

English Department

Graduate Course Descriptions

Spring 2012

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 for LCS, and Necia Werner for MAPW.

For courses listed as "9, 12 units,"

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

Instructors for these courses will adjust the work load according to the number of units for which you're registered.

76-706 **Editing and Publishing**
Instructor: **G. Costanzo**
Units: **3 – 18**
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.

76-724 **Rhetoric and Organizational Leadership**
Instructor: **D. Kaufer**
Meetings: **TR 9:00 – 10:20 a.m.**
Units: **9, 12**

In this course, we will study communication strategies of effective leaders -- people who seek to promote change in various professional, political, or cultural contexts. The main goals of the course are to understand rhetorical challenges that leaders face in different fields, to examine the language they use, and to learn (through theory, analysis, and practice) the most effective rhetorical strategies that can empower a leader. By drawing on the literature from management, organizational communication, psychology, and rhetoric, we will address a set of questions that include: (1) What makes an effective leader? (2) How do leaders use language and for what purposes? (3) What rhetorical strategies can be most useful to leaders to achieve their goals? (4) What is the role of creativity in leadership, and especially in the leader's use of language? We will mine the literature on leadership for theoretical insights on rhetoric. Students will be expected to lead discussions on readings, a midterm that synthesizes the readings, and a final project that reviews the literature and provides an annotated bibliography in some subfield of rhetorical leadership.

76-735 **Mid-Century American Fiction**
Instructor: **J. Williams**
Meetings: **M 6:30 – 9:20 p.m.**
Units: **12**

This course will survey American fiction from 1945 to 1980. "Post-1945" has typically been the catch-all to describe American literature after the modernist period, and has often been called "contemporary." However, that designation now seems inadequate: writers who became prominent in the immediate postwar era are historically removed, and writers arising since 1980 form a distinctly different generation, with a different sensibility.

This course will account for the immediate postwar period, with the working hypothesis that we need to create a new construal of American literature and its recent past. It will look at authors such as Norman Mailer, Flannery O'Connor, Saul Bellow, John Updike, and Thomas Pynchon.

76-740 **American English**
Instructor: **B. Johnstone**
Meetings: **TR 3:00 – 4:20 p.m.**
Units: **9, 12**

Ever since the development of radio in the early 20th century, Americans have expected that we would soon all talk alike. The conviction that the media would make us all sound the same revived with the widespread adoption of television, starting in the 1940s, and the development of the internet in the 1990s led to worry about how soon we'd all be writing the same. But fears of the homogenizing effects of the mass media on American English have proven to be exaggerated: Americans still talk and write in many different ways. In this course we explore why this should be. Why don't we all speak alike? Why do we need variation in language? We will explore how regional and social dialects and varieties come to be and what their functions are, and you will learn how to hear, see, and describe varieties of language. We will also touch on American languages other than English. Documentary films and online materials about language will be the basis for another strand of the course, as we work together to explore how linguistic variety can best be represented and explained in non-technical ways, and in a variety of media, for the general public. Reading will be mainly in two books: *American English*, by Walt Wolfram and Natalie Schilling-Estes (2nd. edition), and *Language in the USA: Themes for the Twenty-First Century*, edited by Edward Finegan and John R. Rickford. There will be regular homework assignments, a midterm exam, and a final project.

76-760 **Literary Journalism Workshop**
Instructor: **J. McCafferty**
Meetings: **TR 10:30 – 11:50 a.m.**
Units: **9**

Literary Journalism is a form whose tradition dates back to Dickens. It takes as its subject “ordinary people,” and reveals lives fully, implicitly or explicitly making connections between the personal, political, and historical. The course will acquaint you with some classics of the form, along with contemporary work by writers who are writing this “literary” journalism using all the tools of the fiction writer. We will read books by writers who have spent considerable time in the field as researchers to bring us stories of so called ordinary people who might serve to enlighten or reveal something about the world. Students will be asked to do field research throughout the term addition to their writing and reading assignments. All students will also produce an oral presentation of one of these assignments.

76-773 **Topics in Rhetoric: Argument**
Instructor: **A. Ritivoi**
Meetings: **MW 10:30 – 11:50 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.

76-774 Software Documentation
Instructor: J. Cioli
Meetings: M 6:30 – 9:20 p.m.
Units: 9

This course teaches best practices for creating software documentation for both internal audiences (use cases, requirements specifications) and end users (online help, user guides). You will learn the importance quality documentation plays in the success of a product and the user's experience, and the importance of understanding (and meeting) that user's needs. The course emphasizes quality task-oriented writing and focuses on the basic skills needed to educate and guide users, while introducing important industry trends like topic-based authoring, single sourcing and reuse, and DITA. Students will complete a series of short homework assignments and several larger projects to reinforce the principles and provide experience in all phases of creating software documentation, including peer review. Readings and published documentation examples will provide a bridge between theory and practice. No textbook required, but students may be required to purchase necessary software (a DITA editor).

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

Literacy has been called the engine of economic development, the road to social advancement, and the prerequisite for critical abstract thought. But is it? And what should count as literacy: using the discourse of an educated elite or laying down a rap?

Competing theories of what counts as “literacy”—and how to teach it—shape educational policy and workplace training. However, they may ignore some remarkable ways literacy is also used by people in non-elite communities to speak and act for themselves. In this introduction to the interdisciplinary study of literacy—its history, theory, and problems—we will first explore competing theories of what literacy allows you to do, how people learn to carry off different literate practices, and what schools should teach. Then we will turn ideas into action in a hands-on, community literacy project, helping urban students use writing to take literate action for themselves.

As mentors, we meet on campus for 8 weeks with teenagers from Pittsburgh's inner city neighborhoods who are working on the challenging transition from school to work. They earn the opportunity to come to CMU as part of Start On Success (SOS), an innovative internship that helps urban teenagers with hidden learning disabilities negotiate the new demands of work or college. We mentor them through Decision Makers (a CMU computer-supported learning project that uses writing as a tool for reflective decision making.) As your SOS Scholar creates a personal Decision Maker's Journey Book and learns new strategies for writing, planning and decision making, you will see literacy in action and develop your own skills in intercultural collaboration and inquiry. You can visit the Intercultural Inquiry website at <http://english.cmu.edu/research/inquiry/two.html> to see what other community literacy mentors learned in this collaborative inquiry with their teenage partners, and can preview Decision Makers at www.cmu.edu/thinktank.

76-779 Marketing, Public Relations, and Corporate Communications
Instructor: E. Sloss
Meetings: MW 5:00 – 6:20 p.m.
Units: 9

Effective marketing and communications are essential to the success of businesses, non-profit agencies, academic institutions, public interest groups, and other entities that have a shared purpose and identity to promote. This course explores marketing and communications in organizational settings, where professional communicators manage relationships with a wide variety of constituencies: customers, investors, news agencies, employees, members, volunteers, local communities or government agencies. To succeed, communicators must be able to identify and articulate the communication needs of the organizations they represent, develop well-informed strategies for advancing organizational objectives, think and act quickly in high-pressure situations, and write clear and persuasive prose. In this course, you will develop the written and oral communication skills needed by a professional communicator in an organization. You will learn to identify and define a coherent, integrated strategy for all of an organization's communications and to devise and apply effective marketing and public relations tactics in traditional and social media for achieving business objectives. You will gain practice in writing op-ed essays, press releases, critiques of organizational communications, and marketing and communication plans.

76-780 Graduate Design Seminar: Topics in Communication Design
Instructor: S. Ishizaki
Meetings: MW 10:00 – 11:20 a.m.
Units: 12

In this seminar, we will examine communication design from multiple perspectives, including rhetoric, information design, cognitive psychology, philosophy, and design theory. We will read and discuss the significant works that have influenced modern communication design—paying close attention to their impact on today's communication practitioners as well as outstanding opportunities for further research. In addition, we will explore these ideas through small case studies from a variety of contexts—from data visualization to advertising, to product brochures, to public relations to political campaigns. Required assignments include a brief weekly response report to the readings, one short paper, and a final research paper about a topic chosen by students based on their professional or research interests. This course is required for students in the Master of Design in Communication Planning and Information Design (CPID) program and is intended to provide the students with the broad intellectual foundation relevant to their professional field, and to help them prepare for their thesis work. The course is also appropriate for MAPW students who are interested in communication design. Students who are interested in or engaged in advanced research (e.g., MA, Ph.D. in Rhetoric) may also gain insight into research opportunities in communication design.

76-786 Language & Culture
Instructor: A. Hodges
Meetings: MW 12:00 – 1:20 p.m.
Units: 9, 12

In this course, we will take an ethnographic approach to examine language as a form of action through which social, cultural and political relations are constituted. Topics will explore

language as it intersects with thought, ideology, identity, race and racism, ethnicity, gender, power, and linguistic diversity. In addition to articles, we will read several full-length ethnographies that focus on language practices within particular communities. The goals of the course are to (1) provide an introduction to key ideas in the study of language and culture, including the concepts of ideology, dialogism, identity, and indexicality; (2) equip students with a critical awareness of the role language plays in social, cultural and political interaction across a variety of cultures; and (3) explore the potential of ethnography for informing analyses of language and discourse.

76-791 **Document Design**
Instructor: **S. Ishizaki**
Meetings: **MWF 12:00 – 1:20 p.m.**
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.

76-795 **Science Writing**
Instructor: **M. Roth**
Meetings: **W 6:30 – 9:20 p.m.**
Units: **9**

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

76-811 The Long 18th Century in Print, Performance, and Visual Culture: 1760 – 1800
Instructor: K. Straub
Meetings: TR 9:00 – 10:20 a.m.
Units: 12

This course will ground students in the history of cultural representations of capitalism, nation, and the individual in British society between 1760 and 1800. During this period critical to the transition into modern ways of thinking about society and the individual's role within it, "the rights-bearing individual" and the new field of political economy emerge as dominant models for understanding culture.

This course takes as its starting point how twentieth-century thinkers construct the years between 1760 and 1800: 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?

Understanding the theoretical, critical, and historical frameworks that shape our current thinking about "enlightenment," "rights" and the "nation-state" is a starting point for investigating a broad range of primary texts from the period: prose fiction, nonfiction prose, poetry, and drama, as well as a sampling of the period's rich visual culture of painting, prints, and the decorative arts.

76-819 Communication Revolutions and Technologies
Instructor: C. Neuwirth
Meetings: TR 10:30 – 11:50 a.m.
Units: 9, 12

What does it mean to be living in today's communication technology "revolution"? In a time when many forms of communication are digitally based, traveling as bits at e-speeds on global computer networks? To begin answering that question, we will examine the origins and historical development of various communication revolutions—from the invention of writing, the printing press, the telegraph, and so forth—to the Internet. The discussions and readings will seek to provide a comprehensive overview of how so-called communication revolutions developed, with discussion of cognitive, social, political, economic and technological aspects. We will attempt to put the development of communication technologies in their historical context: How were new forms of communication received? How were they used? How did they affect communication? How did they influence political and social institutions? We will focus, however, on relating historical developments to current digital communication developments. We will take as case studies several new discursive digital formations: digital books, on-line newspapers, and possibly global non-government organizations (NGOs), such as non-profit environmental activist organizations. Along the way we will ask questions such as "What should a rhetorical theory that takes media into account do?" What are some of the challenges that new digital formations present to traditional rhetorical theories (e.g., How is "ethos" established when speakers are anonymous and globally distributed? How is the "public sphere" constituted when Internet search engines dynamically construct it?) The goal of the seminar is for participants to acquire the concepts needed to read the current research/scholarship on communications technologies with understanding, to apply that research to the analysis of new discursive digital formations, and to be positioned to contribute to that research. Seminar participants will be expected to bring in their own research interests as the course develops.

There will be two major interrelated assignments: a research statement/bibliography and a research essay.

76-820 **Process of Reading and Writing**
Instructor: **L. Flower**
Meetings: **TR 10:30 – 11:50 a.m.**
Units: **9, 12**

This course is an introduction to the thinking, meaning-making process that underlies reading and writing. It asks: what are the social and cognitive processes, what are the conscious and unconscious problem-solving strategies we use: to comprehend and interpret text, to construct and communicate our own meanings, and to project or discover our readers' responses?

In the first half of the course we look at writers and designers as thinkers and problem solvers—facing the challenge of equally creative, meaning-making readers and their own constructive, interpretive processes of comprehension. Understanding (and user-testing for) how readers actually interpret texts is critical to many kinds of writing, from informative websites and PR work, to persuasive applications and powerful arguments.

An introduction to the research and theory on reading and writing as a social/cognitive process lets us explore the why behind the what readers do. For instance, you will learn how memory networks, cognitive schemas, and meta-knowledge can shape and are shaped by language and discourse as socially constructed mediating tools. At the same time you will develop a portfolio of methods that track the constructive, inferential process of readers' comprehension.

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

76-827 **Research Seminar in Rhetoric**
Instructor: **A. Ritivoi**
Meetings: **MW 3:00 – 4:20 p.m.**
Units: **9, 12**

This course involves four intertwined strands of inquiry and practice:

An overview of research design and ethics. By means of readings and class discussion, we will explore how knowledge claims are articulated in research in rhetorical studies and what strategies of inquiry lend themselves to defending such claims. We also explore the moral and legal obligations that arise in research about humans.

An introduction to rhetoric research at CMU. Members of the rhetoric faculty will be invited to come and discuss with us how they do their scholarly research. We will read a recent or forthcoming paper by each, along with readings that they've found useful in describing how to do the kind of work they do.

An introduction to professional writing in our field. We will analyze, discuss, and practice genres such as conference paper abstracts, conference presentations, journal articles, and book prospectuses.

Intensive work in the preparation and submission of a conference paper or journal article. Each student will develop an existing project, probably a term research project for another rhetoric or language-study course, into a paper that could be presented at a scholarly conference or, if it has already

been presented at a conference, submitted to a journal. By the end of the semester, abstracts or papers will have been submitted, and students will have practiced presenting them.

The course is appropriate for students considering graduate programs in Rhetoric or related fields.

76-831 **Chaucer**
Instructor: **P. Knapp**
Meetings: **MW 3:00 – 4:20 p.m.**
Units: **12**

We will read most of Chaucer's *Canterbury Tales* and his narrative poem *Troilus and Criseyde* (considered by some the first English novel). Our texts are in Middle English—Chaucer's language is odd-looking, but easily mastered. We will also read some brief accounts of 14th-century institutions and traditions (chivalry, religious life, marriage, etc.). Most class meetings will consist of discussions that examine these fictions in relation to the social conditions they imply and the tellers' stakes in the telling. While we are discussing the *General Prologue*, I will ask each of you to identify the pilgrim through whose eyes you will try to read each of the tales (in addition, of course, to seeing from your own vantage point). As the course goes on, you will become an expert on one of the social roles portrayed in Chaucer's fictional universe.

Required are near-perfect attendance, steady participation, and three papers. Graduate students will meet for an extra hour a week, read additional materials, and write longer papers.

76-834 **The History of the Left and Popular Culture**
Instructor: **K. Newman**
Meetings: **TR 12:00 – 1:20 p.m.**
Units: **12**

Over the course of the last one hundred years what has been the influence of left-wing social movements on popular culture? Michael Kazin, in his recent best seller *American Dreamers* argues that the left has had a more powerful effect on culture than on politics. But what about the idea that cultural influence is inherently political? In this class we will read a mix of cultural history, film studies, music studies, literary studies, art history, television studies, and cultural theory. We will look at the intersection of radical movement politics and high modernism in the 1930s and 1940s. We will look at how left culture survived under the cloud of the blacklist. We will look at the Civil Rights culture and Feminist culture that emerged out of the 1950s and 1960s. Finally, we will look at how the left/right debates and struggles over the thirties, fifties and sixties have persisted into our current political/cultural narrative forms. Key texts for the course include Michael Kazin, *American Dreamers: How the Left Changed the Nation*, Michael Denning, *Cultural Front: The Laboring of American Culture in the 20th Century*, Chris Robé, *Left of Hollywood: Cinema, Modernism, and the Emergence of U.S. Radical Film Culture*, Sasha Torres, *Black, White and In Color: Television and Black Civil Rights*, Steven J. Ross, *Hollywood Left and Right: How Movie Stars Shaped American Politics*, and Judith Halberstam, *The Queer Art of Failure*.

76-837 **Postcolonial Studies**
Instructor: **M. Aguiar**
Meetings: **TR 1:30 – 2:50 p.m.**
Units: **12**

In recent decades postcolonial studies has emerged as an interdisciplinary field that highlights, in the words of critic Bart Moore-Gilbert, “the interconnection of issues of race, nation, empire, migration and ethnicity with cultural production.” Authors such as Kenyan Ngugi wa Thiong’o and Indian Arundhati Roy provide vibrant portrayals of individual and community life in formerly colonized countries; postcolonial theorists, meanwhile, offer ways to situate these literary works in their diverse historical and cultural contexts. In this course we will interweave a study of literature with that of theory and history as we focus on works by African, Indian, Caribbean and Irish writers and critics. Readings might include fiction, drama, poetry and film by such authors as Ama Ata Aidoo, J.M. Coetzee, Ngugi wa Thiong’o, Arundhati Roy, Seamus Heaney, and Derek Walcott. Theoretical works might include writings by Frantz Fanon and Partha Chatterjee on nationalism; Chandra Mohanty and Fatima Mernissi on gender; and Homi Bhabha and R. Radhakrishnan on hybridity.

76-845 **Milton**
Instructor: **C. Warren**
Meetings: **T 6:30 – 9:20 p.m.**
Units: **12**

Although censored and reviled by many in his own day, John Milton (1608-1674), author of *Paradise Lost* among other powerful anti-monarchical writings of the English Revolution, has influenced writers as varied as William Blake, Mary Shelley, Thomas Jefferson, Friedrich Engels, C.S. Lewis, Malcolm X, and Philip Pullman. This course will investigate what has made Milton a writer at once so much imitated and beloved by his admirers and loathed and denigrated by detractors. The bulk of this course will center on a careful, challenging, and chronological reading of Milton’s works, primarily *Paradise Lost* but also his great shorter poems including *Lycidas*, *Paradise Regain’d*, and *Samson Agonistes*, and selections of his voluminous prose (*Areopagitica*, *The Doctrine and Discipline of Divorce*, *Tenure of Kings and Magistrates*, *Readie and Easy Way to Establish a Free Commonwealth*). Studying Milton’s development as a poet, controversialist, and pamphleteer, students will examine Milton’s contexts (chiefly, literary, political, and theological) in order gain further insights into the complex relations between Milton’s 17th century world and his major poems and prose. Milton’s works will be read in dialogue with works by other major 17th century poets and controversialists such as Thomas Hobbes, Andrew Marvell, John Dryden, and Lucy Hutchinson. Finally, we will explore Milton’s subtle and not-so subtle influence on later writers in contexts ranging from the Enlightenment, to the Romantic period, to the American Revolution, to the Cold War.

76-858 **Sociology of Culture**
Instructor: **J. Klancher**
Meetings: **T 3:00 – 5:50 p.m.**
Units: **12**

This course introduces the sociology of literary, media, and other cultural texts with special emphasis on literary and mass-media “fields of cultural production” and their dynamics. Centered

on the work of Pierre Bourdieu, the course looks back to some nineteenth-century origins of cultural sociology in Max Weber, Georg Simmel, and Marx. We will then look analyses of twentieth-century literary and film production with regard to the question of “taste”: avant-garde, middlebrow, and mass culture, with readings in Theodor Adorno, Walter Benjamin, Miriam Hansen, Michel de Certeau and Pascale Casanova. The last two weeks of the course will be devoted to students’ presentation of original research.

76-868 **Research Outside the Book**
Instructor: **J. Williams**
Meetings: **W 6:30 – 9:20 p.m.**
Units: **12**

How do we usually go about research in literary studies? Where do we draw our evidence from? Typically from books—which we might provide “readings” of, or, if critical books, which we might cite and argue with.

This seminar will investigate alternative methods of doing research, notably interviews. We will look at methods of conducting interviews from oral history, from intellectual interviews, and from reportorial reconstruction. How would you find out about contemporary critical theory, for instance, from interviewing and surveying people instead of reading a selection of texts? Would it change the shape of the history?

We will also explore other methods, notably quantitative ones. Quantitative methods are making headway in the humanities, especially in relation to the digital humanities. For instance, the critic of the novel Franco Moretti has been exploring the ways in which we can understand genres drawing on their quantitative accumulation.

We will look at some examples of these methods, such as *The Oral History Reader* or Moretti’s *Graphs, Maps, Trees*, but the course is designed to be a workshop foregrounding how you might apply them and build a project based on them. In other words, the course will involve a substantial amount of carrying out research rather than reading theories of research.

76-872 **Advanced Journalism**
Instructor: **T. O’Boyle**
Meetings: **R 6:30 – 9:20 p.m.**
Units: **9**

This course explores the craft of journalism in the context of the history, traditions and glory of journalistic nonfiction in the United States. It seeks to help you hone your writing and thinking skills as you produce pieces of substance that reflect those traditions and standards. As a published author, foreign correspondent and Pulitzer-Prize winning editor, the instructor has been a foot soldier in print journalism and media management for 30 years. The practical emphasis of the course reflects his extensive and varied background. The course focuses on the four stages necessary to any nonfiction story: idea, concept, reporting and writing. Subjects include how to make news judgments, gather evidence, make word choices, compose stories and interpret events, unpacking the language and vocabulary of the craft of journalism. As part of our exploration of advanced nonfiction styles, we examine the six major genres of journalistic nonfiction: the trend story, the profile, the explanatory, the narrative, the point-of-view and the investigative. We will read, critique, discuss and analyze examples of each genre, and students will produce work of their own in four of the genres. Students may substitute (for one of the four writing genres) independent research on a

topic of their choosing. In addition, we explore journalism's glorious past and its role in the promotion and maintenance of democracy. The last segment of the course examines the evolution of journalism in the digital age and the impact that is having on the media landscape, particularly print. Students will be given assistance and encouragement as they seek outlets for their writings and connections in the media world that could lead to internships and employment.

76-882 **History of Rhetoric**
Instructor: **J. Oddo**
Meetings: **TR 1:30 – 2:50 p.m.**
Units: **9, 12**

This class surveys a number of canonical texts within the history of rhetoric and rhetorical theory, beginning in antiquity with Gorgias, Plato, Aristotle, and Cicero; moving through the Medieval and Renaissance reception of classical texts; and ending with George Campbell in the eighteenth century. Throughout this seminar, we will align primary texts with contemporary adaptations and scholarship. One goal of the course is to provide you with a foundational knowledge of the history of rhetoric—its themes, controversies, and evolution. A second goal is to illustrate how contemporary scholars and theorists have examined and/or reappropriated this history of rhetoric in their work. Ultimately, this course will challenge you to produce a research study of your own that focuses on the history of rhetoric and contributes to your own academic and professional goals.

76-883 **Corpus Analysis in Rhetoric**
Instructor: **D. Kaufer**
Meetings: **TR 12:00 – 1:20 p.m.**
Units: **9, 12**

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

76-887 **Web Design**
Instructor: **N. Werner**
Meetings: **TR 12:00 – 1:20 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.

76-887 **Web Design Lab**
Instructor: **TBA**
Meetings: **F 10:30 – 11:50 a.m.**
Units: **3**
Co-Requisite: **76-887 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.

76-892 **Rhetoric and Public Policy**
Instructor: **J. Wynn**
Meetings: **TR 3:00 – 4:20 p.m.**
Units: **9, 12**

In traditional public policy approaches, each step of the policy process from defining a problem to making a case for its solution is assessed in reference to rational models of economic and political actors. This course, however, takes a less conventional rhetorical approach to public policy which focuses attention on the values, beliefs, and argument structures associated with issues as a means of assessing them and as a method for moving forward with effective arguments towards their resolution. Towards this end, we will be studying the theories and analytic methods of both classical and modern rhetoric as well as modern public policy theory. Over the course of the semester, we will combine knowledge and techniques from both fields to examine the development of the public policy debate over the safety and efficacy of nuclear power as a solution to the current environmental and energy security challenges faced by the United States. No previous experience

with public policy or knowledge about nuclear power is necessary for this course. Those with experience are welcome.