

Spring 2019

Graduate Course Descriptions

Updated 10/22/2018

Information subject to change.

ADVISING AND REGISTRATION NOTES:

- To be considered a full-time student, you must be registered for 36 units. If you register for anything less than 36 units, you will be considered part-time.
- Jen will register all the graduate students for department courses. Courses outside the department requires approval from your advisor and you will need to register yourself for the course.
- **M.A. in Literary and Cultural Studies (LCS) requires:**
 - a minimum of 30 credit hours (90 units):
 - 7 courses (12 units each)
 - 1 mini in a theoretical area of study (6 units)
 - These must be composed of at least five 12-unit courses plus 1 mini in LCS (that is, taught by LCS faculty or adjuncts).
 - No more than 2 courses can be taken outside of LCS; only one of the two can be taken outside the CMU English Department.

The two additional courses may be a combination of:

- up to two courses taught by LCS faculty or adjuncts
 - up to two courses taught by Rhetoric faculty or adjuncts, and
 - no more than one course taken in another department in the Dietrich College of Humanities and Social Sciences (with permission of that instructor), in an English or Cultural Studies course at the University of Pittsburgh (with the permission of that instructor), or as independent study (76-901).
- **M.A. in Rhetoric program requires:**
 - a minimum of 30 credit hours (90 units) of required and elective course work.
 - 24 credit hours (72 units) of which must be in rhetoric courses approved by the student's advisor.
 - Rhetoric M.A. students normally take courses for 4 credit hours (12 units), but they may take up to 2 elective courses for 3 credit hours (9 units).
 - Of the 30 credit hours, no more than 8 credit hours (24 units) may be in independent study (76-900).
 - **M.A. in Professional Writing program requires:**
 - 12 courses, including six required core courses and six electives for a minimum of 38 credit hours (114 units) + a one-credit (3 units) professional seminar taken during the first semester + a professional internship, usually

completed in the summer between the second and third semesters but occasionally extending to six months or longer.

- In spring 2019, all MAPW students will be registered for 76-889 Advanced Document & Information Design.
- If you were unable to take 76-790 Style in fall 2018 because you were registered for 76-702 GCC Practicum, you will be registered for Style in spring 2019. If this causes a potential scheduling conflict with another course, please consult with Professor Chris Neuwirth to possibly register in fall 2019.

MAPW students may, with the approval of the program director and subject to availability and prerequisites as determined by the sponsoring department, include courses in other Carnegie Mellon schools and departments in their elective courses. Students should consult with the program director before enrolling in such courses. The Program Director will approve this based on relevance to the overall plan of study.

- **Ph.D. in Literary and Cultural Studies program requires:**

- Complete, with a cumulative GPA of at least a B (3.00), 72 hours (216 units) of approved coursework. Approved courses are normally at the 700- level or above in Carnegie Mellon's system. (Note that students with previous graduate training may petition the Graduate Committee for approval of transfer credit. See the relevant policy.)
- Required coursework includes:
 - Introduction to Literary and Cultural Studies
 - two mini courses on Literary and Cultural Theory
 - one course in a period prior to 1900
 - one course in a period after 1900
 - one pedagogy course, taken Spring of the first year of coursework
 - two semesters of Teaching Writing Practicum
 - one four-hour (12 unit) Directed Reading course taken in the final semester of coursework under the supervision of your Ph.D. Exam Committee Chair. During this Directed Reading course, you will draft your Ph.D. Qualifying Exam Proposal

- **Ph.D. in Rhetoric program requires:**

- Complete, with cumulative GPA of at least a B (3.00), 72 hours (216 units) of approved coursework. Approved courses are normally at the 700- level or above in Carnegie Mellon's system. (Note that students with previous graduate training may petition the Graduate Committee for approval of transfer credit. See the relevant policy.)
- Required coursework includes four designated core courses during the first two years of the program:
 - 76-824 Theory and Design of Writing Instruction
 - 76-863 Contemporary Rhetorical Theory
 - 76-882 History of Rhetoric
 - 76-884 Discourse Analysis
- Elective classes of individual interest selected in consultation with your advisor to mesh with your research interests. These may come from existing course offerings in the graduate program, either inside or outside the English Department. Students are normally expected to take graduate-level courses as electives, although exceptions can be made when undergraduate courses are more appropriate for the student's needs.
- One 4-hour (12-unit) Directed Research in Rhetoric course (76-800) in which a student in an original research project in collaboration with or under the supervision of a Rhetoric faculty member. This may involve working with the faculty member on his or her research, or it may involve the student's own pilot or exploratory research, conducted under close faculty supervision. Students taking Directed Research in Rhetoric must receive the approval of his or her advisor before registering for the course; and develop a written research plan with the

supervising faculty member before the beginning of the semester. The plan should include concrete milestones and requirements for the semester. A copy of the plan must be submitted to the Assistant Director of Graduate Programs before the end of the first week of classes.

- Students may take up to a total of 12 credit hours (36 units) of Directed Research in Rhetoric, in addition to any Directed Research in Rhetoric units they completed as M.A. students (or in their first year in the program if admitted without an M.A.).

- **Cross-Registration (PCHE):**

MA students may also, with the approval of their faculty advisor, cross-register for elective courses at other colleges and universities in the area that have agreements with Carnegie Mellon. These include the University of Pittsburgh, Duquesne University, Carlow College, and Chatham College. This option is available only to students enrolled full-time and is limited to a maximum of one elective course in each of the student's last two semesters in the program, or a total of two courses. Students may not take the required core courses via cross-registration and should use this option only to register for courses not available through Carnegie Mellon.

Restrictions: Ph.D. Students may take up to three courses at other universities, with the consent of their advisors. To take more, the student must petition the Graduate Committee. MA students should check the specific guidelines for their program.

Cross-Registration Form: <https://www.cmu.edu/hub/registrar/registration/cross/>

- **Pass/Fail (MAPW students only):**

MAPW students are encouraged to take challenging courses that stretch their abilities. To that end, MAPW students may, with the approval of their advisor, take one elective course on a pass/fail basis without needing to petition the Graduate Committee. One additional course may be taken pass/fail with the approval of the Graduate Committee via petition. A student must submit a Pass/No Pass Approval form to the University Registrar's Office indicating the course they are electing as pass/no pass before the end of the university's drop period. This decision is irreversible thereafter.

No information regarding

the student's decision will be passed on to the instructor. Instructors will submit letter grades, which will automatically be converted to pass/no pass.

A through D work will receive credit for units passed and be recorded as P on the student's academic record; below D work will receive no credit and will be recorded as N on the student's academic record. No quality points will be assigned to P or N units; P or N units will not be factored into the student's QPA. Consult the University's Academic Calendar for the deadline for a Pass/Fail Option.

Pass/No Pass Approval Form: <https://www.cmu.edu/hub/docs/pass-fail.pdf>

- **Course Audit:**

Auditing is presence in the classroom without receiving academic credit, a pass/fail or a letter grade. The extent of a student's participation must be arranged and approved by the course instructor. A student wishing to audit a course is required to register for the course, complete the Course Audit Approval Form, obtain permission of the course instructor and their advisor, and return the form to the Registrar's Office prior to the last day to add a course. Any student enrolled full-time (varies with each program) may audit a course without additional charges. Part-time or non-degree students who choose to audit a course will be assessed tuition at the regular per-unit tuition rate.

Course Audit Approval Form: <https://www.cmu.edu/hub/docs/course-audit.pdf>

- **Independent Study:**

Independent Study (76-900 or 76-901) courses are designed to provide students with an opportunity for intensive study of a subject that is either unavailable or insufficiently covered in regular course work. An Independent study is not intended to substitute for existing courses, but to provide the opportunity for a specialized educational and research experience.

Who can supervise?

Any faculty member in the English Department is eligible to serve as the supervisor of an Independent Study project. The student must provide a brief prospectus of the project to the faculty supervisor as a basis for reading agreement on the objectives of the study.

Students arranging Independent Study projects must:

- Get approval from their advisor before electing the course.
- Draw up a contract with the supervising faculty member that describes in detail the course and its requirements. Please contact Jen for the form.

Graduate students may request that Carnegie Mellon faculty who are outside the English Department serve as Independent Study supervisors. Approval of the reading list and/or research project must be obtained from the student's advisor.

Restrictions:

- M.A. students in LCS may elect up to a total of 8 credit hours (24 units) of Independent Study.
- M.A. students in Rhetoric may elect up to a total of 8 credit hours (24 units) of Independent Study.
- MAPW students may elect up to a total of 3 credit hours (9 units) of Independent Study.
- Ph.D. students in Rhetoric or LCS may elect up to a total of 12 credit hours (36 units) of Independent Study in addition to any Independent Study units that they completed as M.A. students (or in their first year in the program if admitted without an M.A.).

76-718 **Communicating in the Global Marketplace**
Instructor: **Maria Poznahovska**
Meetings: **MW 10:30-11:50 a.m.**
Units: **9, 12**

We live in a global world, whether we like it or not. Globalization is a political, economic, and cultural phenomenon that deeply impacts how well we can communicate with others in both professional and interpersonal settings. Regardless of the language people speak and the cultures that may have shaped our beliefs and values, we are bound together by professional interests and political agendas in a community that has no choice but to function well. In the current international environment, some of the most important and rewarding employment opportunities are with multinational and international corporations. But are we prepared for the challenge of working with professionals from all over the world? Even as more people around the globe learn English, specific cultural values, beliefs, and assumptions continue to influence the way in which they communicate. More often than not there is a whole different worldview behind a foreign accent. Globalization brings along several pressing questions:

- How can professional communicators avoid the potential for misunderstanding and conflict that comes with cultural difference?
- How can professional communicators contribute to shaping a workplace discourse that can reach a wide, diverse, global audience?
- How can professional global communication be effectively planned, measured, and improved?

This course prepares you to address these questions by explaining the specific ways in which national culture influences professional and technical communication, the impact of globalization on business environments and communication, and the ways in which you can rely on general concepts and principles in order to communicate effectively in specific international settings and situations.

76-725 **Intertextuality**
Instructor: **John Oddo**
Meetings: **TR 1:30-2:50 p.m.**
Units: **9, 12**

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 can conduct your own research on intertextual rhetoric on a topic of specific interest to your academic or professional goals.

76-730 **Communicating in the Global Marketplace – Mini 3**
Instructor: **Maria Poznahovska**
Meetings: **MW 10:30-11:50 a.m.**
Units: **4.5**

We live in a global world, whether we like it or not. Globalization is a political, economic, and cultural phenomenon that deeply impacts how well we can communicate with others in both professional and interpersonal settings. Regardless of the language people speak and the cultures that may have shaped our beliefs and values, we are bound together by professional interests and political agendas in a community that has no choice but to function well. In the current international environment, some of the most important and rewarding employment opportunities are with multinational and international corporations. But are we prepared for the challenge of working with professionals from all over the world? Even as more people around the globe learn English, specific cultural values, beliefs, and assumptions continue to influence the way in which they communicate. More often than not there is a whole different worldview behind a foreign accent. Globalization brings along several pressing questions:

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76-747 **Recent American Fiction**

Instructor: **Jeffrey J. Williams**

Meetings: **MW 3:00-4:20 p.m.**

Units: **12**

We will read very recent American fiction, from about 1990 to the present. Authors might include Chimamanda Adichie, Michael Chabon, Junot Diaz, Jennifer Egan, Bret Easton Ellis, Jonathan Lethem, and Colson Whitehead. We will try to gather trends or tendencies that distinguish it from previous fiction. Does it suggest a different moment in fiction from postmodernism? And does it have a comment about American culture and its relation to the contemporary world?

76-748 **Gender and Communication – Mini 3**

Instructor: **Joanna Wolfe**

Meetings: **TR 3:00-4:20 p.m.**

Units: **4.5**

It is well-known that there is a gender wage gap in the United States: on average, a woman performing the exact same work as a male colleague will make 78-82% of his salary. What is less well-known is that a major factor contributing to this wage gap is that women are simply less likely to ask for a raise or negotiate for a high starting salary. However, the solution is not as simple as telling women to ask for raises: recent research also shows that (unlike men) when women do ask for more money, they are perceived as unlikeable and "difficult." This course will look at how gender-based stereotypes affect how we perceive and respond to different communication acts. The exact same sentence—spoken with the exact same body language and intonation—can often elicit different reactions depending on whether the speaker is a man or a woman. Such stereotypes harm and limit both men and women. Just as a woman asking for a raise may be perceived as "pushy" or "difficult," a man trying to console a male friend is often perceived as "weak" and unlikeable. This course will identify some of these stereotypes and then look at research suggesting what steps we can take to minimize their impact. For instance, we will examine how companies can take steps to minimize gender bias in written employee performance evaluations. We will examine strategies women can use to ask for a raise without being perceived negatively. We will develop strategies for responding to biased language and perceptions. Please note that in terms of time commitment, a 4.5-unit mini is equivalent in weekly workload to a 9-unit full semester course. The mini is half the credits because it requires the same workload but only for half the semester.

76-756 **Oral Communication – Mini 4**

Instructor: **Joanna Wolfe**

Meetings: **TR 3:00-4:20 p.m.**

Units: **4.5**

Oral presentations are essential to professional success. Yet many people find themselves growing weak in the knees at the thought of presenting in front of a group. They read off of notes, speak too fast, or pepper their speech with nervous filler words such as "um" or "you know." If this describes you, consider taking *Oral Communication*. This class is intended for students who want to boost their confidence in presenting in front of others. You will learn strategies for structuring the content of a presentation, designing effective presentation slides, and controlling your voice and body language to produce a smooth, confident-sounding oral delivery. You will also learn communication strategies to help you in interviews and other less formal communication situations. We will begin with giving short informal presentations and gradually increase the stakes as your confidence improves. You will have weekly opportunities to practice and improve your skills. We will also find opportunities to practice in a variety of physical settings so you can envision yourself as a calm, confident speaker no matter your surroundings. Because this course is based upon practice in front of an audience, attendance is mandatory. In addition to attendance, grades in the course will be based on improvement and effort in order to encourage students to focus on their development rather than on final outcomes. Please note that in terms of time commitment, a 4.5-unit mini is equivalent in weekly workload to a 9-unit full semester course. The mini is half the credits because it requires the same workload but only for half the semester.

76-758 Rhetoric and Storytelling

Instructor: Jessica Harrell

Meetings: MW 12:00-1:20 p.m.

Units: 9, 12

What are stories and why do we tell them? What purpose do they serve? What makes a story true? What effect do stories have on those who hear them? In this course, we will ask how narratives work rhetorically to shape how we perceive and encounter events, movements, places, and experiences. Students can expect to read and discuss narrative theories and practice employing these theories to analyze story artifacts, such as written collections, political speeches, newspaper articles, curated experiences, and oral histories. We will begin the semester by exploring and analyzing the many stories surrounding September 11 but will also consider the stories that infuse recent or local subjects of interest. Students will investigate the effect these and other narratives have on contemporary contexts. Any student who is interested in developing a critical awareness of the rhetorical power of storytelling and enhancing their analytical toolkit will benefit from this course.

Most class sessions will involve guided student discussions of theoretical texts as well as collaborative opportunities to analyze story artifacts. Weekly assignments will include short analyses and reflection activities. The course will culminate in a final project where students will select and analyze a collection of stories within a cultural, social, and/or historical context.

76-760 Literary Journalism Workshop

Instructor: Jane McCafferty

Meetings: MW 1:30-2:50 p.m.

Units: 9

The class will help you tell true stories about the world you inhabit. Literary Journalism is a genre that reports on the world through stories that have been put through the lens of an individual writer's sympathetic imagination. Literary Journalism is always about the revelation of people and events, as influenced by social structures and ideas in a particular time and place. And again, unlike traditional journalism, the point of view of the writer is not supposedly "neutral". What makes this kind of non-fiction engaging often comes down to point of view. A writer is telling us a story they know well, either through observation or personal experience. Writers telling stories in this genre are opinionated, and often full of personality and voice. The obligation of the writer is to connect what might be merely "personal" to a wide audience, and usually, to connect what's personal to broader context, situating stories in the historical and political moment.

76-761 Corpus Rhetorical Analysis

Instructor: David Kaufer

Meetings: MW 9:00-10:20 a.m.

Units: 9, 12

The Digital Humanities is a huge and growing field spanning many disciplines and skill sets. The focus of this course is on tools and methods that allow students to analyze textual corpora as purveyors of stories, information, and arguments that seek to influence cultural thinking, reveal existing cultural mindsets, and often both in tandem, either synchronically or diachronically. This is the point of view often taken by analysts who work for universities, think tanks and intelligence agencies who seek to understand cultural trends and mindsets from volumes of digital texts. For such analysts, close reading is an indispensable part of their work and computing tools help focus their reading while reading helps refine their understanding of the computer output. The course will give students intensive practice with methods and tools for analyzing corpora of text at the word, phrase, and sentence level, and with working with large scalable dictionaries and multivariate statistics.

76-773 Argument

Instructor: Chris Neuwirth

Meetings: TR 3:00-4:20 p.m.

Units: 9, 12

The purpose of this course is to give you extensive practice in analyzing and producing effective arguments. For us, an "argument" will involve the conveying of a reasoned position on an issue of controversy, and this conveying may take a variety

of generic forms (op-ed pieces, political ads, websites, blogs, essays, grant proposals, prose fiction, films, images, and even everyday conversation). The course will introduce you to the fundamentals of argumentation theory and consider a variety of principles that concern the production, analysis and evaluation of verbal (and to a lesser extent, visual) arguments. You will apply the principles through discussion in class to various cases, through a series of written responses to readings, and by producing several written arguments.

76-774 Software Documentation

Instructor: Alan Houser

Meetings: M 6:30-9:20 p.m.

Units: 9

This course teaches theory, techniques, and best practices for creating software documentation. We will learn to plan, architect, write, and publish audience-appropriate user assistance, while applying concepts and approaches like minimalism, topic-oriented authoring, single-source publishing, content reuse, and metadata. Students will complete homework assignments and larger projects to reinforce principles and provide experience in all phases of the software documentation lifecycle. Readings and class discussion will bridge theory and practice.

76-776 History of Critical Ideas: Reading and Spectatorship

Instructor: Jon Klancher

Meetings: TR 10:30-11:50 a.m.

Units: 12

Who is the reader of a text, the viewer of a painting or film, or the spectator of a performance? How does the reader/spectator respond to the text—passively or actively—by accepting its argument or message, resisting it, or rejecting it—or by misreading or misviewing it, actively taking it over into the spectator/reader's own terms, and thus in some way constructing its meaning?

This course studies past and current theories of how readers or spectators respond to texts (in print, performances, film, or painting) from ancient rhetoric and tragedy to contemporary mass culture. Students will write two shorter papers and one final paper as well as have vigorous in-class discussion.

76-778 Literacy: Educational Theory and Community Practice

Instructor: Linda Flower

Meetings: MW 1:30-2:50 p.m.

Units: 9, 12

Literacy has been called the engine of economic development, the road to social advancement, and the prerequisite for critical abstract thought. But is it? And what should count as literacy: using the discourse of an educated elite or laying down a rap? This course combines theory, debate, and hands-on community engagement. 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 support literacy in action and develop your own skills in intercultural collaboration and inquiry.

76-780 Methods in Humanities Analytics

Instructor: **David Brown**

Meetings: **TR 9:00-10:20 a.m.**

Units: **9, 12**

The computer-aided analysis of text has become increasingly important to a variety of fields and the humanities is no exception, whether in the form of corpus linguistics, stylometrics, "distant reading," or the digital humanities. In this course, we will build a methodological toolkit for computer-aided textual analysis. That toolkit will include methods for the collection data, its processing via off-the-shelf software and some simple code, as well as its analysis using a variety of statistical techniques. In doing so, the class offers students in the humanities the opportunity to put their expertise in qualitative analysis into conversation with more quantitative approaches, and those from more technically-oriented fields the opportunity to gain experience with the possibilities and pitfalls of working with language. The first part of the term will be devoted to introducing fundamental concepts and taking a bird's eye view of their potential application in domains like academic writing, technical communication, and social media. From there, students will initiate projects of their own choosing and develop them over the course of the semester. The goal is to acquaint students with the strengths and limitations of computer-aided textual analysis and to provide them with the necessary foundational skills to design projects, to apply appropriate quantitative methods, and to report their results clearly and ethically to a variety of audiences. This class requires neither an advanced knowledge of statistics nor any previous coding experience, just a curiosity about language and the ways in which identifying patterns in language can help us solve problems and understand our world.

76-785 Introduction to Discourse Analysis

Instructor: **Alex Helberg**

Meetings: **TR 12:00-1:20 p.m.**

Units: **9, 12**

"Discourse" is language: people talking or signing or writing. Discourse analysts ask and answer a variety of questions about how and why people do the things they do with language. We study the structure of written texts—the semi-conscious rules people use to organize paragraphs, for example—as well as the unconscious rules that organize oral discourse such as spontaneous stories and arguments. We study how people signal their intended audience-interpretations of what they say as foreground or background information, a casual remark or solemn promise, more of the same or change of topic. We look at how grammar is influenced by what people need to do with language, and how discourse affects grammar over time. We ask how children and other language learners learn how to make things happen with talk and writing. We ask how people learn what language is for, from exchanging information to writing poetry to perpetuating systems of belief. We analyze the choices speakers and writers make that show how they see themselves and how they relate to others. (Choices about how to address other people, for example, both create and reflect relationships of power and solidarity). We study how people define social processes like disease, aging, and disability as they talk about them, and how language is used to mirror and establish social relations in institutional settings like law courts and schools as well as in families and among friends. This course touches on a selection of these topics and gives students practice in analyzing the complex nuances of language. The course is meant for anyone whose future work is likely to involve critical and/or productive work with language: writers and other communication designers, critics who work with written or spoken texts, historians, actors, sociologists, and so on.

76-790 Style

Instructor: **John Oddo**

Meetings: **TR 10:30-11:50 a.m.**

Units: **9, 12**

Some people think of style as individual panache—a graceful facility with language that is as distinctive to a given writer as his or her fingerprint. According to this theory, style is a possession—a genetic talent that can be cultivated by one but never duplicated by another. Those who lack this innate stylistic flair often look for ways to compensate. Unable to achieve aesthetic beauty, they strive to be grammatically correct—to follow the rules of writing. In this class, we will not treat style as an innate gift that writers possess and carry with them from situation to situation. Nor will we treat style as a set of rules that one can "live by." Instead, we will think of style as a set of strategic choices that one considers and selects from depending on the

writing context. Certain stylistic choices appropriate to one context may not be appropriate to another. We cannot—and will not—look at all possible writing contexts in this class. Instead, we will focus our attention on professional writing contexts in which the goal (presumably) is to communicate clearly and coherently in texts composed of sentences and paragraphs.

76-798 **Research in English**
Instructor: **Doug Coulson**
Meetings: **MW 12:00-1:20 p.m.**
Units: **9, 12**

This course explores methods of researching, writing, and presenting original scholarly work in the broad interdisciplinary field of English Studies. The course allows both undergraduate and graduate students to pursue a research project on a topic of their choosing within the field of English studies to work on in the context of readings and discussions geared toward understanding the production of scholarly work in the field. We will work to understand not only traditional methods in the field such as textual analysis, but also more recent developments borrowed from other disciplines such as history and sociology, anthropology, and visual studies, among others. The course explores methods for developing topics, constructing research plans, locating, gathering, and using data and sources, along with basic principles of organizing, writing, revising, and presenting a research paper in a public presentation. Across the semester, students develop and work on an original scholarly research project culminating in a public presentation open to other students and faculty from the university.

76-794 **Healthcare Communication**
Instructor: **Mario Castagnaro**
Meetings: **W 6:30-9:20 p.m.**
Units: **9, 12**

Healthcare communications is designed for students with an interest in how medical and health care information is constructed and transferred between medical experts, health care providers, educators, researchers, patients and family members who are often not experts but need a thorough understanding of the information to make important health decisions.

Throughout the course, we will explore the interactions of current theory and practice in medical communication and the role of writing in the transfer and adoption of new therapies and promising medical research. We will also study how the web and social media alter the way information is constructed, distributed, and consumed. We will examine the ways medical issues can be presented in communication genres (including entertainment genres) and discuss how communication skills and perceptions about audience can influence clinical research and patient care.

Additionally, we will explore clinical trials, grant writing, and press releases, and will feature guest speakers from these fields will discuss their experiences.

76-795 **Science Writing**
Instructor: **Mark Roth**
Meetings: **TR 9:00-10:20 a.m.**
Units: **9, 12**

This course will teach students how to write clear, well-organized, compelling articles about science, technology and health topics for a general audience. Students will learn how to conduct research on scientific topics using primary and secondary sources, how to conduct interviews, and how to organize that information in a logical fashion for presentation. For writing majors, the course will increase their understanding of scientific research and how to describe it accurately and completely to a general audience. For science majors, this course will teach them how to craft fluid, powerful prose so that they can bring their disciplines to life. The course is not intended just for those who want to become science writers, but for anyone who may have the need to explain technical information to a general audience, whether it is an engineer describing a green building project at a public hearing, a doctor describing the latest research on a disease to a patient advocacy group, or a computer programmer describing new software to his firm's marketing staff. Scientists and educators today are increasingly concerned about the

public's lack of understanding about scientific principles and practices, and this course is one step toward remedying that deficit.

76-804 Critical Race & Ethnicity Studies – Mini 3

Instructor: Richard Purcell

Meetings: W 6:30-9:20 p.m.

Units: 6

Terms commonly associated with the academic study of race and ethnicity have gained or regained prominence within our always volatile political discourse: intersectionality, identity politics, white supremacy and blackness. But what is critical race and ethnic studies? What are the "theories" about race, ethnicity, art, subjectivity, power, knowledge and the human that have driven the scholarship and intellectual work for scholars committed to an interdisciplinary exploration of race and ethnicity? This course will introduce students to some of the key figures, terms, debates that have emerged out of critical race and ethnicity studies with a particular focus on how the "structuralist controversy", which foregrounded critiques of the "subject" have changed the way scholars talk about race, ethnicity and identity since the middle of the twentieth-century. Given the wide ranging and interdisciplinary nature of critical race and ethnicity studies our readings will inherently cover disciplines such as literary criticism and theory, legal studies, anthropology, linguistics, science and technology studies and film studies to name a few. Readings may include: W.E.B. Du Bois, Kimberly Crenshaw, bell hooks, Richard Dyer, Edward Said, Stuart Hall, Michel Foucault, Jacques Derrida, Henry Louis Gates Jr., Claudia Sharpe, Denise D' Silva, Gayatri Spivak, Eduardo Bonilla Silva and Achille Mbembe. There will be two short papers.

76-811 Long 18th-Century British Media: Performance and Print

Instructors: Section A: Kristina Straub

Section B: Jon Klancher

Meetings: Section A: TR 1:30-2:50 p.m.

Section B: TR 1:30-2:50 p.m.

Units: 12

This course invites us to think about late 18th and early 19th century media through the lenses of book history and performance theory. By "media" we mean print and embodied performances that probably did the most to shape publics and public opinion in this period: the theatre and print media such as periodicals, newspapers, poetry, biography, and other prose forms that are often considered ephemeral, but which permeated the reading experiences of the literate and even filtered into the embodied experience of the many British people who did not read. We will begin with materials read and performed at midcentury, moving through the Georgian period into the "age of revolution" and its aftermath in the early 19th century. As we consider the period's media and its effects, we will read theoretical and critical work in the fields of book history and performance studies in order to understand texts and their historical functions in their material and embodied forms.

76-819 Media in a Digital Age

Instructor: Chris Neuwirth

Meetings: TR 10:30-11:50 a.m.

Units: 9, 12

How are media in a digital age changing? And how are they changing us? 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 these questions, we will take as case studies several new discursive digital media formations, such as digital books, on-line newspapers, blogs, wikis, and so forth, along with related social formations, such as social media networks and distributed non-profit activist organizations. The readings will provide a range of lens by which to understand these developments, including cognitive, social, political, economic and technological aspects. We will briefly put the development of communication technologies in their historical context: How were new forms of communication received in the past? How were they used? How did they affect communication? How did they influence political and social institutions? We will focus, however, on using knowledge of historical developments to inform our understandings of current digital communication developments. Along the way we will ask questions, such as " What are some

of the challenges that new digital formations present to traditional communication theories (e.g., How is trust established when speakers are anonymous and globally distributed? How is the "public sphere" constituted when Internet search engines dynamically construct it?).

76-820 The Cognition of Reading and Writing: Introduction to a Social/Cognitive Process

Instructor: **Linda Flower**

Meetings: **MW 3:00-4:20 p.m.**

Units: **9, 12**

Understanding reading and writing as a social/cognitive process (i.e., a socially situated thinking, feeling, problem-solving process) reveals some of the conscious and unconscious work behind the ways readers comprehend and interpret texts, and the ways writers construct and communicate meanings through them. To gain insight into the why behind the surprising things readers do with a text, we will draw on the psychology of reading, where socially constructed memory networks, cognitive schemas, and meta-knowledge actively shape interpretation. User-testing to discover the representations readers are in fact creating can be critical for many kinds of writing, from informative websites, to persuasive arguments, or engaging accounts. Turning then to writers, we will examine the key processes, from interpreting the task, to planning, revision and metacognitive awareness on which expert and novice writers differ.

You will also learn a set of process-tracing methods for tracking these problem-solving strategies as you do two case studies. One will uncover the (sometimes radical) differences in how a set of readers actually interpret (construct the meaning of) a text you choose. The second will be an extended case study of your own thinking process on a real task you are doing outside this class. Here you are likely to uncover old unconscious habits and problems you had to solve, as well as successful strategies, which will give you new reflective insight into your own thinking as a writer.

76-823 Transnational Feminisms

Instructor: **Marian Aguiar**

Meetings: **TR 10:30-11:50 a.m.**

Units: **12**

How do controversial practices related to women become touchstones that draw women together across cultures or, conversely, push them into separate cultural and political spheres? This course introduces the challenges transnational feminism has posed to Western notions of feminism. To explore these contestations, we will look at a series of controversies. This course will take six case studies concerning cultural practices that have generated global debates about the status of women and issues like consent, freedom, and equality. Beginning with several works about regional/Islamic practices of veiling, we will look specifically at the close connections made between women's practices and elements of tradition, including religion. With an eye toward historicizing feminist interventions, we will look at 19th century debates on sati, commonly called widow burning, in India, to see how certain issues became loci for global intervention during colonial periods and, later, for global feminist movements. Within the contemporary period, we will turn to cultural, economic and political practices like female genital cutting, transnational domestic labor, global sex trade, and transnational forced marriage. For each of these controversies, we will be reading a range of positions represented in different types of writing across genre, including scholarly writing, legal cases, media debates, films and literature.

76-824 Theory and Design of Writing Instruction

Instructor: **Danielle Wetzel**

Meetings: **MW 10:30-11:50 a.m.**

Units: **9, 12**

This course introduces prospective and developing teachers to the most meaningful questions we can ask from the writing classroom: how do we design and sequence reading and writing tasks relevant to diverse learners? How do we teach writing so that students can effectively adapt their strategies to new writing situations? What knowledge about writing processes and texts should teachers have to design meaningful learning experiences for developing writers? How do we assess what our students have learned? We will approach these questions by reading from a variety of disciplines, including writing studies,

second language writing studies, educational psychology, and instructional design. First we will conceptualize the learner as reader and writer, bringing diverse experiences and abilities to the classroom, so that we can design accessible instruction. We will then grapple with the questions about what we should teach our students, or which genres should students learn to write. To clarify the "what" question, we will draw upon genre-based pedagogy as it applies to approaches in First-Year Writing and across disciplines. Finally, we will employ instructional design principles so that students will develop and situate their own pedagogical interventions within an existing curriculum that they have selected. Regular course requirements include brief synthesis papers of the course readings and a final project developed according to students' particular interests.

76-826 Critical University Studies

Instructor: Jeffrey J. Williams

Meetings: M 6:30-9:20 p.m.

Units: 12

People often call the university "the ivory tower." But more than 80% of young Americans attend college and, alongside health care, it is the major social institution of our time. Moreover, depictions of college run through contemporary fiction and film, so it is a major part of our cultural imagination. This course will examine the fiction, film, and other cultural portraits of higher education alongside its history and theory. In particular, it will explore a new field called "critical university studies," that analyzes the current conditions of higher ed and advocates for better ways to fulfill its public mission. Fiction might include *Who's Afraid of Virginia Woolf?*, *Stoner*, and *The Ask*; films might include *Nutty Professor*, *Revenge of the Nerds*, and *Accepted*; and theory and history will range from Kant and Jefferson up to recent critiques by Christopher Newfield, Marc Bousquet, and Tressie Cottom.

76-839 Seminar in Film and Media Studies: Class, Race, & Gender in Film

Instructor: David Shumway

Meetings: Lecture: MW 1:30-2:50 p.m.

 Screening: T 6:30-9:20 p.m.

Units: 12

We usually think of movies as misrepresenting the realities of class, race, and gender. Certainly Hollywood, known as the "dream factory," usually ignored these realities or systematically distorted them. In this class, we will focus on fiction films which were intended to represent the truth about these social hierarchies. While we will watch a few examples of standard Hollywood product, most of course will concern the realist tradition in cinema. Beginning with Italian neorealism of the 1940s and early 1950s and continuing to the present day, films in this tradition have rejected glamour and glitz, and replaced them with actuality and grit. While these films have been especially interested in exploring class relations and the lives the working class, some of them have also have focused on issues of race and gender. Among the directors whose films we will watch are Roberto Rossellini, Vittorio De Sica, Federico Fellini, Agnes Varda, Ken Loach, Jean-Pierre Dardenne, Laurent Cantet, John Sayles, and Denzel Washington.

76-899 Introduction to Media Studies – Mini 4

Instructor: Richard Purcell

Meetings: W 6:30-9:20 p.m.

Units: 6

This mini will introduce you to key concepts and debates within media studies. Given the rather compressed time frame of our course we will focus our reading and thinking on more recent conversations in a variety of media studies disciplines regarding the ontological status of discrete media forms and formats. This to say, in our more recent turn towards describing engagements with media as an inherently transmedia experience, what is the point of talking about discrete media forms and formats? What is a media or medium? Why do we still call talk about tv, film and radio when for all intents and purposes the hardware associated with these technologies have been rendered obsolete? Is music is thing? Is cinema the same as film? Why is a text not a work? We will discuss these issues through a range of short readings from Aristotle, Roland Barthes, Tiziana Terranova, Alexander Weheliye, Gilles Deleuze, Jacques Ranciere Susan Douglas and others. There will be two short papers.

76-872 Multimedia Storytelling in a Digital Age

Instructor: Steve Twedt

Meetings: R 6:30-9:20 p.m.

Units: 9, 12

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.

76-875 Law, Performance, and Identity

Instructor: Doug Coulson

Meetings: MW 3:00-4:20 p.m.

Units: 9, 12

Although rhetoric and law have long been closely associated, the modern professionalization of law has often promoted the idea that legal discourse is not rhetorical but a rigorously defined technical discourse that can be applied free of social, cultural, or political considerations. This view of legal discourse is disputed by critics who point out the figurative aspects of legal language, the relevance of character, emotion, and narrative in legal communication, and the ways in which law protects social structures of power such as race, class, and gender privilege. The course broadly examines the fraught relationship between rhetoric and law by considering the ways in which a variety of legal discourses serve to construct and reinforce identities, with a particular focus on the ways in which legal systems are portrayed to reflect the ideals of democracy to suit particular foreign relations goals. We begin by studying the ways in which Cold War foreign policy goals influenced desegregation and civil rights discourse in the United States, then we turn to the ways in which the prosecutions of deposed authoritarian rulers in various regions of the globe have been orchestrated to persuade global audiences that emerging democracies observe the "rule of law" for purposes of garnering international support. Alongside primary sources of legal discourse, we will study a selection of interdisciplinary scholarship about the relationship between rhetoric and law. Students write a two-stage research paper on a topic of their choosing regarding the relationship between legal discourse and the construction of identity.

76-880 Feminist Rhetorics

Instructor: Stephanie Larson

Meetings: TR 3:00-4:20 p.m.

Units: 9, 12

This course traces advances made in feminist rhetorics in the past three decades, paying particular attention to the intersection feminist rhetorics have with race, class, religion, sexuality, nationality, and/or disability. While much of early scholarship on feminist rhetorics dedicated itself to recovering the voices of women in history, since then scholars have expanded their focus to consider how gender interacts with the concerns of protest, law, health, medicine, war, politics, technology, migration, and the list goes on. Throughout this course, we will consider how feminist rhetorical scholars have 1) critiqued the discipline of rhetoric; 2) developed new methods useful for analyzing gender in a variety of contexts; and 3) expanded the scenes of rhetorical study. Readings will include (but are not limited to) canonical investigations into early feminist rhetorics (Karlyn Kohrs

Campbell, Cheryl Glenn, Jacqueline Jones Royster), influential theories on contemporary topics (Karma Chávez, Robin Jensen, Raka Shome), and popular accounts of feminism by current writers and activists (Beyoncé, Roxane Gay, Malala Yousafzai).

Students will conduct their own research on a topic related to feminist rhetoric that also aligns with their professional and academic goals. Graduate students interested in research will benefit from this course's focus on theory and methodology and gain an understanding of the scholarly trajectory of feminist rhetoric. Undergraduate students (both majors and non-majors) will have the opportunity to examine how gender intersects with communication and writing contexts in their everyday public and professional lives.

76-887 **Web Design**
Instructor: **Paul Mazaitis**
Meetings: **Lecture: TR 12:00-1:20 p.m.**
 Lab: T 6:30-7:50 p.m.
Units: **12**

The World Wide Web is a vast collection of information, far more than we can comfortably handle; even individual websites can pose so much information that they become overwhelming. In this client-facing, project-oriented class, we aim to look at ways to tackle this problem, and design content for the web that is easy to access and digest. We will look at how websites manage and present organized information, with an eye to understanding what works well. We will use methods to learn who is using a website and why, and develop our toolset to test our decisions when implementing a new design. Along the way, we will develop a familiarity with the core web technologies of HTML5 and CSS3, with discussion of graphics, sound, social media, and other tools to enrich our presence on the World Wide Web.

76-889 **Advanced Document and Information Design**
Instructor: **Kerry Ishizaki**
Meetings: **TRF 1:30-2:50 p.m.**
Units: **12**

This course builds on the foundational visual design skills introduced in 76-391/791 Document & Information Design, and provides students with opportunities to further develop their skills through a series of larger and more complex document and information design problems. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussions and critiquing are essential parts of this course. Adobe Creative Studio (InDesign, Photoshop, Illustrator) will be used to complete the assignments.