

English Department

Undergraduate Course

Descriptions

Spring 2012

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.

76-213 **19th Century British Literature: Victorian Women Writers**
Instructor: **K. Holterhoff**
Meetings: **MWF 11:30 a.m. – 12:20 p.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 PW Text/Context Elective
Prerequisite: **76-101 Interpretation & Argument**

Women writers played an essential role in the construction of Victorian literary culture. In this course we will read novels, poems, and periodical extracts by a diverse body of nineteenth-century female authors as a means of better understanding women's historic and aesthetic impact on Victorian culture. While some of our authors are well known, like the wildly popular poet Elizabeth Barrett Browning, we will also encounter the 'lost' author, journalist, and controversial anti-feminist Eliza Lynn Linton. The writing of Victorian women exemplifies important social debates from the nineteenth-century. Social taboos such as divorce, suffrage, Bloomerism, children out of wedlock, and women in the workforce were all topical in Victorian culture. As the conflicted and introspective heroine of George Eliot's *The Mill on the Floss* reminds readers, the role of marriage as a woman's sole profession was becoming increasingly untenable in the modern era. Victorians were forced to ask what other function were women fit to occupy. From the Pre-Raphaelite poetry of Christina Rossetti, to the gothic horror of Emily Brontë's *Wuthering Heights*, "the woman question" served as a lightning rod for a variety of nineteenth-century cultural anxieties. The

woman as deviant and criminal which we will encounter in Mary Elizabeth Braddon's *Lady Audley's Secret* was an especially controversial aspect of the female-dominated genre of "Sensation Fiction." Margaret Oliphant records in an 1867 review from *Blackwoods*: "What is held up to us as the story of the feminine soul as it really exists underneath its conventional coverings is a very fleshy and unlovely record. 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). But what makes any survey of Victorian female authorship perennially interesting is its sheer variety. While social activist Elizabeth Gaskell employed realism to illuminate and thereby improve the social and economic conditions of the lower classes in her novel *Mary Barton*, Eliza Lynn Linton adopted authorial transvestism to escape and transcend the confines of gender in her novel/autobiography *The Autobiography of Christopher Kirkland*. Victorian women were never a homogenous group and their diversity increased and evolved in proportion with the expansion of the British Empire. To get some idea of the colonial female experience we will read the South African author Olive Schreiner's *The Story of an African Farm*. The nineteenth-century witnessed feminine purity under attack and there are few better ways of accessing the female experience than through their own words. Students in "Victorian Women Writers" will take away a greater understanding of femininity during the Victorian period and write a midterm and final essay synthesizing the cultural and social range of debates surrounding "the woman question."

76-221 Studies in Classical Literature: Books You Should Have Read By Now
Instructor: **A. Kennedy**
Meetings: **TR 3:00 – 4:20 p.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 PW Text/Context Elective
Prerequisite: **76-101 Interpretation & Argument**

It may seem more and more difficult to get a good classical, liberal education these days. The demands of professional training force many of us to skimp on our understanding of major artistic achievements. So, this class is for those people who should have read some of the best books around, but haven't managed to yet—books you should have read by now. Kurt Vonnegut's character Kilgore Trout sings the praises of Dostoevsky's *The Brothers Karamazov*, pointing out that it contains everything you need to know about life. He then ruefully adds that unfortunately that's not enough anymore. It may not be enough, but it might be a place to start. Each book will be considered in itself for whatever it might offer by way of understanding the world, then and now. Each one can be seen as a useful foundation point for understanding an important period of history (Machiavelli and the Renaissance, for example). Finally we shall use the idea that literature is equipment for living as a way of understanding and evaluating our experiences.

76-232 African American Literature
Instructor: **R. Purcell**
Meetings: **TR 10:30 – 11:50 a.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 PW Text/Context Elective
Prerequisite: **76-101 Interpretation & Argument**

The purpose of this course is to introduce you to diverse examples of African-American literary expression. You will read canonical works like Frederick Douglass' *Narrative of the Life of Frederick Douglass, an American Slave*, Zora Neale Hurston's *Their Eyes Were Watching God* and Toni Morrison's *Sula* as well as not so canonical but more contemporary works like Aaron McGruder and Reginald Hudlin's graphic novel *Birth of a Nation*, Kyle Baker's comic-series *Truth: Red, White and Black* and Paul Beatty's *Tuff*. Along with these primary works this course will also introduce you to the field of African-American literary criticism. These secondary readings will help you explore the historical, aesthetic and political issues that surround these works of art, give you a sense of how criticism functions and the multitude of forms it can take.

76-241 **Introduction to Gender Studies**
Instructor: **TBA**
Meetings: **MWF 9:30 – 10:20 a.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 PW Text/Context Elective
Prerequisite: **76-101 Interpretation & Argument**

This course, required for a minor in gender studies, is designed to provide you with basic skills in reading about and understanding gender as a fluctuating and problematic category for understanding identity, behavior, and community. We will read theory from and about twentieth-century, “second-wave” feminism in order to understand something about the immediate history of this category, as well as more recent understandings of gender, such as queer and transgender revisions of the term. Case studies, derived from students’ individual interests, will be an important part of our process in understanding the theory.

76-245 **Shakespeare: Histories and Tragedies**
Instructor: **P. Knapp**
Meetings: **MWF 10:30 – 11:20 a.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 PW Text/Context Elective

We will be reading eight plays—three histories from early in Shakespeare’s career and five tragedies from later—and some essays on tragic drama. We will try to see these plays: 1) in relation to the culture for which they were written and which they helped shape--the newly established public theater in London, prevailing notions about social class and gender, Puritan attacks on play-going, and the like, and 2) in terms of “what's in it for us”—how current audiences and readers can enjoy and interpret these plays. We will be considering what the plays have to say about the authoritative institutions and discourses of their time, and how they address us now that those institutions and discourses have been replaced by others.

Students will be required to attend and participate regularly, submit brief responses to Blackboard, write three prepared essays, and take a final exam.

76-260 A **Survey of Forms: Fiction**
Instructor: **H. Masters**
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 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: **J. Bernstein**
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 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.

76-265 **Survey of Forms: Poetry**
Section A **Instructor: Y. Harvey**
 Meetings: MW 10:30 – 11:50 a.m.
Section B **Instructor: G. Costanzo**
 Meetings: MW 12:00 – 1:20 p.m.
Section C **Instructor: T. Hayes**
 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**

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: **S. Dilworth**
Meetings: **TR 9:00 – 10:20 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**

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: M. Thompson
Meetings: MWF 9:30 a.m. – 10:20 a.m.
Section B Instructor: K. Shimmin
Meetings: MWF 10:30 – 11:20 a.m.
Section C Instructor: C. Commer
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 10:30 – 11:50 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.

76-301 Internship
Instructor: J. Daniels
Units: 3 – 12
Fulfills: PW Advanced Writing/Rhetoric Course
Prerequisites: Must have internship approved by Jim Daniels

This course is designed to help you explore possible writing-related careers as you gain workplace experience and earn academic credit. You'll work on- or off- campus as an entry-level professional for 8-10 hours per week in a field of interest to you. You might, for example, intern with a local newspaper or magazine or radio or TV station, work for a publisher or political campaign, or do research and promotions for a non-profit agency associated with a cause you feel strongly about. Other possibilities include local hospitals, museums, theatre and other arts groups, software documentation firms and other groups needing technical writers and communications specialists, PR and ad agencies, law-related sites, and just about any place you can think of that requires writing and communication skills. Most of your class time for the course will be completed through work at your internship site – a minimum of 120 hours (8-10 per week) over the semester for 9 units of credit. As the academic component of the course, you'll keep a reflective journal and meet periodically with the internship coordinator to discuss your internship and related professional issues. You will be responsible for finding your own internship, but it is recommended that you set up a meeting with the instructor to talk about your interests and what opportunities are open to you. You should do this before registration week.

76-306 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.

76-313 19th Century Literature: Controversial Victorians: Darwin, Marx, and Arnold
Instructor: J. Klancher
Meetings: TR 12:00 – 1:20 p.m.

Units: 9
Fulfills: CW Literature Elective
EBA Pre-1900 Period Course
PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument

This course approaches nineteenth-century British literature by way of three controversial topics—evolution, capitalism, and culture—and their advocates or critics. Readings in Charles Darwin, Karl Marx, and Matthew Arnold on evolutionary sciences, wage labor and capital, and the arts of culture. Additional readings include the prose and poetry of Oscar Wilde (on art and socialism), William Morris (on utopia and design), H. G. Wells (science fiction), Christine Rossetti (on sexuality and the market), Charles Dickens and other writers who will show us the connections between class warfare, sciences of nature, and the arts.

76-322 **Global Masala**
Instructor: M. Aguiar
Meetings: TR 9:00 – 10:20 a.m.
Units: 9
Fulfills: CW Literature Elective
EBA Core Course
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument

This course looks at the writings and experiences of South Asians (people from the Indian subcontinent and its environs) living in such places as the United States, Britain, and the Caribbean. During the semester, we will read literary works alongside histories of South Asian immigrants and theoretical works about diaspora. In the process, we will consider such themes as identity, immigration, race, class and globalization. We will examine the histories of migration and study how the experience of living between two homelands has been theorized. In addition to examining diasporic literature, the course will investigate present day South Asian global cultures including popular culture, film, music, and dance. Possible readings include works by V.S. Naipaul, Hanif Kureishi, Meera Syal, Salman Rushdie, Jhumpa Lahiri, Nadeem Aslam, Mohsin Hamid, and Michael Ondaatje.

76-324 **Rhetoric and Organizational Leadership**
Instructor: D. Kaufer
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
TW Theory/Specialization Course Additional Option
Prerequisites: 76-101 Interpretation & Argument

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.

76-334 **Capital Fictions**
Instructor: **K. Newman**
Meetings: **TR 9:00 – 10:20 a.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 EBA Pre-1900 Period Core Course
 PW Text/Context Elective
Prerequisite: **76-101 Interpretation & Argument**

It started with a financial panic that closed the New York Stock Exchange for ten days. One quarter of the nation's transportation companies went bankrupt, as did nearly 20,000 businesses. Unemployment reached 14%. Four years later it was officially declared a "depression." When did all of this happen? Was it 2009? Or the 1930s? No, it was the depression triggered by the financial panic of 1873. Out of this period, also known as the "Gilded Age," came a unique strain of American literature. Frank Norris's grisly tale of an overbearing dentist and his miserly wife, *McTeague*, Andrew Carnegie's autobiography, Upton Sinclair's iconic *The Jungle*, Edith Wharton's tragic love story *House of Mirth*, Charlotte Perkins Gilman's feminist utopian novel, *Herland*, William Dean Howell's capitalist satire, *The Rise of Silas Lapham*, Theodor Drieser's mournful *Sister Carrie*—all of these writings react to, and try to shape, the economy of a century ago. These novels, which were often critical of corporate capitalism, give us a rich and detailed picture of the last time in the US that Americans suffered under the kind of gap we have today between rich and poor. In the US today the top 1% controls 42% of the country's wealth, while the bottom 80% controls a mere 7% of the country's wealth. What can we learn about the present by reading the fictions of financial crisis and inequality in the past?

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

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

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

76-339 Advanced Film and Media Studies: The Hip Hop Generation

Instructor: **R. Purcell**

Meetings: **M 6:30 – 10:20 p.m. (screening)**
 TR 3:00 – 4:20 p.m.

Units: **9**

Fulfills: **CW Literature Elective**
 EBA Period Core Course
 PW Text/Context Elective

Prerequisite: **76-239 Introduction to Film Studies**

This course will attempt to answer a simply stated but not so simply answered question: What is (or was) the “hip-hop” generation? Bakari Kitwana gives us a very broad but useful rubric to understand who that generation was in his 2002 book, *The Hip-Hop Generation: Young Blacks and the Crisis of African-American Culture*. For Kitwana it defines the first generation of African-American youth that grew up in post-segregation America. While useful Kitwana’s definition is also quite provocative since many of the earliest practitioners (and consumers) of what would eventually be called “hip-hop” were not all African-Americans but Greeks, Puerto Ricans, Jews, Jamaicans, Germans, Trinidadians, Mexicans, etc..., many of whom lived in America but also encountered hip-hop elsewhere on the planet. In our class we will explore the question of “what is/was the hip-hop generation” through works like Kitwana’s as well as other theoretical approaches that think through intellectual, economic and political forces that shape past and present conceptualizations of hip-hop and its generation(s). Given the film and media studies component of this course our class will lean heavily on the cinematic, televisual and musical sources as primary ones. Not only will you watch early films about hip-hop like *Wildstyle* and *Krush Groove* but others like Oliver Stone’s *Scarface*, Matthieu Kassovitz’s *La Haine* and John Singleton’s *Boyz n the Hood* and Rick Famuyima’s *Brown Sugar* which in one way or another influence or are influenced by hip-hop culture. We will also listen to singles and select albums like Public Enemy’s *It Takes a Nation of Millions to Hold Us Back* (1988), Nas’ *Hip-Hop is Dead* (2006) and Das Racist’s *Shut Up, Dude* (2010).

76-340 American English

Instructor: **B. Johnstone**

Meetings: **TR 3:00 – 4:20 p.m.**

Units: **9**

Fulfills: **EBA Rhetoric Course or Core Course**
 PW Rhetoric Course

Prerequisites: **76-101 Interpretation & Argument**

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.

76-345 **Renaissance Literature**
Instructor: **C. Warren**
Meetings: **TR 1:30 – 2:50 p.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 EBA Pre-1900 Period Core Course
 PW Text/Context Elective
Prerequisite: **76-101 Interpretation & Argument**

In the age of Shakespeare and Milton (the sixteenth and seventeenth centuries), poetry, international politics, and theology were far more intertwined than they are today. While dedicated primarily to poetry, this course will investigate the implications of this intertwining in practice. Seeking to do justice to the true interdisciplinarity of Renaissance poetry, the course supposes that poetry and verse technique mattered so much in the period due to questions spanning art, politics, and theology of how power (verbal power, divine power, political power) should be represented. Biographically, many canonical poets we'll study in the course worked as ambassadors, representing power abroad (Wyatt, Sidney, Donne, Marvell). Many more poets including Shakespeare and Milton thematized diplomacy, in both its divine and more worldly forms ("angel," in fact, means "messenger"). Poetry too was seen in similar terms. As Coleridge would later write, poems were "the envoys or representatives of...vital passion."

Readings including Shakespeare's *Hamlet*, Milton's *Paradise Lost*, and John Donne's "The Ecstasy" will be introduced and contextualized through writers such as Pseudo-Dionysius, John Calvin, Thomas Hobbes, Alberico Gentili, and George Puttenham. Topics to be considered will include historical poetics, divinity, sovereignty, immunity, license, fidelity, craft, and accommodation. Assignments and class discussions will be occasions to practice historically-informed criticism; to compare conceptual structures within seemingly distinct domains of history and thought; and to articulate major fissures and changes in Renaissance angelology, diplomatic practice, and literary craft.

76-349 **The Lost Generation**
Instructor: **A. Kennedy**
Meetings: **TR 10:30 – 11:50 a.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 EBA Period Core Course
 PW Text/Context Elective
Prerequisites: **76-101 Interpretation & Argument**

Before the Beat Generation there was the Lost Generation. Both moments of literary history have an important relevance for our time, and both produced many major literary works. The 20s, like the 50s and 60s, were marked by the effects of World War. Gertrude Stein seems to have started the whole generation naming fad with her comment to Hemingway, “You are the lost generation.” Paul Fussell identifies the cultural effect of WWI as the production of ‘irony’ as the central quality of modern identity (Some Beat writers make a similar claim for the effects of WWII). This class is neither a prequel nor a sequel to the Beat writers class; it is related in theme but focused on different writers and texts. Students might consider taking this class as a point of entry to ‘The Beat,’ or might consider this class as a follow-on to ‘The Beat’ in order to understand more fully some of the central literary and historical issues of our time. In both cases we focus on the intersection between cultural change and major war. The Lost Generation class might include, for example, work by Stein, Hemingway, W.B. Yeats, Ezra Pound, T.S. Eliot, the major War Poets, F. Scott Fitzgerald, Robert Graves, Vera Brittain, and Evelyn Waugh.

76-360 Literary Journalism Workshop
Instructor: J. McCafferty
Meetings: TR 10:30 – 11:50 a.m.
Units: 9
Fulfills: CW Workshop Course
PW Advanced Writing/Rhetoric Course
Prerequisites: Any 76-26x Survey of Forms course OR 76-270 Writing for the
Professions OR 76-271 Introduction to Professional and Technical
Writing OR 76-372 Introduction to Journalism

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.

76-364 Readings in Forms: Fiction
Instructor: J. McCafferty
Meetings: TR 12:00 – 1:20 p.m.
Units: 9
Fulfills: CW Required Core Course
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument

This is a reading intensive course in Contemporary World Literature (Indian, Irish, Asian, African, North and South American) with an emphasis on novels and short stories. In response to a wide variety of texts, students will write both critical papers, and creative prose pieces.

Students will also be responsible for oral class presentations, and will complete a final project on a contemporary writer of their own choosing. The course aims to deepen and broaden the reading and writing experience of the developing creative writer.

76-365 Beginning Poetry Workshop
Instructor: T. Hayes
Meetings: MW 10:30 – 11:50 a.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.**

This course is an introduction to writing and thinking about poetry. You are expected to learn the principles and elements of poetry and utilize them in workshop discussions, written analysis, and the composition of your own poems. Class will be constructed around workshops and a combination of creative and critical writing.

76-366 Symphonic Poetry: Art of Journaling and Revision
Instructor: Y. Harvey
Meetings: MW 1:30 – 2:50 p.m.
Units: 9
Fulfills: CW Readings in Forms Course
Prerequisites: **Any 76-26x Survey of Forms Course or permission of the instructor**

In this mixed-genre writing course, we will explore the art of journaling. Our motto: “a page a day keeps the mind at play.” With an emphasis on the journey rather than the final product, we will create pages filled with wonder and risk rather than self-censorship and judgment. We will read and respond to the visual and textual works of artists including Jessica Abel, Lynda Barry, Danny Gregory, Courtney Love, Marguerite Aboutet, and Aminah Brenda Lynn Robinson, who began drawing as a young girl on homemade paper her father taught her to make. Robinson's “Symphonic Poetry” documents through found objects her life as a black woman artist growing up in Columbus, Ohio. At the end of the course we will have a journal that may fuel poems, essays, or short stories for a future workshop course or simply chart our creative experiences. Attendance at all class meetings is mandatory.

76-373 Topics in Rhetoric: Argument
Instructor: A. Ritivoi
Meetings: MW 10:30 – 11:50 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.

76-378 Literacy: Educational Theory and Community Practice

Instructor: **L. Flower**

Meetings: **TR 1:30 – 2:50 p.m.**

Units: **9**

Fulfills: **EBA Rhetoric Course**
PW Advanced Writing/Rhetoric Course

Prerequisites: **76-101 Interpretation & Argument**

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.

76-386 Language & Culture

Instructor: **A. Hodges**

Meetings: **MW 12:00 – 1:20 p.m.**

Units: **9**

Fulfills: **EBA Rhetoric Course**
PW Rhetoric Course or Advanced Writing/Rhetoric Course

Prerequisites: **76-101 Interpretation & Argument**

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.

76-389 **Rhetorical Grammar**
Instructor: **D. Baumgardt**
Meetings: **MW 1:30 – 2:50 p.m.**
Units: **9**
Fulfills: **EBA Rhetoric Course**
 PW Advanced Writing/Rhetoric Course
 TW Theory/Specialization Course Additional Option
Prerequisites: **76-101 Interpretation & Argument**

This is a course in the grammar that characterizes relatively formal, relatively planned, often written English. As we develop and/or review a vocabulary for talking about the structural choices that are available to writers of English, we will practice analyzing and constructing sentences and parts of sentences. The course is meant primarily for people whose professional plans include writing or editing. Grades are based on 5 quizzes, midterm and final exams, homework assignments, and class attendance and preparation. Textbook: Hopper, Paul J. 1999. *A Short Course in Grammar*. Norton.

76-390 **Style**
Instructor: **J. Oddo**
Meetings: **TR 9:00 – 10:20 a.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

This course introduces students to the basic outlines of the Faust story, and examines its nineteenth- through twenty first-century manifestations in a variety of European, Russian and American novels, plays, films and operas. On the assumption that cultures reveal something distinctive about themselves by the particular way in which they adapt the legend, this course aims to discover how and why these Faustian works of art respond and contribute to the social, political and historical context in which they are produced. On what is the persistent appeal of the Faust legend based? To what needs does it speak? How does the history of its own, continual reemergence affect the meanings it communicates? Prerequisites: None for 9 units; an additional 3 units, requiring permission of the instructor, can be earned for work done in Russian.

76-411 The Long 18th Century in Print, Performance, and Visual Culture: 1760 – 1800

Instructor: K. Straub

Meetings: TR 9:00 – 10:20 a.m.

Units: 9

**Fulfills: CW Literature Elective
 EBA Pre-1900 Period Core Course
 PW Text/Context Elective**

Prerequisite: 76-101 Interpretation & Argument

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.

76-419 Communication Revolutions and Technologies

Instructor: C. Neuwirth

Meetings: TR 10:30 – 11:50 a.m.

Units: 9

**Fulfills: EBA Seminar Course or Rhetoric Course
 PW Rhetoric Course or Advanced Writing/Rhetoric Course
 TW Theory/Specialization Course Additional Option (SMC Track)**

Prerequisites: 76-101 Interpretation & Argument

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.

76-420 **Process of Reading and Writing**
Instructor: **L. Flower**
Meetings: **TR 10:30 – 11:50 a.m.**
Units: **9**
Fulfills: **EBA Rhetoric Course**
 PW Rhetoric Course or Advanced Writing/Rhetoric Course
 TW Theory Specialization Course Additional Option
Prerequisites: **76-101 Interpretation & Argument**

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.

76-427 Research Seminar in Rhetoric
Instructor: A. Ritivoi
Meetings: MW 3:00 – 4:20 p.m.
Units: 9
Fulfills: EBA Rhetoric Course
PW Rhetoric Course
TW Theory Specialization Course Additional Option
Prerequisites: 76-101 Interpretation & Argument

This course involves four intertwined strands of inquiry and practice: 1) 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. 2) 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. 3) 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. 4) 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.

76-431 Chaucer
Instructor: P. Knapp
Meetings: MW 3:00 – 4:20 p.m.
Units: 9
Fulfills: CW Literature Elective
EBA Pre-1900 Period Seminar Course
PW Text/Context Elective
Prerequisites: 76-101 Interpretation & Argument

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.

76-437 **Postcolonial Studies**
Instructor: **M. Aguiar**
Meetings: **TR 1:30 – 2:50 p.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 EBA Period Seminar Course
 PW Text/Context Elective
Prerequisites: **76-101 Interpretation & Argument**

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.

76-439 **Politics and Politicians on Film**
Instructor: **D. Shumway**
Meetings: **MW 1:30 – 2:50 p.m.**
 T 6:30 – 9:20 p.m. (screening)
Units: **9**
Fulfills: **EBA Core Course**
Prerequisites: **76-239 Introduction to Film & Media Studies**

Neither elections nor the workings of America's government have been the subject of many films, and the general tenor of those that have been made is somewhat surprising. One might think that Hollywood, especially given the production code's prohibition against demeaning authority, would have presented the American political process in a favorable light, but one would be wrong. The relatively few Hollywood films that have taken up the topic have typically adopted a stance

familiar from the behavior and opinions of American voters. The basic assumption is that those in power are all a bunch of crooks--or at least a bunch of careerists whose only interest is self-interest. The thesis of this course is that American film has typically presented a cynical view of politics, and we will try to determine why this has been case by studying movies in relation to the politics of the periods in which they were made. Our goal will be to understand longstanding patterns in the treatment of politics and politicians, but also to observe changes and to understand how these reflect historical developments in the real world. We will look at American sound-era films that explicitly depict political activities, mostly in the narrow sense of elections and legislation. In addition to mainstream Hollywood productions, we will consider some independent films and documentaries. Students will write research papers that explore the historical contexts of a film or films using primary sources such as newspapers, magazines, or video archives. Among the likely films we will watch are *Mr. Smith Goes to Washington* (Frank Capra, 1939), *Meet John Doe* (Capra, 1941), *The Great McGinty* (Preston Sturges, 1940), *Advise and Consent* (Otto Preminger, 1962), *The Manchurian Candidate* (John Frankenheimer, 1962), *The Candidate* (Michael Ritchie, 1972), *All the President's Men* (Alan J. Pakula, 1976), *Secret Honor* (Robert Altman, 1984), *The War Room* (Hegedus and Pennebaker, 1993), *Bulworth* (Warren Beatty, 1998), *The Contender* (Rod Lurie, 2000), *Fahrenheit 9/11* (Michael Moore, 2004), *Silver City* (John Sayles 2004).

76-445 **Milton**
Instructor: **C. Warren**
Meetings: **T 6:30 – 9:20 p.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 EBA Pre-1900 Period Course
 PW Text/Context Elective
Prerequisites: **76-101 Interpretation & Argument**

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.

76-460 **Beginning Fiction Workshop**
Instructor: **S. Dilworth**
Meetings: **TR 10:30 – 11:50 a.m.**

Units: 9
Fulfills: CW Workshop Course
Prerequisite: 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.

Good writers know how to do two very different things equally well - write like a writer and think like one. Writing like a writer is about craft and means gaining absolute control over your material and your tools. It means, for instance, knowing when to use dialogue, when to summarize discourse, it means concentrating on the specific rather than the vague and abstract. It means anchoring your story in a particular time and place. In this class we will work on narrative voice. Using masterworks to help guide our writing, we will spend the first part of the semester writing stories that imitate the style or narrative voice of several authors. You will have a story due every week. We will workshop several of these stories concentrating our editorial comments on story, development, character, and voice. Your time after mid-semester will be devoted to rewriting and reworking these drafts into accomplished works.

76-461 **Special Projects: Screenwriting & Fiction Workshop**
Instructor: J. Bernstein
Meetings: TR 3:00 – 4:20 p.m.
Units: 9
Fulfills: CW Workshop Course
Prerequisites: Grade of A or B in 76-260 Survey of Forms: Fiction or 76-265 Survey of Forms: Poetry or 76-269 Survey of Forms: Screenwriting. A student who received a C in 76-260, 76-265, or 76-269 may enroll in 76-461 only with the permission of the 76-461 professor. A student who received a D or R in 76-260, 76-265, or 76-269 may not take 76-461.

This is a story workshop for students interested in fiction, screenwriting, or both these forms. At the start of the semester, we will review the fundamentals of storytelling in each genre by reading and viewing compelling examples of work in both these forms. We will discuss such things as character development, which is central to great stories in all genres, dialogue, scene construction, and story structure. Fiction writers will concentrate on getting the inner lives of their characters on the page and screenwriters will work on translating their characters' inner lives into images. Students will submit work in the genre of their choice. Later in the semester everyone will exchange their stories, so that students can gain experience adapting someone else's story for the screen and creating a story from someone else's screenplay.

76-464 **Non-Fiction Workshop: Personal Essay**
Instructor: H. Masters
Meetings: TR 3:00 – 4:20 p.m.
Units: 9
Fulfills: CW Workshop Course
Prerequisites: Grade of A or B in 76-260 Survey of Forms: Fiction or 76-265 Survey of Forms: Poetry or 76-365 Beginning Poetry Workshop. A student who received a C in 76-260, 76-265, or 76-365 may enroll in 76-464 only with

the permission of the 76-464 professor. A student who received a D or R in 76-260, 76-265, or 76-365 may not take 76-464.

This is an advanced writing course that has been specifically designed for the student who wishes to polish and practice the skills of prose writing while pursuing the intellectual challenge of this particular form, the personal essay. Professional writing majors were particularly considered as “clients” for this course.

The form of the personal essay did not exist until Michel Montaigne “accidentally” invented it in the 16th Century. His speculative musings, observations of nature and, especially, himself came together to make a unique genre which engages any topic while the actual subject of the essay is the essayist’s mind, his or her thinking the subject through. To try to explore one’s mind on a particular question has become a favorite activity of writers ever since – all the way down to Emma Bombeck and Russell Baker.

Essays by Montaigne will be read to see how he puts his thoughts together; was it a casual endeavor or a self-conscious craft? For us, the second method. Then, we will turn to more contemporary practitioners to study and enjoy their variations on the model. Meanwhile, students will put their writing skills to the test of this seemingly informal and arbitrary form. Some students will, at first, find it difficult not to make a point, not “to stick to the subject” the object here is to engage the full range of the mind’s capacity for speculation and observation, recall and realignment of opinions and information. And, the results of this self-inquiry expressed in disciplined, lively prose.

Student essays will be work shopped in class. All papers are to be distributed to class members for a review via e-mail prior to their discussion in class. Schedules and deadlines are to be worked out between instructor and student. However, at any point in a student’s career, deadlines should not be necessary. By the end of the course, a student is required to have a portfolio of a minimum of 35 pages of essays – of various lengths – and all are to be finished work. Revisions of work shopped essays will be called for also. Work that has not been reviewed in class will not be accepted in the final portfolio.

At some time, around mid-semester, a work paper will be assigned to the entire class. This paper’s success will contribute to the overall grade.

76-465 Advanced Poetry Workshop
Instructor: J. Daniels
Meetings: MW 1:30 – 2:50 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 course will combine three elements: the reading and discussion of a number of books of contemporary poetry in conjunction with visits by the poets, the writing and workshopping of

original poems by class members, and a collaborative mentoring project with the literary arts students at the Pittsburgh High School for the Creative and Performing Arts.

76-468 **Research Outside the Book**
Instructor: **J. Williams**
Meetings: **W 6:30 – 9:20 p.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 EBA Seminar Course
 PW Text/Context Elective
Prerequisites: **76-101 Interpretation & Argument**

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.

76-472 **Advanced Journalism**
Instructor: **T. O’Boyle**
Meetings: **R 6:30 – 9:20 p.m.**
Units: **9**
Fulfills: **PW Advanced Writing/Rhetoric Course**
 TW Theory/Specialization Course Additional Option
Prerequisite: **76-372 Introduction to Journalism**

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.

76-474 Software Documentation
Instructor: J. Cioli
Meetings: M 6:30 – 9:20 p.m.
Units: 9
Fulfills: PW Advanced Writing/Rhetoric Course
TW Theory/Specialization Course Additional Option (SMC Track),
Theory/Specialization Course Recommended/Additional Option (TC
Track)
Prerequisites: 76-270 Writing for the Professions OR 76-271 Introduction to
Professional and Technical Writing

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).

76-479 Public Relations & Marketing for Writers
Instructor: E. Sloss
Meetings: MW 5:00 – 6:20 p.m.
Units: 9
Fulfills: PW 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

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.

76-483 **Corpus Analysis in Rhetoric**
Instructor: **D. Kaufer**
Meetings: **TR 12:00 – 1:20 p.m.**
Units: **9**
Fulfills: **EBA Rhetoric Course or Seminar Course**
 PW Rhetoric Course or Advanced Writing/Rhetoric Course
 TW Theory/Specialization Course Additional Option
Prerequisites: **76-101 Interpretation & Argument**

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.

76-492 **Rhetoric and Public Policy**
Instructor: **J. Wynn**
Meetings: **TR 3:00 – 4:20 p.m.**
Units: **9**
Fulfills: **EBA Seminar Course or Rhetoric Course**
 PW Rhetoric Course or Advanced Writing/Rhetoric Course
Prerequisites: **76-101 Interpretation & Argument**

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.

76-498 **East German Socialist Culture**
Instructor: **S. Brockmann**
Meetings: **TR 3:00 – 4:20 p.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 EBA Period Seminar Course
 PW Text/Context Elective

This course provides an overview of East German socialist culture from the foundation of the German Democratic Republic out of the ruins of World War Two in 1949 to the end of the East German state in 1990. The course will address the question of what “socialist realism” meant in the East German context and how East German culture sought to come to terms with the legacy of the Nazi dictatorship, the reality of the Cold War system and the division of Germany, and the fact that many East German citizens did not share German Communists’ dreams of a better future. The course will primarily be devoted to East German literary culture, from Bertolt Brecht and Anna Seghers through Franz Fühmann to Christa Wolf, Christoph Hein, and Heiner Müller. However we will also be exploring East German cinema, from Konrad Wolf’s *Sun Seekers* to Heiner Carow’s *The Legend of Paul and Paula* and Konrad Wolf’s *Solo Sunny*. Students will be required to write a fifteen-page term paper, complete all required readings and viewings, and take two in-class exams.