How does a reporter decide which points to emphasize? What are effective techniques for a successful interview? How does a journalist turn pages of scribbled notes into a coherent news story?

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

76-773 **Topics in Rhetoric: Argument**
Instructor: **D. Kaufer**
Meetings: **MW 9:00 – 10:20 a.m.**
Units: **9, 12**

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.

76-775 **Magazine Writing**
Instructor: **J. McCafferty**
Meetings: **MW 12:00 – 1:20 p.m.**
Units: **9**

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.

76-781 **Writing for Multimedia**
Instructor: **B. Staszal**
Meetings: **MW 12:00 – 1:20 p.m.**
 F10:30 – 11:50 a.m. (lab)
Units: **12**
Prerequisite: **76-791 Document Design**

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.

76-787 Narrative & Argument
Instructor: D. Kaufer
Meetings: MW 12:00 – 1:20 p.m.
Units: 9, 12

This course investigates information effects basic to the communication professional, generated primarily through structures of narrative and argument. We cover various genres supported by these structures, such as personal narratives, profiles, scenic writing, oral histories, information and instruction writing and policy argument. This course emphasizes both the production and the analysis of writing.

76-789 Rhetorical Grammar
Instructor: P. Hopper
Meetings: TR 10:30 – 11:50 a.m.
Units: 9
Note: MAPW Required Core Course. All others by permission only.

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

76-790 Style
Instructor: B. Johnstone
Meetings: TR 3:00 – 4:20 p.m.
Units: 9
Note: MAPW Required Core Course. All others by permission only.

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?

76-791 Document Design
Instructor: S. Ishizaki
Meetings: MW 1:30 – 2:50 p.m.
F 10:30 – 11:20 a.m. (lab)
Units: 12

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.

76-796 Non-Profit Communication: Genres, Methods, and Issues
Instructor: D. Cloud
Meetings: MW 3:00 – 4:20 p.m.
Units: 9

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 end result will be a professional portfolio 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 resume language that potential employers understand and look for.

76-821 American Realism and Naturalism
Instructor: D. Shumway
Meetings: M 6:30 – 9:20 p.m.

Units: 12

This seminar will explore the idea that realism and/or naturalism represented the dominant fictional mode in the United States during the twentieth century. John Updike has claimed specifically that what he calls novels of domestic morality, as written by Williams Dean Howells, John O'Hara, and himself among many others, was dominant. Other critics have argued that the naturalism of writers like Theodore Dreiser, Richard Wright, and Russell Banks is most typical. We will look at these forms as well as the novel of manners, the proletarian novel, and modernist and perhaps even postmodernist versions of realism or naturalism. In addition to novels or short-story collections, we will read theoretical work on realism and naturalism.

76-828 The Long 18th Century in Print, Performance, and Visual Culture: 1660 – 1760
Instructor: K. Straub
Meetings: TR 1:30 – 2:50 p.m.
Units: 12

This period in British history, 1660-1760, plays an important role in what we call “the modern.” “Reason,” “enlightenment,” “the public sphere,” “the rights-bearing individual,” indeed, modern imperialism and the nation-state, while not originating during this time, took on characteristic forms that are recognizable as “modern” from our historical perspective. This course focuses on how present-day literary scholars construct the years between 1660 and 1760: What cultural narratives do they weave around the literature of this period? What theoretical paradigms inform their construction of the period and their readings of the literature? To this end, we will read a wide sampling of imaginative literary texts—prose fiction, nonfiction prose, poetry, and drama—written, published, and/or performed during this period, as well as sampling some of the period’s rich visual culture of painting, prints, and the decorative arts.

While the majority of our materials will be primary works from the period, we will also read classic and recent secondary research on these works and the period, tracing the influence of key cultural theories of gender, sexuality, race, ethnicity and class.

76-832 James Baldwin
Instructor: R. Purcell
Meetings: TR 12:00 – 1:20 p.m.
Units: 12

This course will be an in-depth study of James Baldwin’s works as well as the writers and thinkers that influenced him. Baldwin’s rumination on American life during and after the epoch defining events of Civil Rights Era reflects the great political and cultural transformations the country struggled through. In this course students will read canonical works such as *Notes of A Native Son* and *Giovanni’s Room* as well as lesser know works like *One Day When I Was Lost*, Baldwin’s screenplay for a never-to-be-produced film project on Malcolm X and *Little Man, Little Man: A Story of Childhood*, a children’s novel he published in 1976. Besides Baldwin’s works we will read and connect Baldwin’s thoughts on literature, race, sexuality and politics to some of his immediate contemporaries like Richard Wright, William Faulkner, Flannery O’Connor and others who had an influence on Baldwin’s imagination and craft.

76-847 Shakespeare and Critical Theory
Instructor: P. Knapp
Meetings: MW 12:00 – 1:20 p.m.
Units: 12

Shakespeare's plays have been produced and read under all sorts of conditions for more than 400 years. It seems that each generation has a different take on their meanings and implications. Early criticism weighed their "beauties" and "flaws," and more recently their place in intellectual and social life has been analyzed by deconstructive, historical, psychoanalytic, marxist, and feminist commentary. In the seminar, we will read six plays (one comedy, one history, one "problem play," one romance, and two tragedies) each accompanied by an essay proposing a particular theoretical position and some related criticism. Students will be honing their skills as readers of some of the most complex and challenging texts in the English language and simultaneously learning to write criticism of their own.

This seminar is not an introduction to Shakespeare; it is designed for students who have thought seriously about some of the plays (studied at the college level, acted in or directed productions, or the like) and wish to broaden and deepen their understanding. It is not limited to English and Drama majors. Regular attendance and participation (including occasional in-class writing) are required. Everyone will present a "position statement" to the seminar and submit two prepared papers. Grads and undergrads will work together every week for three hours; grad students will meet for an extra hour each week to discuss additional readings and prepare conference-ready seminar papers.

76-850 Literary and Cultural Theory: Law and Literature
Instructor: C. Warren
Meetings: MW 1:30 – 2:50 p.m.
Units: 12

"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 must history 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, Kant, E.P. Thompson, Habermas, Hart, Derrida, MacKinnon) and canonical texts in "Law and Literature," such as Shakespeare's *Measure for Measure*.

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 highly technical detail)

alongside so-called “ephemera” of culture. Students will tackle the especially fruitful “case” of Renaissance Britain before developing their own final research projects, whether on the Renaissance or another period of their choosing. Further primary readings are likely to include Milton’s *Areopagitica*, Hugo Grotius’ *The Freedom of the Sea*, pamphlets by the Levellers and the Diggers, and Margaret Cavendish’s *The Contract*. Secondary works may include Lauren Benton’s *A Search for Sovereignty: Law and Geography in European Empires 1400-1900*, Cornelia Vismann’s *Files: Law and Media Technology*, and J.H. Baker’s *Introduction to English Legal History*. Students interested in the long histories of modes of interpretation, rhetoric, legal fictions, international law, copyright, marriage, censorship, contracts, and property will find areas of particular relevance.

76-851 History of the English Language

Instructor: P. Hopper

Meetings: TR 1:30 – 2:50 p.m.

Units: 9, 12

The linguistic and social history of the English language from its earliest attestations until the global spread of English and the emergence of the spectrum of “Englishes” in the modern world. We will single out some of the critical periods of change and study them for their linguistic and sociocultural significance. The periods studied will include: the Germanic background; Old English; English from the Norman Conquest (1066) until the introduction of printing (1476); Early Modern English; Present Day English. We will study short texts characteristic of their time and examine linguistic and sociocultural features diagnostic of their age, social class, and region.

76-852 Introduction to Cultural Studies

Instructor: J. Williams

Meetings: R 6:30 – 9:20 p.m.

Units: 12

What exactly is “cultural studies?” Literary studies has been transformed over the past forty years, first by its adoption of “theory” and then by its shifting to “cultural studies.” Cultural studies is a familiar term now, but it seems to mean many different things to different people. This course will look at the history of cultural studies and introduce you to its basic texts. It will begin with British cultural studies, which is often seen as the main root of our American version. It will also look at other influences, such as the Frankfurt School and structuralist theory, then turn to contemporary incarnations, especially pertaining to identity. It will conclude with policy and the effect of cultural studies in our world.

76-859 Readings in Marxism

Instructor: D. Shumway

Meetings: W 3:00 – 5:20 p.m.

Units: 12

This seminar will focus on problems in Marxist theory, among them value and labor, mode of production, base and superstructure, and historical materialism. However, because of our particular disciplinary interests, the course will focus on problems of ideology, including hegemony, culture, and the subject. Readings begin with works of Marx and Engels, including selections from *The Economic and Philosophic Manuscripts*, *Capital*, Vol. 1, and, *The German Ideology*, and move

on to other contributors including Lukács, Gramsci, Althusser, and Žižek. We may take up the Frankfurt school briefly. We will look at Raymond Williams, David Harvey, and Fredric Jameson as examples of Marxism in the specific context of cultural studies. The course will end with some investigation of various sorts of “post-Marxism,” for example, Laclau and Mouffe, and Agamben.

76-870 Professional and Technical Writing

Instructor: K. Schnakenberg

Meetings: MW 1:30 – 2:50 p.m.

Units: 9

Note: MAPW Required Core Course. All others by permission only.

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

76-876 Rhetoric of Science

Instructor: J. Wynn

Meetings: TR 12:00 – 1:20 p.m.

Units: 9, 12

Theories of nature developed using scientific methods are often perceived as truths discovered by a purely logical/empirical process commanding instant acceptance inside and outside of science. This course approaches science from a more nuanced perspective considering the importance of language, genre, audience, values, argument, and visuals in the production and reception of scientific knowledge both within and outside of scientific disciplines.

In the process of this investigation, we will be exploring questions such as: In what ways is science rhetorical? How do the institutional and social contexts of science shape scientific knowledge? What is the difference between arguments made for scientists and arguments made for non-scientists? In what ways do language and argument shape scientific knowledge? What roles do visuals play in scientific argument and knowledge making?

Throughout the course we will grapple with these questions, analyzing their scope and implications with the help of various theories from philosophy, sociology, history, and modern and classical rhetoric. Our efforts will be mainly devoted to understanding and explaining the scientific enterprise as an undertaking within which knowledge is produced according to various norms, conventions, and practices in different contexts. Our rhetorical approach will focus attention on

how scientists use language to represent the world, develop new ideas, argue and communicate their work among themselves and to the public.

The course will include a series of connected assignments engaging with rhetorical scholarship and methods for analysis. Through these assignments, you will develop skills for producing scholarly writing engaging with questions/topics examined in the course.

76-884 Discourse Analysis
Instructor: B. Johnstone
Meetings: TR 4:30 – 5:50 p.m.
Units: 9, 12

Discourse is a focus of study in most of the humanities and social sciences, and discourse analysis is practiced in one way or another by anthropologists, communications scholars, linguists, literary critics, and sociologists, as well as rhetoricians. Discourse analysts set out to answer a variety of questions about language, about writers and speakers, and about sociocultural processes that surround and give rise to discourse, but all approach their tasks by paying close and systematic attention to particular texts and their contexts. We are all familiar with the informal discourse analysis involved in paraphrasing the meanings of written texts and conversations, a skill we learn in writing and literature classes and in daily life. Here we ask and answer other questions about why people use language as they do, learning to move from a stretch of speech or writing or signing outward to the linguistic, cognitive, historical, social, psychological, and rhetorical reasons for its form and its function. As we look at resources for text-building we read analyses by others and practice analyses of our own, using as data texts suggested by the class as well the instructor. In the process, we discuss methodological issues involved in collecting texts and systematically describing their contexts (ethnographic participant-observation and other forms of naturalistic inquiry; transcription and “entextualization;” legal and ethical issues connected with collecting and using other people’s voices) as well as methodological issues that arise in the process of interpreting texts (analytical heuristics; reflexivity; standards of evidence). The major text will be Johnstone, Barbara. 2008. *An Introduction to Discourse Analysis*. 2nd ed.. (Malden, MA: Blackwell Publishers). Other reading will be made available as .pdf files.

76-887 Web Design
Instructor: S. Ishizaki
Meetings: MW 3:00 – 4:20 p.m.
Units: 9
Co-requisite: 76-888 Web Design Lab

As the Internet has increasingly become an integral part of professional and technical communication in all organizations, writers entering the workplace are expected to have a broad range of web design skills to complement their expertise in writing and design for print. Thus, we’ve designed this course to help writers learn the broad range of skills needed to develop communication materials that are tailored for the web. In particular, the course focuses on the planning, design, and testing of the visual and verbal content typical of contemporary websites. As a member of the class, you’ll participate in a guided, semester-long web design project, which is scaffolded with a series of group and individual assignments. The project begins with an introduction to user-centered methods for understanding the audience (users), where you will learn and practice foundational user-centered design methods through readings and a series of hands on

exercises, including interviews, and observation of actual users. You will also learn theories and methods for developing effective information architecture, including organizational schemes, navigational design, labeling, form design, and visual design. Working in groups with other students, you will, over the course of the semester, develop a prototype of a small website, which will be evaluated through user testing at the end of the semester. While we focus primarily on the activities described above, we'll also discuss sound and animation, emerging technologies such as Web 2.0 and Mobile Web, and social media.

76-888 **Web Design Lab**
Instructor: **S. Ishizaki**
Meetings: **F 12:00 – 1:20 p.m.**
Units: **3**
Co-requisite: **76-487 Web Design**

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.