Pathway 2: Take A Full-Semester Course

Instead of taking two half-semester mini courses, students may choose to take the full-semester course, **76-101: Interpretation and Argument**.

A second full-semester course option is **76-102: Advanced First-Year Writing**. Students may only enroll in 76-102 if they submitted an application prior to the Fall semester and were admitted.

Please continue reading to learn about the specific course topics, schedules, and faculty information for each of the 76-101 and 76-102 courses being offered this semester.

**Full-Semester Course Schedules and Descriptions**

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*This version of the document was updated on 07/30/2021 and is subject to change.*
76-101 At A Glance

76-101, Interpretation and Argument, is a foundational, inquiry-driven writing course that introduces students to a variety of strategies for making compositional decisions in writing and communication. Within the course, students learn genre-based skills applicable to a variety of different fields. Students use a comparative genre analysis method to learn how to use models to take on new writing tasks, including an academic research proposal and a research article that contributes to an ongoing academic conversation. Faculty who teach 76-101 typically select texts—ranging from scholarly texts, journalism, and film—about an issue so that students can identify interesting questions for their own research projects. Students should expect explicit, research-based instruction, practice, and reflection to build knowledge in controlling their writing processes and writing clear, well-supported, reader-oriented arguments. Because the course emphasizes the real stakes of communicating with readers and listeners, students share with their peers both low- and high-stakes written work within an interactive and collaborative classroom environment.

*This version of the document was updated on 07/30/2021 and is subject to change.*
### 76-101 Course Topics and Schedule

<table>
<thead>
<tr>
<th>Instructor Name</th>
<th>Course Topic</th>
<th>Section Number</th>
<th>Days and Timeslots</th>
<th>Course Modality</th>
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<tbody>
<tr>
<td>Maria Feuer</td>
<td><em>To Eat or Not To Eat? The Ethics of Food Consumption &amp; Production</em></td>
<td>A, BB</td>
<td>A: MWF 8:00-8:50 AM BB: MWF 10:10-11:00 AM</td>
<td>Remote Only</td>
</tr>
<tr>
<td>Julie Pal-Agrawal</td>
<td><em>Becoming and Unbecoming Ourselves on Social Media</em></td>
<td>AA</td>
<td>AA: MWF 9:05-9:55AM</td>
<td>In-Person</td>
</tr>
<tr>
<td>Emily Alexander</td>
<td><em>In Other Words, Science</em></td>
<td>C, CC, E</td>
<td>C: MWF 10:10-11:00AM CC: MWF 11:15AM-12:05PM E: MWF 12:20-1:10PM</td>
<td>In-Person</td>
</tr>
<tr>
<td>Rebecca Wigginton</td>
<td><em>The Politics of the Marvel Cinematic</em></td>
<td>D, FF</td>
<td>D: MWF 11:15AM-12:05PM FF: MWF 2:30-3:20PM</td>
<td>In-Person</td>
</tr>
<tr>
<td>Peter Mayshle</td>
<td><em>Sites of Innovation: Past, Present, and Future</em></td>
<td>DD</td>
<td>DD: MWF 12:20-1:10PM</td>
<td>In-Person</td>
</tr>
<tr>
<td>Josh Schriftman</td>
<td><em>TBD</em></td>
<td>I</td>
<td>I: MWF 4:40-5:30PM</td>
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</tr>
<tr>
<td>Danielle Wetzel</td>
<td><em>TBD</em></td>
<td>J</td>
<td>J: TR 8:35-9:55AM</td>
<td>In-Person</td>
</tr>
<tr>
<td>Tadd Adcox</td>
<td><em>Hoaxes, Fakes, and Con-Artists</em></td>
<td>L, LL, NN</td>
<td>L:TR 10:10-11:30AM LL: TR 1:25-2:45PM NN: TR 4:40-6:00PM</td>
<td>In-Person</td>
</tr>
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</table>

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<table>
<thead>
<tr>
<th>Instructor</th>
<th>Course Title</th>
<th>Days, Time</th>
<th>Format</th>
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<tbody>
<tr>
<td>Mary Eberhardinger</td>
<td><em>Does AI Have a Face?</em></td>
<td>II, MM, N</td>
<td>In-Person</td>
</tr>
<tr>
<td></td>
<td></td>
<td>II: 1:25-2:45AM</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>MM: 3:05-4:25PM</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>N: 4:40-6:00PM</td>
<td></td>
</tr>
<tr>
<td>Steven Gotzler</td>
<td><em>Work Stories: From Industrial Revolution to Automated Future</em></td>
<td>JJ, K</td>
<td>In-Person</td>
</tr>
<tr>
<td></td>
<td></td>
<td>JJ: TR 8:35-9:55AM</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>K: TR 10:10-11:30AM</td>
<td></td>
</tr>
<tr>
<td>Megan Heise</td>
<td><em>Crossing Borders: Forced Migration and Transnationalism in the 21st</em></td>
<td>M</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>M: TR 1:25-2:45PM</td>
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<td></td>
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<td>KK</td>
<td></td>
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<td></td>
<td></td>
<td>KK: TR 3:05-4:2PM</td>
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</tr>
</tbody>
</table>
76-101 Section Course Descriptions

To Eat or Not To Eat? The Ethics of Food Consumption & Production (Feuer: Sections A and BB)

This course engages with questions about the ethics of consumerism, the politics of production, and the larger social assumptions surrounding food. In this class, we will ask questions such as: What does it mean to have access to food? What is food justice and equity? What does it mean to eat "authentic" food? What ethical obligations do we have when we consume food? We will look at issues concerning sustainability, taste, authenticity and power, examining how different food movements have sought to counter, reframe, or extend various perspectives on the ethics of food.

The goal of the class will be to learn how to enter an ongoing conversation on a contested topic through analytical reading and writing. Throughout the course, you will learn and practice critical analytical skills to understand different arguments, synthesize various perspectives, and finally contribute your own argument to the food discussion.

Becoming and Unbecoming Ourselves on Social Media (Pal-Agrawal: Section AA)

Social media has become a play space for exploring new identities. Users have reveled in the opportunity to play a seemingly endless array of roles on multiple stages for global audiences. Sherry Turkle talks about the potential of leaving behind a solid, unitary identity and exploring more fluid identities online. For scholars like Annette Markham and Hugo Liu, home pages, avatars, chat rooms, blank webpages, etc. are theatrical spaces where users can try out new identities and therefore invest in their own self-making. Conversely, others like Bernie Hogan and Danah Boyd have claimed that online spaces are not free and in fact maintain sensitivities to social indicators like race, class and gender. Instead of a place of fantasy where people play with multiple roles, people use their social media to craft self-images that are flat, safe and unidimensional. Taking this one step further, theorists like Eli Pariser have argued that our identities are becoming products of a variety of coercive and disciplinary online processes. According to him, we are not expressing ourselves through technological tools. Instead, tools like predictive engines, news filters and algorithms shape us and thereby curtail our opportunities online for self-exploration and growth.

This class seeks to understand the vexed relationship between using the Internet as a place of self-creation, while having to assimilate into existing systems of networked and coded identities. We will answer questions like: Can the Internet propagate genuinely new selves, and to what extent are these selfhoods products of the culture at large? How does the technology we use shape our behavior, and how can the constraints of technology be taken up and reworked by individuals in diverse ways? How are our social media presences wishful imaginings while also contributing to an emerging monoculture? Our class objectives include synthesizing and evaluating a variety of perspectives, organizing persuasive and well-structured arguments and communicating these ideas in clear and effective prose. We will study a variety of genres such as opinion pieces, academic articles, clips from TV series like *Black Mirror*, etc., to craft nuanced arguments on the degrees to which trying to become someone in cyberspace can lead to one’s self-assimilation and eventual “un-becoming.”

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Black Social Justice Rhetoric: Past and Futures (Holmes: Sections B and EE)

During the Spring of 2021, UNC Board of Trustees denied the NYT writer Nikole Hannah-Jones a tenure appointment. Hannah-Jones, author of the 1619 Project, noted: “I had no desire to bring turmoil or a political firestorm to the university that I love, but I am obligated to fight back against a wave of anti-democratic suppression that seeks to prohibit the free exchange of ideas, silence Black voices and chill free speech.” Hannah-Jones obligation to “fight back against a wave of anti-democratic” injustices follow in the long tradition of Black rhetorical resistance in the United States. Instead of simply relying on classical rhetoric devices, such as ethos, pathos, and logos, this course will explore and recognize critiques to dominant ideologies and political and social hegemonies that has traditionally marginalized Black people in our society. We will also, like Hannah-Jones, curate both African Americans historical and contemporary responses to anti-Black injustices.

Students will read both primary and academic documents to gain a deeper understanding of both the African American experience and their collective response to anti-Black racism. To develop skills of critical reading and academic writing, students will analyze arguments and genres, synthesize perspectives, write an academic proposal, and contribute to the conversation with a research project. The final research project need not be the traditional academic paper for this course. Instead, students will have the opportunity to create a podcast that centers on the themes of our course.

Students final project will nevertheless contribute an original viewpoint through a synthesis of perspectives and ideas about Black social justice.

In Other Words, Science (Alexander: Sections C, CC, and E)

The ongoing climate emergency and COVID-19 pandemic present a global case study in the urgency of effective science communication. The events of the past year have drawn renewed attention to the challenges of making policy decisions on the basis of evolving or incomplete facts and have heightened the alarm about diminishing public trust in scientific institutions. And yet scientific objectivity remains a crucial defense against misinformation and a vital mechanism for consensus-building—all the more essential in an era when national and international cooperation is an existential necessity. This section of 76101 will consider some key problems endemic to science communication and how best to address them. Reading issues-based editorials and scholarly writing alongside works that exemplify a variety of science-public interfaces, students will consider the process by which scientific knowledge is produced and transmitted, focusing in particular on points of distortion—from “motivated reasoning” and cognitive bias, which affect the execution of a scientific study, to publication norms and practices which enable misrepresentation. This course will also address the politicization of scientific insights and misappropriation of scientific ethos, or “science-washing,” as well as the pitfalls of scientific journalism, where a writer’s imperative to report the new and newsworthy is often at odds with the slow pace of research. We will look to the works of bestselling science writers (Mary Roach, Hope Jahren, Elizabeth Kolbert, and others) to assess the role that writing style and technique—as well as beauty, surprise, and pathos/human interest—play in conveying complex material in an accurate, engaging matter to non-expert audiences. Along with smaller written assignments, students will prepare a class presentation that
introduces an ongoing initiative led by an individual or organization to address a problem in science communication, and will later propose and execute a research project that centers on one layer or level of science miscommunication, offers a solution, and makes a tangible, evidence-based case for their strategy’s (projected and/or proven) effectiveness. Students are encouraged to contribute a project that is relevant to their own cultural and disciplinary experiences.

The Politics of the Marvel Cinematic Universe (Wigginton: Sections D and FF)

Since the success of Iron Man in 2008, the Marvel Cinematic Universe (MCU) has expanded to include 23 films, including 2019’s Avengers: Endgame, the highest-grossing film of all time. This extensive commercial success has spawned media discussion of the artistic and generic merits of the films, but also varied and rich scholarly and popular debate on the films’ relationships to such ideological issues as democracy, surveillance, heroism and authoritarianism, and representations of racial minorities and gender. Building on theoretical work in rhetoric, pop culture studies, and political science, we will examine the role of the superhero film in contemporary society. Why are Marvel films so popular, and what does this popularity say about 21st century America? What is the relationship between pop culture and cultural values and ideals, especially those that are politically or intellectually driven? Students are not required to have any prior knowledge or experience in this area, although the course assignments will include some film watching outside of class in order to highlight and deepen topics from the readings.

As we read both academic and popular press articles addressing these issues in and around the MCU, students will develop skills in the fundamental practices of critical reading and academic writing, and apply them to completing assignments in which they will analyze arguments, synthesize perspectives on central problems, write an academic research proposal based upon those syntheses, and finally contribute their own research-based arguments to the debates surrounding the place the MCU holds in the current cultural imagination.

Humor, Comedy, and Laughter (Mortensen: Sections F, G and HH)

Who doesn’t enjoy a good laugh? But is humor and comedy always a laughing matter? It may be true that rats laugh when they are tickled, but the arts of humor and comedy are uniquely human. Whether laughter comes from plays, movies, comedians, jokes, or—well, you just had to be there—it always says something about us. In this class we will examine a range of funny things, including plays, books, comedians, sitcoms, cartoons, memes, and much more. We will look at these funny things from a variety of perspectives, such as the literary, psychological, social, philosophical, and others. We will ask questions such as: What is comedy?, What makes something funny?, How does humor challenge or reenforce social norms?, Is there a dark side of humor? As we explore humor, we will also be working on analyzing, researching, and composing arguments. There will be four major assignments for the class, each of which will develop your ability to write arguments within academic research. These assignments will include, a Genre analysis, Inquiry Plan, and Research Proposal, which will build to a fully-developed Research Contribution.
Sites of Innovation: Past, Present, and Future (Mayshle: Section DD)

What does innovation mean at Carnegie Mellon? This introductory writing course looks at the rhetoric/s of innovation and asks, how is innovation conceived, perceived, and lived in Carnegie Mellon? Drawing on work in rhetoric and discourse studies and postmodern geography, students shall examine how Carnegie Mellon represents, embodies, and communicates innovation in various sites around campus: “past” sites could include memorials to Mao Yisheng, Judith Resnik, the Randy Pausch bridge, the CMU@50: For the Founders celebration, and the like; “present” sites could include the places and practices of their own majors/disciplines/schools, multiple changing exhibits across campus, invited campus speakers, university events, and the like; “future” sites could include newly created spaces such as the Gates and Hillman Centers, the Tepper, the $20M Classroom and Learning Spaces Project, and the like. And because this is a foundational writing course, you will practice what it means to write for, within, and beyond the academy, as you develop skills in critical reading and academic writing and apply them to analyze arguments, synthesize various perspectives on central problems, and finally contribute your own argument to the conversation on rhetorical space and innovation.

Does AI Have a Face? (Eberhardinger: Section II, MM, and N)

Emmanuel Levinas, a French-Jewish philosopher, historically argued for the importance “to be thy brother’s keeper.” In particular, he emphasized our shared responsibility toward the human face. Buddhist philosophy encourages a peaceful interaction with any faced being, whether it be human or animal. AI (artificial intelligence) is a growing part of our communities. Or is it a member? Do we or could we hold the same principals and capacities for affection and empathy towards robots? We will explore the unresolved issue of whether AI has a “face”, one that we could learn to love in a similar way that we already love our families and pets. We will read seminal philosophies of technology and be exposed to recent AI advancements around the world. Examples will range from humanoid robots in Japan and South Korea to AI performing high-stakes surgery in Pittsburgh. We will also consider robotics research perspectives at CMU and a documentary by German filmmaker Werner Herzog that was partially filmed on our campus. We will think about an angle to relate to and propose an argument or gap in research on this issue. By the end of the semester, we will all take a position on AI’s “face” in the form of a major contribution paper. By exploring new ways of considering “face” and AI, we will grow as thinkers and writers who co-exist with evolving forms of beings and non-beings.

Hoaxes, Fakes, and Con-Artists (Adcox: Section L, LL, and NN)

In 1835, the New York Sun reported that life had been discovered on the moon: men with bat wings, moon-bison, and a species of large, bipedal beaver. Sales of the Sun soared. In 1938, radio reports of a Martian invasion caused panic throughout the country—a (perhaps unintentional) hoax that helped establish Orson Welles as one of the greatest dramatists of the twentieth century. In 2009, people watched breathlessly as authorities tracked a homemade weather balloon, supposedly carrying a scared six-year-old boy (who later told reporters that his parents had staged the whole thing to get on TV). That same year, Bernie Madoff pled guilty to operating the largest pyramid scam in history.

Though the hoaxer is by no means a character restricted to the United States, the U.S. has always had a particular affinity (and, arguably, has been a particularly good breeding-ground) for what showman P.T. Barnum referred to as “humbug.” In this class we will explore hoaxers and con-
artists as they have appeared in popular culture, literature, and real life, investigating how these characters, real and fictitious, exert such fascination over both victims and audiences. Why are we attracted to stories about con-artists? Why do we often find them more sympathetic, and even more heroic, than other sorts of criminal? And what does this attraction tell us about ourselves and the society around us?

Over the course of the semester you will engage analytically with a variety of sources, including theoretical texts such as David Shields’s *Reality Hunger* and Kevin Young’s *Bunk*, longform journalism such as Maria Konnikova’s *The Confidence Game*, literary representations of con-artists, and hoax memoirs by James Frey and Margaret Seltzer. You will summarize and respond to arguments about the nature and meaning of hoaxes, and propose and develop an original research question which you will use to write your own, research-based essay contributing to the course’s conversation.

**Work Stories: From Industrial Revolution to Automated Future (Gotzler: Sections JJ and K)**

This class explores work, and the “stories” we tell about it. What is work? What counts as work and what doesn’t? How has work figured in the popular imagination, and how have these imaginings shaped our visions of the future? How do our working lives inform how we understand ourselves and others, as well as our place in society? In other words, to quote the Carnegie Mellon motto, why is it that our hearts are so “in the work”?

To address these questions, we will investigate the story of work as a uniquely important site of personal investment and social experience throughout human history. First, students will be introduced to classical accounts of work from the ancient to the modern, before examining important contemporary interventions in comparative work studies that move beyond these Eurocentric grand narratives. Through these counternarratives we will investigate topics such as unfree work (racial capitalism, enslavement, and mass incarceration), unpaid work (gendered labor, social reproduction, and economies of care), and ecologies of work on a planetary scale (the impacts of the climate crisis and policy debates about “green” jobs). Along the way, we will also explore the ways that these various work stories permeate our cultural lives—looking to dramatic depictions of work in the English novel (Defoe’s *Robinson Crusoe*), and contemporary global cinema (*Sorry to Bother You, Roma, Parasite*). Finally, we will examine speculative accounts of the future of work, turning to recent writing on A.I. and the specter of a fully automated post-work future, and briefly reflecting upon the changing nature of work during COVID-19. In the process, we will construct our own meta-story about work: its history in our discourse, its representation in our culture, and its potential shape in our future.

**Crossing Borders: Forced Migration and Transnationalism in the 21st Century (Heise: Sections M and KK)**

For some, the COVID-19 pandemic brought into sharp relief the presence of national and regional boundaries, as many of us were unable to travel outside our countries, states, provinces, or territories due to local, regional, and national travel restrictions. For many others, though, the pandemic was not the first time a border held real, tangible significance. As a global society we are currently witnessing record numbers of people experiencing forced migration, including refugees, internally-displaced people, asylum seekers, and others. With this rising need for viable integration and
resettlement options has also come increased calls for border walls, travel bans, and refugee admissions caps. In this context, our course will consider the very real, embodied impacts of borders, national and otherwise: What is the role of borders in regulating the flow of bodies and capital around the world? Who determines borders and to what ends? What options are available for those who cross borders, or for those who dwell in between places, what Gloria Anzaldúa, drawing on the Nahuatl word, refers to as nepantla spaces? How do we as writers, scholars, and humans in the 21st century cross and/or dwell in borders in our everyday academic, professional, social, and personal lives?

Across languages and locales, our class will work through a comparative genre analysis of writing from nepantla spaces and build to a research proposal and argument contribution on a topic of students’ choosing related to migration, displacement, language, transnationalism, and/or travel. We will engage with selected texts composed predominantly by transnational, immigrant, and refugee writers, in understanding the role of borders and border crossings in the lives of writers who have come before us, as well as the ways their writing clarifies, muddles, or transgresses borders -- between countries, between languages, between genres.
76102 Course Description and Schedule

Advanced First-Year Writing courses are designed for students who have demonstrated an understanding of academic writing that most incoming freshmen have not. Because of the students' level of preparedness, the Writing & Communication Program provides intensive, advanced courses for students to work closely with senior faculty within the English department. Advanced courses assume that students have established strong reading and synthesizing skills, as well as a demonstrated interest in writing and communication, prior to entering Carnegie Mellon. The course topics shift each semester. Students enroll and are admitted through an application process that takes place before the Fall semester of each year.

*During the 2021-22 school year, the Writing & Communication Program will offer one section of 76102 per semester.

The Gothic Imagination
76-102 B: MWF 10:10-11:00AM
Professor: Rebecca Wigginton
Modality: In-Person

“The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown.” ~HP Lovecraft

In this section of Advanced First Year Writing we will explore the Gothic as an artistic representation of the oppressive shadow of the unknown—or even the unknowable—that dogs the human race. It is both seductive and threatening, existing at the intersection of realism and fantasy. We will read closely a range of Gothic fictions to consider what it means for a text to be “Gothic,” and investigate how this literary mode has evolved since its “invention” in the 1760s. Students will also read and analyze secondary literary and cultural essays to understand and make use of a variety of theoretical lenses, which may include feminist criticism, New Historicism, Marxist criticism, digital humanities, postcolonial criticism, psychoanalytic criticism, or ecohorror/ecogothic theory.

As a first-year writing course, we will focus on the development of academic and professional communication skills. Assignments will include short analyses, a theoretical lens paper, a research proposal, and a research essay that makes an original contribution to the ongoing academic conversation concerning Gothic literature.

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