### 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: Andreea Ritivoi for Rhetoric, Jon Klancher for LCS, and Necia Werner for MAPW.

For courses listed as “9, 12 units,”

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

Instructors for these courses will adjust the work load according to the number of units for which you’re registered.
76-700 Professional Seminar  
Instructor: N. Werner  
Meetings: R 12:00 – 1:20 p.m.  
Units: 3

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

76-702 Global Communication Center Tutoring Practicum  
Instructor: J. Wolfe  
Meetings: MW 1:30-2:50pm  
Units: 9  
Prerequisites: Permission of instructor

This practicum prepares students to tutor and conduct research in a communication center serving a range of disciplines and communicative modes. Students will be exposed to a variety of tutoring methods and will gain experience analyzing and responding to academic genres in various disciplines. In addition, students will learn to support oral, visual, and collaborative modes of communication alongside more traditional written genres. All students in the practicum will pose a researchable question about an unfamiliar academic genre, tutoring method, or online delivery of tutoring; to answer their questions, students will collect primary and secondary data to design and complete a research project. Students should expect to receive extensive feedback from faculty and peers on their tutoring methods. Readings will address theories of tutoring, responding to student writing, academic literacy, and communication across the disciplines.

76-719 Environmental Rhetoric  
Instructor: L. Flower  
Meetings: TR 10:30 – 11:50 a.m.  
Units: 9, 12

How people think and talk about the environment matters; it reveals what they value and shapes what they do. We will look at how competing discourses define man’s relationship to the natural world, frame environmental problems, and argue for public action. As we compare the environmental rhetoric of naturalists, scientists, policy makers, and activists, we will trace an American history that has managed to combine mystical celebration with militant critique, and scientific research with public debate. Equally important, this course will prepare you to act as a rhetorical consultant and writer, studying how writers communicate the three “Rs” of environmental rhetoric: relationship with nature, the presence of risk, and the need for response.
Even as most organizations continue to change, one constant is the importance of effective communications. Upward, downward, and lateral communications are the lifeblood of organizations. Those proficient in written and oral communications and those who appreciate the influences of formal organizational structures and informal social networks generally excel in organizations while those less skilled frequently derail. This course is designed as an overview to the field of organizational communication. The content will blend the conceptual with the practical. We will examine concrete examples of effective and ineffective communications. Specific topics will include the attributes of great communicators, the challenges of communicating within organizations as we play particular roles (e.g., individual contributor, manager or team member), ways to build credibility and enhance internal resumes, and techniques to master the communication requirements related to performance management processes, conflict situations, and changing work environments. We will also explore a myriad of organizational issues such as communicating across generations and cultures, communicating externally, and communicating through technology.

What do we mean when we say that someone has “twisted” our words, or that our words have been “taken out of context”? Why is Martin Luther King Jr. best remembered for saying, “I have a dream,” and not for saying, “War is the greatest plague that can affect humanity”? What are political “talking points” and how are they perpetuated? How does a claim (unfounded or not) become a fact? How does a fact become a myth? These are just some of the questions that we will consider. More specifically, this is a course in how meaning changes as texts created in one context and for specific purposes are repeated, cited, and used in other contexts and for other purposes, sometimes related and relevant, sometimes not. More technically, we’ll be focusing on the rhetorical nature of intertextual discourse. Our goal will be to examine the ways that people of all kinds—including politicians, journalists, and scientists—strategically draw upon and transform the statements, arguments, and evidence of other people to promote their own viewpoints or purposes. We will begin by investigating scholarship that views language as an extended conversation in which people struggle to have their own voices heard, and other voices countered or even suppressed. Later, we will survey a number of studies that suggest how individuals and organizations recontextualize and reinterpret prior discourse for persuasive ends. More specifically, we will analyze how the micro-features of the language (for example, qualifications, evaluations, and attributions) are used to persuade audiences that certain assertions are (not) factual, that certain speakers are (not) authoritative, and that certain proposed actions are (un)desirable. Ultimately, you will conduct your own research on intertextual rhetoric on a topic of specific interest to your academic or professional goals.
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.

Who is the reader of a text, the viewer of a painting or film, or the spectator of a performance? What does the medium in which a text is presented—the book, or film, or painting, or theatrical performance—have to do with how the text is received, consumed, contested, or appropriated, sometimes or often against the intentions of the author, painter, or performer?

This course studies the long-debated problem of how readers or spectators respond to texts (in print, film, theater or painting) from ancient rhetoric and tragedy to contemporary mass culture. Aristotle, Plato, Longinus and other ancients theorized about audience response in terms of its danger or advantage to the polis; in that broad sense, the problem has always been political as well as psychological and aesthetic. Eighteenth-century thinkers formulated notions of “beauty” and “standards of taste” to measure audience response to poetry and visual art. Romantic writers developed psychologies of reading as symbolic interpretation. The rise of mass culture, on the other hand, links the politics of reading or viewing to questions of consumption and the market of cultural goods.

Guided by recent critical theory as well as classic questions, we will ask how the reading or viewing subject is “constructed” by the printed or filmic text; how institutions like schools control the process of interpretation; how individual readers “appropriate” texts for themselves against their authors’ intentions. Two shorter papers and one longer paper will be required for the course, in addition to a class presentation in the last two weeks of the semester.
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.

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

We’ll do a lot of writing, but we’ll also examine issues and trends affecting journalism today. We’ll cover at least two live events and hear from local professionals about working in print, broadcast and public relations. We’ll also look at how newer mediums – such as blogs, the internet, and cable news – shape and influence news reporting.
76-773  Topics in Rhetoric: Argument  
Instructor:  J. Wynn  
Meetings:  MW 12:00-1:20pm  
Units:  9, 12  
Open to:  MAs in Rhetoric; MAPWs or MAs in LCS as room allows  

This course is an introduction to the theory and practice of argument. The session begins with an overview of major theories of (and approaches to) argument, along with short assignments to critically assess their value and relevance to the types of argument about which you, the student, are encouraged to investigate. You will choose a type or genre of argument upon which to focus your research. The argument type can be academic, practical, professional, and so forth, so long as it is understandable using terms and concepts covered by the course. During the second part of the session we will refine our understanding of argument, and you will develop your own approach to argument analysis. The last third of the session will be devoted to producing an original argument of the type you are researching.

76-775  Magazine Writing  
Instructor:  J. McCafferty  
Meetings:  MW 1:30-2:50pm  
Units:  9  

In this course we’ll be reading lots of great nonfiction, some of which has appeared in magazines during the past few years. We’ll look at how excellent nonfiction for magazines has to employ a strong narrative voice, and the techniques of storytelling.
Students will be asked to research and write their own articles, based on a variety of assignments. The class will be conducted as a discussion, and demands participation from each class member.

76-781  Writing for Multimedia  
Instructor:  TBA  
Meetings:  MW 12:00 – 1:20 p.m.  
F 12:00-1:20pm (lab)  
Units:  12  
Prerequisite:  76-791 Document Design OR 51-761 Communication Design Fundamentals  

There is increasing demand for professional/technical writers who understand multimedia and its communicative possibilities. This class will provide students with the opportunity to develop the ability to analyze and create multimedia experiences. Students will be introduced to the basic concepts and vocabulary of multimedia, as well as the practical issues surrounding multimedia design through a series of hands-on projects involving various contexts. We will explore what it means to write in multimedia and how the elements of time, motion and interactivity can help writers expand their communicative skills. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussion and critiquing are an essential part of this course.
While students are not expected to become masters of multimedia software, Adobe Flash will be taught in the class in order to provide them with the basic skills necessary to complete assignments and explore multimedia possibilities.
76-786 Language & Culture
Instructor: TBA
Meetings: MW 12:00-1:20pm
Units: 9, 12
Open to: MA in Rhetoric; MAPW or MA in LCS as room allows

This course is an introduction into the scholarship surrounding the nature of language and the question of how language shapes and is shaped by social, cultural and political contexts. We will begin by studying important literature in linguistics and language theory, both to introduce us to how scholars think about language and to give us a shared vocabulary to use for the rest of the semester. We will then move into case studies and theoretical works exploring the intersections of language use, individual and group identities, and the exercise of power, in its many forms. In particular, we will focus on the relationship between language and culture by asking, in what ways does language influence and constitute social change? How is social change reflected by changes in the way we use language? Over the course of the semester, you will work on applying the knowledge and theoretical tools you gain to your own analysis of a linguistic artifact that you choose.

76-789 Rhetorical Grammar
Instructor: B. Johnstone
Meetings: TR 9:00 – 10:20 a.m.
Units: 9
Note: MAPW Required Core Course. All others by permission only.

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

76-790 Style
Instructor: J. Oddo
Meetings: TR 10:30 – 11:50 a.m.
Units: 9
Note: MAPW Required Core Course. All others by permission only.

In classical rhetoric, “style” is a term that refers not to what we write but how we write. Yet considerations about how we write – coherence, emphasis, concision, shape, diction, and elegance – can never be fully separated from an understanding of what, why, and for whom we are writing. Ideally, then, far from being an exercise in expressing personal idiosyncrasies, revising style means understanding a set of strategic choices and always weighing these choices in relation to questions such as, “Who is my audience?” and “What is my purpose?” This course will have two main objectives: (1) to help you develop a repertoire of stylistic options and a critical vocabulary for discussing those options, and (2) to give you the opportunity to put this knowledge into practice when revising your own writing and the writing of others. Two recurring questions for us will be the following: if style depends on both the rhetorical situation of a text and knowledge of specific guidelines, how can we ever say that we have achieved “good” style? Should stylistic rules or practical experience carry more weight in the decisions we make as writers?
Non-Profit Communication: Genres, Methods, and Issues
Instructor: TBA
Meetings: MW 9:00-10:20 a.m.
Units: 9

Given the changes brought on by the information age, non-profit organizations, like all organizations, face an increasing diversity of audiences and media choices. What hasn’t changed is the need for effective arguments (print and digital) that respond to both the situations at hand and their organizational contexts. In this course, designed for students pursuing careers in professional communication, we’ll examine the critically important practices of argument and advocacy. And while our central focus will be on non-profits—the arts, education, political advocacy and social causes—the techniques we’ll learn are also broadly applicable to communications careers in all sectors. Our main focus will be on how arguments and media choices respond to communication philosophies, to specific organizational goals and, of course, to rhetorical situations. Among other questions, we will ask, how does speaking in the “voice” of an organization change the way we communicate? How can we adapt the genres of organizational communication to meet our organization’s goals? How can we have impact while working with limited budgets? The final project will be an interconnected set of portfolio pieces that demonstrates both relevant skills and a high-level theoretical understanding of what makes a public argument successful. Students will also gain experience in translating their technical expertise into language that potential employers understand and look for.

The Long 18th Century – Part 1
Instructor: K. Straub
Meetings: TR 10:30-11:50am
Units: 12
Open to: MA and PhDs in LCS; MA in Rhetoric or MAPW as room allows

This class is the first in a two-semester course on what has become, in academic period taxonomies, the long (British) eighteenth century. This period, as constituted in anthologies and course syllabi, extends back to 1660 and pushes well into what has traditionally been called the Romantic period in British literary studies. The rich understanding that the literature and culture of this time period bring to historical narratives of modernity and how we experience them today has motivated scholars to carve out this capacious time frame, and recently, experts in the field have sought to expand its geographic as well as temporal scope by including cultural and textual trafficking between Britain and her North American colonies.

Our Fall class will begin with the return of Charles II to the British throne after the turmoil of the English Civil Wars and the Interregnum, and the reopening of the playhouses in 1660. We will end Fall term in the late 1750s with the emergence of the novel as a popular genre in a rapidly expanding print market, and the political and cultural consolidation of a British imperialist presence in North America. In between our beginning and end dates, we will sample multiple genres in print and performance texts as well as visual media and decorative arts produced in and about the British Isles and their North American colonies.

Taking both courses is recommended, but not required.
Beauty is among the oldest concerns in the history of human thought (along with truth and goodness). In recent decades, though, literary theory has sometimes marginalized such concerns as passé or distracting from its ideological focus. This course will consider the aesthetic analysis of narrative art as it intersects with these newer historical and ideological concerns emphases. We will begin with some of the thinkers who wrote about art and beauty from Plato to Kant. Next we will consider the positions of some influential twentieth-century writers, including Theodor Adorno, Northrop Frye, Terry Eagleton, Hans-Georg Gadamer, Isobel Armstrong, George Levine, and others. From time to time we will make use of specific works as test cases for various positions, and students will be asked to discuss a text of their choosing on aesthetic grounds.

What is the university for? What is its history and how is it typically represented in popular culture? In public policy?
In this course, we will look at the theories or “ideas of the university,” alongside some histories to see how the university has actually occurred. We will examine a selection of novels, plays, and films that foreground the university. These are usually taken as non-serious, but we will consider what they tell of public expectation of the university. Finally, we will study some current data on and policy of the university, and try to diagnosis where the problems lie and what might be done about them.

Today, television is “old media.” But what was television like when it was “new media?” In this course, we will think about how television transformed American culture. We will look at individual genres, like drama, sitcoms, westerns, variety shows, and game shows. We will watch I Love Lucy, I Remember Mama, The Goldbergs, The Milton Berle Show, Amos n Andy, Queen for a Day, The Phil Silvers Show, the western Cheyenne, The Honeymooners, Leave It to Beaver, and teleplays like Marty and A Man is Ten Feet Tall. We will think about the social and political history of television, including television and the Cold War, television and Civil Rights, and television and electoral politics. Ultimately, the framing question of this class will be a media studies question: how do media technologies change our lives, and how do they NOT change our lives? How is the television revolution similar to our current digital revolution? What can we learn about new media by studying old media?
Arjun Appadurai argues that one of the primary transformations in this period of globalization has been in the capacity for people to imagine themselves or their children will live and work in places other than where they were born. Although the novel has long been consider a national form, contemporary novels frequently represent transnational mobility, both in their plots and as global commodities. A significant body of contemporary literature focuses on imaginative and physical movement across national borders. This global literature course combines literary and theoretical readings to examine the experiences of transnationalism and diaspora. Theories of transnationalism look at the interconnections that cut across nations. The concept of diaspora, a term first used to reference the movement of a people out of a homeland, has become a way to think about the identities of immigrants, migrant workers, and refugees. Readings for the course will be drawn from a diverse group of writers from around the globe. Literary readings might include works by Amitav Ghosh, Jamaica Kincaid, Nuruddin Farah, Christina Garcia, and Monica Ali; theoretical readings might include works by Salman Rushdie, Paul Gilroy, Gloria Anzaldúa, Arjun Appadurai, Inderpal Grewal and Avtar Brah.

Rather than putting an end to the book (as McLuhan had forecast) digital media have had the oddly exhilarating effect of making us look at all kinds of print, past and present, through newly focused lenses. This course will introduce you to the history of books and reading, a cross-fertilizing field of study that is having an impact on many disciplines, from the history of science to literary history, cultural studies, and the arts. We will read scholarship in this still-emerging field to orient you to its key issues, practical and methodological problems, and theoretical implications: work by Roger Chartier, Michel Foucault, Elizabeth Eisenstein, Pierre Bourdieu, Michel de Certeau, Adrian Johns, and others. We’ll also read primary texts of the eighteenth and nineteenth centuries—including Joseph Addison, Jane Austen, Samuel Coleridge, Charles Dickens and Wilkie Collins--to see how differing modes of print and reading were keenly contested cultural and political matters in the eighteenth and nineteenth centuries. Other topics include the division between new reading publics and their ways of reading books; important changes in book production, typography, printing methods (hand-press to steam press). We will study the relation between the aesthetic powers of the “text” and the material pleasures of the “book”; the emergence of a modern, imaginative category of “literature” in conjunction with the consolidating power of the novel. Such knowledge of the history of print has become especially crucial in an era of emerging “new media” and the field of digital humanities in the university.

Two papers will be required—one shorter paper (5-7 pp.) and a longer research paper on the uses of books and print by producers and readers. Though the course meets in Baker Hall, you will have hands-on experience with early books and other forms of print as we also meet periodically in the Rare Book Room at Hunt Library.
Cultural Studies is an intellectual and professional movement identified with the Center for Contemporary Cultural Studies in Birmingham. This movement grew out of literary studies. It is neither identical with literary studies, nor opposed to literary studies. Though it is indebted to the rise of theory in literary studies, it is not itself a theory, but a practice. It is today one form that the study of literature or other cultural works may take. This course offers a genealogy of cultural studies, showing how and why it emerged and developed. The various units are organized to some extent chronologically, but in many cases more recent authors have been set alongside earlier ones in order to illuminate particular issues, contrasts or approaches. As a genealogy, the course does not assume that cultural studies has an essence or an origin. The texts and topics listed here reflect the heterogeneity of its emergence and development. The course does, however, embody what we see as several historical changes in the study of culture, from idealism to materialism, from mono to multiculturalism, and from high culture exclusiveness to democratic inclusivity. The course is not designed to teach "approaches," but to explore and interrogate the founding assumptions of the academic project that you are being trained to join. Students should, by the end of the class, have a sense of where cultural studies came from and of the problems and possibilities it raises.

This course offers an introduction to various contemporary theorists whose works are frequently studied and employed by scholars in our field, as well as a systematic and historically informed study of what constituted rhetoric. Our readings and discussions will be guided by an important and ambitious question: what is rhetoric? With the help of contemporary theorists, we will try to determine whether rhetoric is still a discipline or rather a practice, and hence, whether it has a well structured set of premises, methods and goals, or whether it constitutes a fairly diffuse set of ideas, attitudes, and sensibilities. Among the issues we will want to tackle are: a) the demise of rhetoric and its subsequent revival, with the role played by modernity and postmodernity in this process; b) the relation between contemporary rhetoric and its tradition; c) rhetoric as a theory of verbal action. The foci of the course will be major figures in the field, as well as more controversial representatives of contemporary rhetorical theory: Chaim Perelman, Kenneth Burke, Paul de Man, Stephen Toulmin, Richard Rorty, Pierre Bourdieu, Jurgen Habermas, and others. Students will write two papers: a presentation of a major work or framework developed by one of the studied theorists, and a research paper addressing a question of significant relevance for rhetoricians on the contemporary arena.
76-864  One Story, Four Ways  
Instructor:  J. Bernstein  
Meetings: TR 1:30-2:50 p.m.  
Units: 9  
Many writers mine a theme or subject throughout the course of their careers – this includes journalists who write exclusively about such things as music, sports, politics, culture, and fashion, as well as writers whose focus is on parenthood, ethics, health or psychology. At the start of this workshop, writers will choose a particular area of interest and spend the entire semester writing about their subject from different perspectives and for different audiences and publications. Forms we will cover will include the essay, the magazine feature, the profile, the one-pager, memoir, and the on-line piece. Students will be expected to become familiar with different potential markets for their work. Assignments will include a portfolio at semester’s end with six pieces, including at least two that are polished and ready for submission to an appropriate publication.

76-870  Professional and Technical Writing  
Instructor:  N. Werner  
Meetings: MW 12:00 – 1:20 p.m.  
Units: 9  
Note: MAPW Required Core Course. All others by permission only.  
This core requirement for the MAPW degree introduces you to the theory, research, and practice of professional and technical writing. Through reading, discussion, projects, and writing workshops, you develop a rhetorically-grounded approach to analyzing communications problems and producing a range of effective and situation-specific professional documents. The user-centered approach views professional documents as means to accomplish specific, well-defined purposes: getting funding or support for a project (proposals), supporting managerial decision-making (reports), communicating effectively within organizations (email, correspondence), guiding action (instructional writing), getting a job or internship (resumes and application letters), or making choices among various medical treatments (science writing for general audiences). Because writers need a range of skills that go well beyond the actual inscribing of words on a page, you also gain practice in how to interview subject matter experts, work with clients, test documents on actual users, edit and revise your own work and that of other writers, and participate in and manage collaborative writing projects. The course features five or six major writing assignments, including a final portfolio of revised and polished work.

76-876  Rhetoric of Science  
Instructor:  J. Wynn  
Meetings: MW 3:00-4:20pm  
Units: 9  
Open to:  MA in Rhetoric: MAPWs and MA in LCS as room allows  
Though rhetoric of science can be traced back to Philip Wander’s 1976 article “The Rhetoric of Science,” the field came into its own in the 1980s with the work of Joseph Campbell and was expanded in the early 1990s through the efforts of Alan Gross, Jeanne Fahnestock, Carolyn Miller and others. Since then, the field has become a vibrant new area of research in the discipline of rhetoric. Rhetoricians of science study various aspects of science including the importance of language and argument to the development of scientific knowledge, the use of rhetorical argument in science, and the process of communication within and scientific disciplines as well as between scientists and the public.
76-885  The New Public Sphere
Instructor:  L. Flower
Meetings: TR 3:00-4:20 p.m.
Units:  9, 12

Democracy demands deliberation. But what form should talk take in the public sphere? Should we aspire, with Habermas’s influential theory, to the liberal ideal of critical-rational discourse, which achieves equality by “bracketing” or ignoring social difference and seeks a consensus based on the force of rational argument? Or, as others argue in the name of “actually existing democracies,” should we embrace difference as a resource, value conflict and counterpublics as a way to circulate new ideas and identities, and replace the norms of formal rationality with a demand for reasoning, open to the non-elite discourses of narrative and testimony, moral advocacy and emotion? In this course, we will combine this energetic theoretical discussion of the public sphere with a look at the grounded practice of local publics that emerge in workplaces, web forums, grassroots or civic groups, and community think tanks. Since counterpublics and local publics enter the arc of controversy well before the more formal process of writing legislation or policy, we will be asking how they carry out the rhetorical work of creating a public controversy, of framing (or re-framing) problems, and of dealing with social, economic and cultural difference. How do they balance the goals of protest, advocacy, and deliberation? To support your own inquiry into the meaning making process of a local public, you will learn methods for activity analysis and for tracing a social/cognitive negotiation.

76-886  Argument Theory
Instructor:  C. Neuwirth
Meetings: TR 1:30 – 2:50 p.m.
Units:  12

“The difficult part in an argument is not to defend one’s opinion, but rather to know it.”
– André Maurois

This seminar will be an in-depth exploration of theories of argument and assumes some prior knowledge or coursework in argumentation such as acquired in 76-373-773. As the above quote from Maurois suggests, we will take a broad view of the concept of “argument” and examine its role as a discursive means of truth seeking, knowledge creation, and decision-making, not just as the practice of using language to justify or refute a conclusion. The goal of the seminar is for participants to acquire the concepts needed to read the current research/scholarship on argumentation with understanding, to apply that research to the analysis of arguments, and to be positioned to contribute to that research.

We will begin with a brief history of the classical Greek writings on logic, rhetoric and dialectic, especially the writings of Aristotle. There are questions from that tradition that endure to this day: What does it take for a conclusion to be well supported? What criteria should govern acceptance of a conclusion? We will also examine two landmarks in the contemporary study of argumentation, Perelman and Olbrects-Tyteca’s *The New Rhetoric* and Toulmin’s *The Uses of Arguments*, both published in 1958. These works can be seen as taking the first steps toward studying argumentation functionally, as a linguistic activity that occurs in contexts. We will also look at theories of the acquisition of argumentation skill and implications for pedagogical practice. We will then move to current questions in argument theory such as the relation between formal and informal logic, argument quality and cultural difference, and so forth.
Along the way we will ask questions such as “What should a theory of argumentation do?” What are some of the challenges to traditional theories of argument (e.g., multiculturalist challenges to traditional theories holding that there are features of an argument that makes it good, independent of the person making the appraisal; the challenges posed by the emergence of enunciative standpoints in argumentation, such as the expert, the citizen, and journalists as mediators; challenges posed by the emergence of new media such as the Web, etc.). Seminar participants will be expected to bring in their own research interests as the course develops.

76-887 Web Design
Instructor: S. Ishizaki
Meetings: MW 12:00-1:20pm
Units: 9
Co-requisite: 76-888 Web Design Lab
Open to: MAPWs; MA in LCS or Rhetoric as room allows

As the Internet has increasingly become an integral part of professional and technical communication in all organizations, writers entering the workplace are expected to have a broad range of web design skills to complement their expertise in writing and design for print. Thus, we’ve designed this course to help writers learn the broad range of skills needed to develop communication materials that are tailored for the web. In particular, the course focuses on the planning, design, and testing of the visual and verbal content typical of contemporary websites. As a member of the class, you’ll participate in a guided, semester-long web design project, which is scaffolded with a series of group and individual assignments. The project begins with an introduction to user-centered methods for understanding the audience (users), where you will learn and practice foundational user-centered design methods through readings and a series of hands on exercises, including interviews, and observation of actual users. You will also learn theories and methods for developing effective information architecture, including organizational schemes, navigational design, labeling, form design, and visual design. Working in groups with other students, you will, over the course of the semester, develop a prototype of a small website, which will be evaluated through user testing at the end of the semester. While we focus primarily on the activities described above, we’ll also discuss sound and animation, emerging technologies such as Web 2.0 and Mobile Web, and social media.

76-888 Web Design Lab
Instructor: S. Ishizaki
Meetings: F 12:00-1:20pm
Units: 3
Co-Requisite: 76-887 Web Design
Open to: MAPWs; MA in LCS or Rhetoric as room allows

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.
76-902  Teaching Writing Practicum I
Instructor: A. Cooke
Meetings: W 12:30 – 1:20 p.m.
Units: 3
Open to: First-year PhDs, First-year MA instructors, First-year adjunct instructors

An Independent Study course is a course taken with faculty supervision that goes beyond the courses offered in a particular area of interest. It should not duplicate a course offered in the regular schedule of classes. A student wishing to take an independent study needs to locate a faculty member whose research interests are close to the area of proposed study and meet with the faculty member to discuss whether it is something the faculty member is interested in doing. The department requires that the student and instructor submit a written contract (available in the English Department) detailing the expectations (description of course of study, readings, how often the student/faculty member will meet) and requirements for the completed independent study project (number & length of papers) and a time-line for completion of the work. You should think of this as developing the equivalent of a detailed course syllabus/schedule, and typically involves development of a bibliography of readings.