

# English Department Undergraduate Course Descriptions Fall 2011

## 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: The Art of Poetry and Poetry of the Arts**  
**Instructor:**    T. Hayes  
**Meetings:**    TR 1:30 – 2:50 p.m.  
**Units:**        9  
**Fulfills:**      H&SS Freshman Seminar Requirement  
**Note:**         Open to H&SS Freshman only

How does poetry engage music, painting, cinema? How do other art forms influence poetry? This seminar will explore contemporary forms of Ekphrasis: writing which is in dialogue with other artistic mediums. We will explore how current poets imitate, translate and process other art forms as well as how those forms speak back to poetry (For example we'll discuss the recent movie, *Howl*, in relationship to Allen Ginsberg's poem of the same title.) The semester will be divided into sections of 1. poetry and music, 2. poetry and art, and 3. poetry and film, and conclude with student projects inspired by the coursework and discussions. Seminar activities will include student led presentations, occasional creative writing exercises, and frequent encounters with music, art and cinema.

**76-145**      **Freshman Seminar: Imaginary Homelands: South Asian Diaspora**  
**Instructor:**    **M. Aguiar**  
**Meetings:**    **TR 12:00 – 1:20 p.m.**  
**Units:**        **9**  
**Fulfills:**      **H&SS Freshman Seminar Requirement**  
**Note:**         **Open to H&SS Freshmen only**

What does it mean to be Indian outside of India? How is it possible to “live in the hyphen” as both British and Pakistani? In this course we will look at the writings and experiences of South Asians (people from the Indian subcontinent), living in such places as the United States, Britain, the Caribbean, the Middle East, and East Asia, who construct what Salman Rushdie calls “imaginary homelands.” We will examine the histories of migration and study how the experience of living between two continents has been theorized. In addition to examining the diaspora's past, the course will investigate present day South Asian Diaspora cultures including popular culture, film, music, dance, art, theater, and literature. Possible readings include works by V.S. Naipaul, Salman Rushdie, Jhumpa Lahiri, Hanif Kureishi, Meera Syal, Vijay Prashad, and Michael Ondaatje.

**76-213**      **Victorian Detectives**  
**Instructor:**    **K. Holterhoff**  
**Meetings:**    **MWF 12:30 – 1:20 p.m.**  
**Units:**        **9**  
**Fulfills:**      **CW Literature Elective**  
                  **PW Text/Context Elective**  
**Prerequisite:** **76-101 Interpretation & Argument**

The popularity of the detective novel exploded during the nineteenth century. This course will survey several landmark texts in the Victorian detective fiction genre including Charles Dickens' *Bleak House* (1852-3), Mary Elizabeth Braddon's *Lady Audley's Secret* (1862), Wilkie Collins' *The Moonstone* (1868), and several of Arthur Conan Doyle's Sherlock Holmes stories (1890s). To contextualize these texts we will approach the detective genre in terms of print history, criminal anthropology, the “woman question,” and British imperialism. Because many fictional detective stories were based on historical accounts reported in the penny press we will read several periodical sources focusing primarily on the Jack the Ripper and Camden Town Murder cases. We will also compare these Victorian detective novels with the often equally sensational pseudoscientific texts by criminal anthropologists Cesare Lombroso and Havelock Ellis. Women play prominent roles in all the texts we encounter, but the woman as criminal was an especially controversial aspect of “Sensation Fiction.” Margaret Oliphant summarizes the infamous behavior of these female deviants in an 1867 review from *Blackwoods*: “Women driven wild with love or the man who leads them to desperation.... women who marry their grooms in fits of sensual passion; women who pray [sic] their lovers to carry them off from husbands and homes they hate” (qtd. Bernstein 213). Just as detective fiction addresses anxieties regarding the increasingly complex roles of women in the Victorian period, fear of the unknown is reflected in literature depicting the expansion of the British Empire. Many of the Victorian detective novels we encounter employ colonial criminals, both human and inhuman, but often more menacing are the dark deeds committed in the colonies that inevitably return to haunt their perpetrators back in Britain. The rise and popularization of detective fiction during the Victorian period did not happen in a cultural or historical vacuum. Students will write a

midterm and final essay focusing on these issues to better understand why nineteenth century detective novels became popular in the nineteenth century, but remain compelling to this day.

**76-239**            **Introduction to Film Studies**  
**Instructor:**     **J. Hinkelman**  
**Meetings:**      **M 6:30 – 9:50 p.m. (screening)**  
                         **TR 1:30 – 2:50 p.m.**  
**Units:**            **9**  
**Fulfills:**        **PW Text/Context Elective**  
**Prerequisite:**   **76-101 Interpretation & Argument**

This course will serve as an introduction to the history and theory of film. It will cover the history of film from 1895 to the present, focusing on the technological, industrial, and aesthetic development of the medium. It will also introduce students to significant currents of film theory from auteur theory, to psychoanalytic criticism, to recent developments in the philosophy and historiography of film. We will closely trace the development of the American film industry in its relation to other national cinemas, beginning with the earliest films of Thomas Edison, the brothers Lumière, and other pioneers of the medium. We will also look at (among other things) examples of classical Hollywood production, Italian neorealism, The French new wave, new German cinema, The new Hollywood, Bollywood, the American blockbuster, new Asian cinemas, and the recent, amorphous category of American “indie.” In doing so, we will attempt to define and interrogate the notion of a national cinema. In addition to acquiring overall knowledge of film and film theory, students will develop the skills necessary for critical analysis of cinema and media arts.

**76-247**            **Shakespeare: Comedies and Romances**  
**Instructor:**     **C. Warren**  
**Meetings:**      **MWF 10:30 – 11:20 a.m.**  
**Units:**            **9**  
**Fulfills:**        **CW Literature Elective**  
                         **PW Text/Context Elective**

Would coming to college and not studying Shakespeare seem like going to the Sistine Chapel and not looking up? Fear not, there’s still time for an introductory course like this one on “the Bard.” Our reading list will include famous and exuberant plays such as *A Midsummer Night’s Dream*, *As You Like It*, *The Merchant of Venice*, *Twelfth Night*, *Measure for Measure*, *Pericles*, *Cymbeline*, *The Winter’s Tale*, and *The Tempest*. *Othello*, a tragedy, will help us give focused attention to questions of genre by way of counterpoint. Plots, jokes, conventions, and contexts—we’ll discuss them all. Students at the end of the course should expect to have a good grounding in the language, themes, and characters of Shakespearean comedy and romance—it’ll come in handy sometime, surely—and perhaps more importantly be equipped to think carefully about Shakespeare’s plays in relation to poetics, history, politics, and genre. In addition to regular short writing exercises of varying types, assignments will include one close reading paper, a longer research paper, and performance of a scene.

**76-260 A**      **Survey of Forms: Fiction**  
**Instructor:**    **H. Masters**  
**Meetings:**    **MW 12:00 – 1:20 p.m.**  
**Units:**        **9**  
**Fulfills:**      **CW Required Core Course**  
                    **EBA Required Core Course**  
                    **PW Required Core Course**  
                    **TW Required Core Course**  
**Prerequisite:** **76-101 Interpretation & Argument**

This is an introduction to the reading and writing of fiction designed as the first in a sequence of courses for creative writing majors and also as a general course for students wanting some experience in creative writing. Character development and the creation of scenes will be the principal goals in the writing of a short story or stories during the course of the semester--to a minimum of 15 pages. Revisions will be important and reading assignments will illustrate the different elements of fiction reviewed and practiced. A journal is required and two quizzes on the reading material.

**76-260 B**      **Survey of Forms: Fiction**  
**Instructor:**    **Y. Harvey**  
**Meetings:**    **TR 10:30 – 11:50 a.m.**  
**Units:**        **9**  
**Fulfills:**      **CW Required Core Course**  
                    **EBA Required Core Course**  
                    **PW Required Core Course**  
                    **TW Required Core Course**  
**Prerequisite:** **76-101 Interpretation & Argument**

This is an introduction to the reading and writing of fiction designed as the first in a sequence of courses for creative writing majors and also as a general course for students wanting some experience in creative writing. Writing exercises will be devoted to such aspects of fiction as description, characterization, and narration, and to the writing of scenes and stories. In the second half of the course, students write a full short story of 10-12 pages due two weeks before the end of the term. These are distributed to the class, discussed, and revised.

**76-262**        **Survey of Forms: Nonfiction**  
**Instructor:**    **J. Bernstein**  
**Meetings:**    **MW 1:30 – 2:50 p.m.**  
**Units:**        **9**  
**Fulfills:**      **CW Required Core Course**  
                    **EBA Required Core Course**  
                    **PW Required Core Course**  
                    **TW Required Core Course**  
**Prerequisite:** **76-101 Interpretation & Argument**

According to The National Endowment for the Arts, creative nonfiction is “factual prose that is also literary.” Memoir, the essay, and literary journalism are just three kinds of writing that fit

into this very broad, very vital genre. While creative nonfiction often borrows techniques from fiction, such as narrative, scene, dialogue, and point of view, creative nonfiction is based on actual events, characters and places. What distinguishes creative nonfiction from journalism is that it conveys more than bare-bones facts and that language, analysis and narrative voice are integral parts of each piece. In this course, students will have the chance to read widely within the genre. Exercises and writing assignments will give students the chance to write their own pieces, so that by the end of the semester, everyone will have written four different kinds of creative nonfiction.

**76-265 A**      **Survey of Forms: Poetry**  
**Instructor:**    **G. Costanzo**  
**Meetings:**     **TR 12:00 – 1:20 p.m.**  
**Units:**         **9**  
**Fulfills:**       **CW Required Core Course**  
                     **EBA Required Core Course**  
                     **PW Required Core Course**  
                     **TW Required Core Course**  
**Prerequisite:** **76-101 Interpretation & Argument**

This course is designed to familiarize students with the elements of poetic craft through actively studying and practicing a range of poetic forms. Class will involve presentations and essays as well as some workshopping of the poems students write in these forms. Near the end of the semester, students are required to submit a portfolio of “formal” poems they’ve written during the course.

**76-265 B**      **Survey of Forms: Poetry**  
**Instructor:**    **Y. Harvey**  
**Meetings:**     **TR 1:30 – 2:50 p.m.**  
**Units:**         **9**  
**Fulfills:**       **CW Required Core Course**  
                     **EBA Required Core Course**  
                     **PW Required Core Course**  
                     **TW Required Core Course**  
**Prerequisite:** **76-101 Interpretation & Argument**

This course is designed to familiarize students with the elements of poetic craft through actively studying and practicing a range of poetic forms. Class will involve presentations and essays as well as some workshopping of the poems students write in these forms. Near the end of the semester, students are required to submit a portfolio of “formal” poems they've written during the course.

**76-269**            **Survey of Forms: Screenwriting**  
**Instructor:**    **J. Bernstein**  
**Meetings:**     **MW 3:00 – 4:20 p.m.**  
**Units:**         **9**  
**Fulfills:**       **CW Required Core Course**  
                     **EBA Required Core Course**  
                     **PW Required Core Course**  
                     **TW Required Core Course**  
**Prerequisite:** **76-101 Interpretation & Argument**

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: TBA**  
                     **Meetings: MWF 9:30 a.m. – 10:20 a.m.**  
**Section B**       **Instructor: TBA**  
                     **Meetings: MWF 10:30 – 11:20 a.m.**  
**Section C**       **Instructor: TBA**  
                     **Meetings: MWF 12:30 – 1:20 p.m.**  
**Units:**         **9**  
**Prerequisites:** **76-101 Interpretation & Argument**  
**Note:**            **Intended for non-majors. 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:** J. Wynn  
**Meetings:** TR 9:00 – 10:20 a.m.  
**Units:** 9  
**Fulfills:** PW Required Core Course  
TW Required Core Course  
**Prerequisite:** 76-101 Interpretation & Argument  
**Note:** For 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:** TBA  
**Meetings:** MW 11:30 a.m. – 12:50 p.m.  
**Units:** 9  
**Note:** 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.

**76-294**            **Interpretive Practices**  
**Instructor:**    **Purcell**  
**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**

This course introduces and explores some important theories and interpretive strategies for understanding literary and visual texts, including poetry, fictional and non-fictional prose, comic books, television and film. We will read essays on terms like “ideology”, “structuralism,” “post-structuralism”, “semiotics” “hegemony” “genre,” and “form” as well as explore interpretive approaches based on different kinds of critical theory including Marxism, Feminism, Critical Race Studies, Post-Colonialism and others. Some of the authors (and auteurs) you will encounter include T.S. Eliot, Zora Neale Hurston, Orson Wells, David Fincher, James Baldwin, Alan Moore, Junot Diaz, Catherine Bigelow and others. Students are expected to contribute to class discussions. Three papers and a number of shorter assignments will be required.

**76-300**            **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.

**76-301**            **Internship**  
**Instructor:**    **K. Schnakenberg**  
**Units:**         **3 – 18**  
**Fulfills:**       **PW Advanced Writing/Rhetoric Course**  
**Prerequisites:** **Must have internship approved by Dr. Karen Schnakenberg**

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, do some related research and short writing assignments, and meet periodically with the internship coordinator to discuss your internship and related professional issues. The first step is to contact the instructor to set up a time to talk about your interests and what opportunities are open to you. You should do this before registration week so we have time to make necessary arrangements.

**76-306**            **Editing and Publishing**  
**Instructor:**     **G. Costanzo**  
**Units:**            **3 – 18**  
**Fulfills:**         **PW Advanced Writing/Rhetoric Course**  
**Prerequisites:** **Permission of instructor**

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.

**76-314**            **The New Woman**  
**Instructor:**     **R. May**  
**Meetings:**     **TR 10:30 – 11:50 a.m.**  
**Units:**            **9**  
**Fulfills:**         **CW Literature Elective**  
                       **EBA Pre-1900 Period Course**  
                       **PW Text/Context Elective**  
**Prerequisite:** **76-101 Interpretation & Argument**

Changes in industry and education in the Victorian period affected women deeply; many women began to actively explore their options outside of the domestic arena, seeking access to education, careers, contraception, voting and alternatives to marriage and motherhood. These early feminists became known as “New Women,” and from around 1870 to 1900, discourse by and about them flourishes. The New Woman both exhilarated and terrified. Was she a signifier of England’s progressive health or was she a monstrous harbinger of the decline of proper English society? How did she both redefine and entrench gender ideology in the late-nineteenth century? We will read short stories, journalistic articles and several novels that address the New Woman, including Sarah Grand’s *The Heavenly Twins*, Grant Allen’s *The Typewriter Girl* and Bram Stoker’s *Dracula*. Cultural narratives about gender, sexuality, science, industry and empire will inform our discussions.

**76-318**                    **Communicating in the Global Marketplace**  
**Instructor:**            **A. Ritivoi**  
**Meetings:**            **MW 10:30 – 11:50 a.m.**  
**Units:**                 **9**  
**Fulfills:**              **PW Rhetoric Course or Advanced Writing/Rhetoric Course**  
                              **TW Theory/Specialization Course Additional Option**  
**Prerequisites:**      **76-270 Writing for the Professions OR 76-271 Introduction to**  
                              **Professional and Technical Writing**

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.

**76-319**                    **Environmental Rhetoric**  
**Instructor:**            **L. Flower**  
**Meetings:**            **TR 1:30 – 2:50 p.m.**  
**Units:**                 **9**  
**Fulfills:**              **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**

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

**76-321            The Short Story: History, Method, and Interpretive Strategies**  
**Instructor:     A. Kennedy**  
**Meetings:      TR 12:00 – 1:20 p.m.**  
**Units:            9**  
**Fulfills:        CW Literature Elective**  
**EBA Core Course**  
**PW Text/Context Elective**  
**Prerequisite:   76-101 Interpretation & Argument**

Poe defined the short story as something that could be read at one sitting. While simple enough, the definition 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, to be sure, 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 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, for example) 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.

**76-325            Topics in Rhetoric: Intertextuality**  
**Instructor:     J. Oddo**  
**Meetings:      TR 9:00 – 10:20 a.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.

**76-330**            **Medieval Literature**  
**Instructor:**    **P. Knapp**  
**Meetings:**     **MW 3:00 – 4:20 p.m.**  
**Units:**         **9**  
**Fulfills:**       **CW Literature Elective**  
                     **EBA Pre-1900 Core Course**  
                     **PW Text/Context Elective**  
**Prerequisite:** **76-101 Interpretation & Argument**

Renaissance scholars sometimes promote the misconception that Shakespeare was the first writer to create characters with inner lives (rather than just social roles), that he was the inventor of the human, as Harold Bloom puts it. The varieties of writing—from the 700s to the 1400s—we will take up in this course will, I think, challenge that view. Some of the texts in which medieval men and women represented themselves are reflective, some are outrageous, some are charming, some are funny—all are populated by human beings we can recognize in spite of unfamiliar modes of presentation. We will explore both well-known fictions like *Beowulf*, *The Song of Roland*, Dante’s *Inferno*, and Malory’s *Morte Darthur*, and some not so well known. The lives of women in the Middle Ages will be a particular focus for the course. Students will also choose one twentieth-century fiction based on medieval materials to read and discuss with the class.

Course requirements include regular attendance and participation in discussions, three brief papers and a final exam.

**76-347**            **Contemporary American Fiction**  
**Instructor:**    **J. Williams**  
**Meetings:**     **T 6:30 – 9:20 p.m.**  
**Units:**         **9**  
**Fulfills:**       **CW Literature Elective**  
                     **EBA Period Core Course**  
                     **PW Text/Context Elective**  
**Prerequisites:** **76-101 Interpretation & Argument**

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.

**76-354**            **South Asian Literature**  
**Instructor:**    **M. Aguiar**  
**Meetings:**     **TR 9:00 – 10:20 a.m.**  
**Units:**         **9**  
**Fulfills:**       **CW Literature Elective**  
                     **EBA Period Core Course**  
                     **PW Text/Context Elective**  
**Prerequisite:** **76-101 Interpretation & Argument**

This course focuses on twentieth-century literature written in English from India, Pakistan and other parts of South Asia, as well as by people of South Asian origin. The course will begin by looking at literary representations that portray the struggle for decolonization and the trauma of partition. As we move forward to the contemporary period, we will examine the competing aesthetics of social and magical realism. We will then look back at India from the perspective of the diaspora, considering themes of identity, immigration and globalization from the perspective of South Asians writing in Britain and the United States. Texts might include works by Rabindranath Tagore, Saadat Hasan Manto, Mahasweta Devi, Salman Rushdie, Hanif Kureishi, Amitav Ghosh, Aravind Adiga, Romesh Gunesequera, Chitra Banerjee Divakaruni and Jhumpa Lahiri.

**76-355**            **Leadership, Dialogue, and Change**  
**Instructor:**    **L. Flower**  
**Meetings:**     **TR 10:30 – 11:50 a.m.**  
**Units:**         **9**  
**Fulfills:**       **EBA Rhetoric Course**  
                     **PW Rhetoric or Advanced Writing/Rhetoric Course**  
**Prerequisites:** **76-101 Interpretation & Argument**

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.

**76-359**            **Planning and Testing Documents**  
**Instructor:**    **C. Neuwirth**  
**Meetings:**    **TR 10:30 – 11:50 a.m.**  
**Units:**        **9**  
**Fulfills:**      **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**

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 and 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.

**76-362**            **Reading in Forms: Nonfiction**  
**Instructor:**    **J. McCafferty**  
**Meetings:**    **MW 1:30 – 2:50 p.m.**  
**Units:**        **9**  
**Fulfills:**      **CW Required Core Course**  
                     **PW Text/Context Elective**  
**Prerequisites:** **76-101 Interpretation & Argument**

The theme and texts of this course has yet to be decided, but students can expect to read several books of good non-fiction, all of which will be discussed with an eye both on content and form. Written responses to each book will be required, as will a series of oral presentations and dramatic performances. Also required is one final presentation where the student will be asked to create their own non-fiction project after a semester of working in the community as a field

researcher. The course should appeal to those who are interested in literary journalism and essay writing.

**76-365**            **Beginning Poetry Workshop**  
**Instructor:**    **J. Daniels**  
**Meetings:**     **TR 1:30 – 2:50 p.m.**  
**Units:**         **9**  
**Fulfills:**       **CW Workshop Course**  
**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 other poets will be required, along with participation in a book-making project.

**76-371**            **Topics in Rhetoric: Controversy**  
**Instructor:**    **A. Ritivoi**  
**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**  
**Prerequisites:** **76-101 Interpretation & Argument**

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.

**76-372**            **Introduction to Journalism**  
**Instructor:**    **S. Twedt**  
**Meetings:**     **R 6:30 – 9:20 p.m.**  
**Units:**         **9**  
**Fulfills:**       **PW Advanced Writing/Rhetoric Course**  
**Prerequisites:** **76-101 Interpretation & Argument**

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

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

**76-373**            **Topics in Rhetoric: Argument**  
**Instructor:**    **D. Kaufer**  
**Meetings:**     **MW 9:00 – 10:20 a.m.**  
**Units:**         **9**  
**Fulfills:**       **EBA Core Course or Rhetoric Course**  
                     **PW Required Core Course**  
                     **TW Additional Option**  
**Prerequisites:** **76-101 Interpretation & Argument**

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.

**76-375 Magazine Writing**  
**Instructor: J. McCafferty**  
**Meetings: MW 12:00 – 1:20 p.m.**  
**Units: 9**  
**Fulfills: 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 3:00 – 4:20 p.m.**  
**Units: 9**  
**Fulfills: CW Literature Elective  
EBA Period Core Course  
PW Text/Context Elective**  
**Prerequisites: 76-101 Interpretation & Argument**

This is a companion class to Major Works of Modern Fiction in that it focuses on those writers one needs to know about in order to understand the literature of our time. The class deals with about half a dozen signal writers who best express the writing of their time, and have most influenced writers who came after them. The term "modern" is flexible in its range, sometimes including everything from Shakespeare or Gutenberg on. Our range will be more defined, starting roughly with Thomas Hardy and ending with Wallace Stevens, or the period roughly from 1890 to 1925. We shall read the essential selections from poets like Hardy, Ezra Pound, W.B. Yeats, T.S.Eliot, and William Carlos Williams, and samples from a couple of others like Wallace Stevens and Hart Crane. Our concern will be to become familiar with an important body of work, and also to develop or abilities to read, understand and comment on poetry.

**76-385**            **Introduction to Discourse Analysis**  
**Instructor:**    **A. Hodges**  
**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**  
                      **TW Theory/Specialization Course Additional Option**  
**Prerequisites:** **76-101 Interpretation & Argument**

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.

**76-390**            **Style**  
**Instructor:**    **J. Oddo**  
**Meetings:**     **TR 1:30 – 2:50 p.m.**  
**Units:**         **9**  
**Fulfills:**       **PW Required Core Course**  
                      **TW Required Core Course**  
**Prerequisites:** **76-101 Interpretation & Argument**

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:** S. Ishizaki  
**Meetings:** MW 1:30 – 2:50 p.m.  
F 10:30 – 11:20 a.m. (lab)  
**Units:** 12  
**Fulfills:** PW Advanced Writing/Rhetoric Course  
TW Required Core Course  
**Prerequisites:** 76-270 Writing for the Professions or 76-271 Introduction to Professional and Technical Writing

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.

**76-394 Research in English**  
**Instructor:** K. Straub  
**Meetings:** TR 10:30 – 11:50 a.m.  
**Units:** 9  
**Fulfills:** CW Literature Elective  
EBA Required Core Course  
PW Text/Context Elective  
**Prerequisites:** 76-294 Interpretive Practices

This course offers training in gathering information systematically and building arguments based on that information. Students will hone their skills in choosing a topic, addressing it with the help of relevant research resources, reading and interpreting texts, doing critical commentary, and ethnographic fieldwork techniques such as observation and interview. Students will also learn how to situate their work in the context of research in the field, by testing their hypotheses against alternatives and presenting their research to audiences in English studies.

Course content and student research will be organized around a genealogical approach to two of Shakespeare's plays, *Othello* and *The Merchant of Venice*. We will investigate how performances of these two texts signify race, class, and gender, and other cultural differences in the very recent past and in the early period of British Shakespearian adaptation, 1660-1760. Although we will read scholarly editions of *Othello* and *The Merchant of Venice*, our research will focus on the cultural contexts for how these two plays have been performed and interpreted, rather than on the original play texts or on Shakespeare as an author.

We will entertain in course readings, discussions, and in student research projects, questions about the cultural conversations and contexts that inform the theatrical and/or filmic performance of cultural differences in the very different times and places of the 18<sup>th</sup> century and the recent past. For example, what does it mean to be a Moor? How is a Jew performed? What meanings attach to a

female character dressed as a man? To affection between two male characters? These questions will take us to the library, of course, but they will also carry us to modern theater practitioners and audiences.

**76-396**            **Non-Profit Communication: Genres, Methods, and Issues**  
**Instructor:**    **D. Cloud**  
**Meetings:**     **MW 3:00 – 4:20 p.m.**  
**Units:**           **9**  
**Fulfills:**        **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**

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.

**76-400**            **Literary Culture of Russia**  
**A1**                **19<sup>th</sup> Century Russia**  
**A2**                **20<sup>th</sup> Century Russia**  
**Instructor:**     **N. Kats**  
**Meetings:**     **TR 10:30 – 11:50 a.m.**  
**Units:**           **9**  
**Fulfills:**        **EBA Period Core Course**  
                      **CW Literature Elective**  
                      **PW Text/Context Elective**

**A1 Literary Culture of 19<sup>th</sup> Century Russia:** The purpose of the course is to give students an introduction to the cultural environment of Imperial Russia through the works of major 19<sup>th</sup> century Russian writers. We will read and analyze some masterpieces of Russian fiction, including works of Pushkin, Lermontov, Gogol, Turgenev, Dostoevsky, Tolstoy, and Chekhov. Emphasis will be made on how these brilliant classics reflected turbulent history of the 19th century Russia.

**A2 Literary Culture of 20<sup>th</sup> Century Russia:** This mini-course focuses on Russian prose and poetry of the early 20<sup>th</sup> century. Readings will include the proletarian writings of Maxim Gorky, symbolism of Alexander Blok, futurism and modernism of Vladimir Mayakovsky, as well as works of some other authors. We will discuss issues important to the 20<sup>th</sup> century Russian Cultural History such as the role of intelligentsia in Russian Revolution, the content and method of Russian decadence, symbolism, and modernism, as well as imprisonment, liberation, and exile that became so important for many writers and poets.

**76-421 American Realism and Naturalism**  
**Instructor:** D. Shumway  
**Meetings:** M 6:30 – 9:20 p.m.  
**Units:** 9  
**Fulfills:** CW Literature Elective  
EBA Period Core Course  
PW Text/Context Elective  
**Prerequisites:** 76-101 Interpretation & Argument

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.

**76-428 The Long 18<sup>th</sup> Century in Print, Performance, and Visual Culture: 1660 – 1760**  
**Instructor:** K. Straub  
**Meetings:** TR 1:30 – 2:50 p.m.  
**Units:** 9  
**Fulfills:** CW Literature Elective  
EBA Pre-1900 Period Core Course  
PW Text/Context Elective  
**Prerequisites:** 76-101 Interpretation & Argument

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.

**76-432**            **James Baldwin**  
**Instructor:**     **R. Purcell**  
**Meetings:**      **TR 12:00 – 1:20 p.m.**  
**Units:**            **9**  
**Fulfills:**         **CW Literature Elective**  
                      **EBA Period Core Course**  
                      **PW Text/Context Elective**  
**Prerequisites:** **76-101 Interpretation & Argument**

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 known 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.

**76-447**            **Shakespeare and Critical Theory**  
**Instructor:**     **P. Knapp**  
**Meetings:**      **MW 12:00 – 1:20 p.m.**  
**Units:**            **9**  
**Fulfills:**         **CW Literature Elective**  
                      **EBA Pre-1900 Period Core Course**  
                      **PW Text/Context Elective**  
**Prerequisites:** **76-101 Interpretation & Argument**

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.

**76-450**            **Law, Culture, and the Humanities**  
**Instructor:**     **C. Warren**  
**Meetings:**      **MW 1:30 – 2:50 p.m.**  
**Units:**            **9**  
**Fulfills:**         **CW Literature Elective**  
                      **EBA Period Core Course**  
                      **PW Text/Context Elective**  
**Prerequisites:** **76-101 Interpretation & Argument**

“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 16<sup>th</sup>-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.

**76-451**            **History of the English Language**  
**Instructor:**     **P. Hopper**  
**Meetings:**      **TR 1:30 – 2:50 p.m.**  
**Units:**            **9**  
**Fulfills:**         **EBA Period Core Course or Rhetoric Course**  
                      **PW Rhetoric Course or Advanced Writing/Rhetoric Course**  
**Prerequisites:** **76-101 Interpretation & Argument**

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.

**76-460                    Beginning Fiction Workshop**  
**Instructor:            J. Daniels**  
**Meetings:             TR 10:30 – 11:50 a.m.**  
**Units:                  9**  
**Fulfills:                CW Workshop Course**  
**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.**

In this course, you will be expected to take your knowledge of the principles and elements of fiction learned in the Survey of Forms: Fiction course and utilize them in workshop discussions, written analysis, and the composition of your own stories. You will read and discuss works by published fiction writers, write and revise your own stories, and actively engage in discussions about the craft and art of fiction writing.

**76-462                    Advanced Fiction Workshop**  
**Instructor:            H. Masters**  
**Meetings:             MW 3:00 – 4:20 p.m.**  
**Units:                  9**  
**Fulfills:                CW Workshop Course**  
**Prerequisite:         Grade of A or B in 76-460 Beginning Fiction Workshop. A student who received a C in 76-460 may enroll in 76-462 only with the permission of the 76-462 professor. A student who received a D or R in 76-460 may not take 76-462.**

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. Thirty-five pages of stories plus a critical paper to be assigned.

More than three unexcused absences constitute a failing grade. Final work to be professional and polished.

**76-465**            **Advanced Poetry Workshop**  
**Instructor:**    **T. Hayes**  
**Meetings:**     **TR 12:00 – 1:20 p.m.**  
**Units:**         **9**  
**Fulfills:**       **CW Workshop Course**  
**Prerequisites:** **Grade of A or B in 76-365 Beginning Poetry Workshop. A student who received a C in 76-365 may enroll in 76-465 only with the permission of the 76-465 professor. A student who received a D or R in 76-365 may not take 76-465.**

This workshop will primarily involve discussions of the poems produced by class members. Grades will be determined by the following:

- Regular attendance and workshop participation via blackboard and coursework.
- Three essays on the selected poems of various contemporary poets.
- A final poetry manuscript which includes a substantial number of revised poems.

**76-476**            **Rhetoric of Science**  
**Instructor:**    **J. Wynn**  
**Meetings:**     **TR 12:00 – 1:20 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**

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.

**76-481**            **Writing for Multimedia**  
**Instructor:**    **B. Staszal**  
**Meetings:**     **MW 12:00 – 1:20 p.m.**  
                      **F 10:30 – 11:50 a.m.**  
**Units:**            **12**  
**Fulfills:**        **PW Advanced Writing/Rhetoric Course**  
                      **TW Theory/Specialization Course Recommended Option**  
**Prerequisites:** **76-270 Writing for the Professions or 76-271 Introduction to**  
                      **Professional and Technical Writing AND 76-391 Document Design or**  
                      **51-261 or 51-262 Communication Design Fundamentals**

There is increasing demand for professional/technical writers who understand multimedia and its communicative possibilities. This class will provide students with the opportunity to develop the ability to analyze and create multimedia experiences. Students will be introduced to the basic concepts and vocabulary of multimedia, as well as the practical issues surrounding multimedia design through a series of hands-on projects involving various contexts. We will explore what it means to write in multimedia and how the elements of time, motion and interactivity can help writers expand their communicative skills. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussion and critiquing are an essential part of this course.

While students are not expected to become masters of multimedia software, Adobe Flash will be taught in the class in order to provide them with the basic skills necessary to complete assignments and explore multimedia possibilities.

**76-487**            **Web Design**  
**Instructor:**    **S. Ishizaki**  
**Meetings:**     **MW 3:00 – 4:20 p.m.**  
**Units:**            **9**  
**Fulfills:**        **PW Advanced Writing/Rhetoric Course**  
                      **TW Required Core Course**  
**Prerequisites:** **76-270 Writing for the Professions or 76-271 Introduction to**  
                      **Professional and Technical Writing or 76-272 Language in Design AND**  
                      **76-391 Document Design or 76-382 Multimedia Authoring I or 51-261 or**  
                      **51-262 Communication Design Fundamentals**  
**Co-requisite:**    **76-488 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.

**76-488**            **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.

**76-5xx**            **Professional Writing Project: New Media**  
**Instructor:**    **T. O'Boyle**  
**Meetings:**     **TBD (Meetings will be agreed upon by students and instructor)**  
**Units:**         **9**  
**Fulfills:**       **PW Advanced Writing/Rhetoric Course**  
**Prerequisites:** **76-487 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](http://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 76-487 (Web 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 [tboyle@andrew.cmu.edu](mailto:tboyle@andrew.cmu.edu) or [tboyle@post-gazette.com](mailto:tboyle@post-gazette.com); or Karen Schnakenberg at [krs@cmu.edu](mailto:krs@cmu.edu).