

Department of English

Fall 2019

Undergraduate Course Descriptions *200-level and above**

**For 100-level/First-Year Writing courses, visit*

https://www.cmu.edu/dietrich/english/first_year/index.html

Updated 3/29/2019

Information subject to change.

ADVISING AND REGISTRATION NOTES:

- All 200-, 300-, and 400-level English courses fulfill English Elective requirements for the EBA, CW, and PW majors. Most courses also fulfill other major requirements and are noted as is appropriate.
- Many 300- and 400-level English courses are open only to upperclassmen.
- 400-level courses are for juniors and seniors only. Sophomores must obtain instructor permission to register.
- During the first few days of registration, most English courses are reserved for students who have primary and additional majors and minors in English. After all English students have had a chance to register, we open registration to students outside of the department.

76-120 **Freshman Seminar: CSI Underground Books & Printing**

Instructor: **Chris Warren**

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

Units: **9**

This is a course devoted to solving unsolved crimes (for realz!). We'll take on puzzling cases of illegal printing that have stymied investigators for hundreds of years. In working together to determine who may have been responsible for scandalous and illicit books, we'll learn about the history of censorship, the history of printing and typography, copyright and its discontents, crime syndicates, piracy, document forensics, and more. We'll get our hands dirty with rare books from the 16th and 17th centuries and also see what we can discover using modern technology and data analysis. This is a course for students who'll enjoy the thrills of creatively aggregating and assessing evidence and the challenges of real-world humanities problems that span history, literature, and technology. Students should expect to work in teams and also to expect the unexpected. Who knows what we'll find? With any luck, we'll be able to crack a few cases!

76-208 **Grammar for Everyone (Mini 1 & Mini 2)**

Instructor: **David Kaufer**

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

Units: **4.5**

This is a mini-course in fundamental grammatical structures of English and how these structures fit into the writer's toolkit. This means you will learn a lot about English-language grammar in this course en route to understanding a lot about English language writing. This course is designed for students with no grammar background, for students with lots of grammar background, for students with no writing background, and for students with lots of writing background. The novel focus of this mini is on how grammatical knowledge can support and systematize your writing knowledge and practice.

76-210

Banned Books

Instructor: Kitty Shropshire

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

Units: 9

Freedom of expression enjoys an almost sacrosanct position in American politics, and yet there have been repeated attempts in the past century to ban, burn, censor, and suppress a number of controversial books. Students in this course will learn about the historic, institutional, and social contexts in which these censorship controversies arise, as well as the ways in which artists have responded to censorship attempts. We will ask which kinds of work are typically challenged and how attempts at censorship affect our understanding of a banned text and its significance. Readings for this class will include novels such as Toni Morrison's *The Bluest Eye*, Kurt Vonnegut's *Slaughterhouse Five*, Judy Blume's *Are You There God? It's Me, Margaret*, Stephen Chobsky's *The Perks of Being a Wallflower*, Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian*, and Alison Bechdel's *Fun Home: A Family Tragicomedy*. In addition to literature, we will also consider the ways in which other forms of art, such as movies and music, have been challenged and censored. Students in this course will also celebrate the American Library Association's Banned Books Week, which will take place September 22-28.

76-218

Special Topics: Medieval Romance & Arthurian Legends

Instructor: Natalie Suzelis

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

Units: 9

This course will explore the "greatest hits" of medieval literature from early Arthurian legend to the most popular of the Canterbury Tales. We will read famous medieval romances from Chaucer's *Troilus and Criseyde* to Gottfried von Strassburg's *Tristan*, and the timeless letters of Abelard and Heloise. We will compare and contrast these texts across time, place, space, genre, and form, discussing medieval cultural values of chivalry, nobility, honor, quest, charity, and fealty. Students will be expected to write short responses, one close reading paper, and a comparative paper by the end of the term.

76-221

Books You Should Have Read by Now: Ancient Stories/Modern Lives

Instructor: Avery Wiscomb

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

Units: 9

Reading the classics appears to clash with our fast-paced rhythm of life, which seldom affords long periods of time or the spaciousness for ancient literature. It also contradicts the eclecticism and diversity of our contemporary culture. However, in this course we will take the opportunity to read ancient Greek epics, plays, poems, and histories that have exerted a peculiar influence on Dante, Shakespeare, Milton, and James Joyce, as well as on literature and culture today. Readings for this course could include Sappho (Fragments), Homer (*Odyssey*; in a new translation from Emily Wilson), Euripides (*Hippolytus*; *Medea*), Aeschylus (*Oresteia*), Aristophanes (*Lysistrata*), Plato (*Symposium*; *Euthyphro*), or portions of Herodotus (*Histories*), Thucydides (*History of the Peloponnesian War*), and Plutarch (*Lives*). Throughout, we will pay special attention to issues of gender, sexuality, and politics in the ancient world, and historically situate

and contextualize texts with readings from Martha C. Nussbaum ("Sex and Social Justice"), David Halperin (Before Sexuality), Mary Beard (Women & Power), and others. Lastly, debates about the value of the classics also involve charges of "presentism," or the claim that we anachronistically read ourselves into the classics. We will investigate the strategic value and/or dangers of doing so, and entertain new possibilities for telling, or retelling, ancient stories for modern lives. This course is a reading-intensive seminar, and it includes assignments such as discussion posts and replies, reading quizzes, short essays, and exams.

76-222 **Creative Writing Matters**

Instructor: **Jim Daniels**

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

Units: **9**

This course will explore at least two of the meanings of the word "matters"--as in "is of importance," and as in "things, concerns." Through reading and writing in various genres, students will discover and discuss how creative writing engages with the world around us while also learning some of the important techniques of writing creatively in various genres, including scriptwriting, fiction, nonfiction, and poetry. The class will read a wide variety of books, and students will have the opportunity to interact with the authors through public readings, classroom visits, and attending a play. In addition, the class will take advantage of other literary events happening around Pittsburgh in order to further examine places where writing comes off the page and engages with the world. Revision will be required and emphasized.

76-230 **Language & Culture in the 19th Century: Environmentalisms**

Instructor: **Kathy Newman**

Meetings: **TR 1:30-2:50 p.m.**

Units: **9**

In this class we'll go back in time to the Walden Pond of Thoreau's time, with a focus on the "Green Nineteen"---writers and thinkers who considered the relationship between human civilization and the wilderness (Mary Shelley's *Frankenstein*, Thoreau's *Walden Pond*, and selected essays from Ralph Waldo Emerson). We will also think about the environment in relation to a famous slave narrative (Douglass, *The Slave Narrative of Frederick Douglass*) and in relation to one of the great feminist novels of the time, *The Awakening*. Finally, we will consider the environmental consciousness of the two most important poets of the 19th century, Walt Whitman and Emily Dickinson. As for coursework, we will use the class to practice meditation, nature walks, and one project in which you will design your own environmentally conscious Utopian community.

76-233 **Language & Culture in the Renaissance**

Instructor: **TBD**

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

Units: **9**

This course is designed to introduce students to the period of the Renaissance and its extraordinary cultural, literary, and artistic developments all across Europe. Spreading from the fifteenth to the seventeenth century, the Renaissance saw Europe transition from the medieval age to early modernity. That transition was characterized by watershed events such as the Reformation and the wars of religion, the dissemination of print, the rediscovery of classics within the humanist movement, the invention of perspective in visual culture, major scientific discoveries (Galileo, Copernicus, Descartes), the development of proto-capitalism, and the beginning of colonial enterprises with lethal implications in an age often dubbed "the Age of Discovery." In this course, we will read, interpret, and write about the literature that flourished in that rich and complex cultural context. Readings will include Thomas More's *Utopia*, Christopher Marlowe's *Doctor Faustus*, Spenser's *The Faerie Queene*, a selection of English poetry, as well as Machiavelli's *The Prince*, Erasmus's *Praise of Folly*, Rabelais's *Pantagruel*, and Cervantes's *Don Quixote*.

76-239 **Introduction to Film & Media Studies**

Instructor: **Jeffrey Hinkelman**

Meetings: **Lecture: MWF 12:30-1:20 p.m.; Screening: M 6:30-9:20 p.m.**

Units: **9**

This course is an introduction to the history, technology, aesthetics and ideology of film. Our main focus is the narrative fiction film, but we will also discuss documentaries, avant-garde work and animation. The central organizing principle is historical, but there are a number of recurring thematic concerns. These include an examination of the basic principles of filmmaking, the development of film technology, the definition of film as both art and business, and the history of film as an object of critical and cultural study. The goals of this course are threefold. First, it will provide you with a solid grounding in the key issues and concepts of film studies. Second, it will expand your ability to knowledgeably critique individual cinematic works and their relationship to the larger culture. Lastly, it will provide you with experience in expressing your critiques in essay form. Most films will be viewed during the mandatory, weekly class screening, though several films will be assigned for viewing outside of class (in addition to readings and written assignments).

76-241 **Introduction to Gender Studies**

Instructor: **Marian Aguiar**

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

Units: **9**

Biological sex vs. gender roles. Intersectional feminism. LGBTQIA+ rights. Consent. Masculinity and gender roles. #metoo and gender-based violence. Economic inequity. Sexual politics. This course offers students a scholarly introduction to these social and political issues. With interdisciplinary readings both foundational and contemporary, the class will combine theory, literature, and film with texts like law, public policy, and media representations. We will read critically and discuss openly. Readings might include work by Virginia Woolf, Simone de Beauvoir, Judith Butler, Kimberlé Crenshaw, bell hooks, Raewyn Connell, Todd Reeser, Chimamanda Ngozi Adichie, Roxanne Gay, James Baldwin and Marjane Satrapi.

76-245 **Shakespeare: Tragedies and Histories**

Instructor: **Stephen Wittek**

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

Units: **9**

Sometime around the late sixteenth century, enterprising cultural producers in early modern London began to develop a new commercial venture called 'playing': a business that offered ordinary people a few hours of dramatic entertainment for the price of one penny. In addition to watching the professional players onstage, spectators also participated in a form of play themselves, in a sense, because theatrical experience provided a unique opportunity to engage imaginatively with otherwise inaccessible people, worlds, and ideas. More than four hundred years later, the drama of the period now ranks among the most esteemed texts in all English literature, and the name 'Shakespeare' has become a byword for literary genius.

This course will offer an introduction to a selection of Shakespeare's tragedies and histories. As we read through the plays together, we will endeavor to understand what—and how—they meant in their original context, thereby developing a historically informed perspective on their influence over our own cultural landscape.

76-260 **Survey of Forms: Fiction**

Instructor: **Section A: Kevin González**

Section B: Jane McCafferty

Meetings: **Section A: MW 12:00-1:20 p.m.**

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

Units: **9**

Sections A: This course serves as an introduction to the craft of fiction. We will read a wide array of short stories, a novella, and a novel, and study the techniques and elements of literary fiction as they are displayed in the works of established writers. I will expect you to read the assigned works carefully, giving ample time and consideration to these readings, and to come to class prepared to discuss them. You will also be expected to spend a good deal of time on your own writing, to improve upon that work throughout the term, and to provide thoughtful criticism on your classmates' work. By the end of the semester, you should have a solid understanding of the elements of successful literary fiction, be able to write meaningful critiques of such writing, and be able to write and revise a complete short story. At times, the class will be fun, but it will also entail a good deal of effort and time on your part. Overall, you should see this class as an opportunity to develop and share your creative work, and to learn skills and new ways of thinking about writing.

Section B: This class introduces you to a variety of literary fiction, and invites you to try your hand at your own writing, while focusing on aspects of the craft. We read and discuss fiction to learn about the craft and about the world of the various stories.

76-265 **Survey of Forms: Poetry**

Instructor: **Section A: Lauren Shapiro**

Section B: Jerry Costanzo

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

Section B: TR 12:00-1:20 p.m.

Units: **9**

Section A: This course is meant to serve as an introduction to the craft of poetry. We'll look closely at traditional forms in an effort to understand the effects of more formal choices on the page, and we'll examine the craft choices of modern and contemporary poets to expand our understanding of poetic approaches. Our analysis of poetry will begin at the level of the syllable and progress to words, lines, stanzas, series, and collections. You will be required to read both published work and the work of your classmates with a critical eye, to write your own poems, both formal and not, to write several short analysis essays, to write a longer critical essay, and to demonstrate your knowledge on one in-class exam. The most important take-away from this class is the ability to talk knowledgeably and critically about poetry. What you learn here will pave the way for your future as both a writer and a reader.

Section B: This course is designed to familiarize students with the elements of poetic craft through actively studying and practicing a range of poetic forms and principles. This is a discussion class in which we will examine both student work and published authors; there will be creative assignments as well as analytical ones. Near the end of the course, students will submit a portfolio of their own poems.

76-269 **Survey of Forms: Screenwriting**

Instructor: **Randy Kovitz**

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

Units: **9**

Screenwriting is a craft. It is something that can be studied and learned the way a carpenter learns to build a home. There are tools and techniques that will be covered in this course. They are the essentials. Once you can employ this understanding to analyze how film craftsman interpret the screenplay, you will increase your ability to tell powerful and engaging stories by applying these principles. This course will cover the basic tools of screenwriting, including formatting, structure, character and dialogue and will culminate with a finished short screenplay.

76-270**Writing for the Professions**

Section	Days	Start Time	End Time	Instructor
A	MW	9:00 A.M.	10:20 A.M.	TBD
B	TR	9:00 A.M.	10:20 A.M.	TBD
C	MW	10:30 A.M.	11:50 A.M.	TBD
D	TR	10:30 A.M.	11:50 A.M.	TBD
E	MW	12:00 P.M.	1:20 P.M.	TBD
F	TR	12:00 P.M.	1:20 P.M.	TBD
G	MW	1:30 P.M.	2:50 P.M.	TBD
H	TR	1:30 P.M.	2:50 P.M.	TBD
I	MW	3:00 P.M.	4:20 P.M.	TBD

Units: 9

Strong writing and communication skills are expected across the professions, from computer science to data science, from healthcare to engineering. This course is designed to help students in these and other professions build skills and confidence in written, oral, and team communication. Our guiding, research-based premise for the course is that readers in professional contexts are busy, actively look for the information they need, and deserve to get that information in a clear and accessible way. In this course, you will strengthen your writing and communication skills through a series of projects that put real readers and users of documents at the center your writing process. Through genres like job application packages, proposals, presentations of complex information for non-experts, and team-based technical documentation, you will practice the skills you will need as you move from student writer to professional. The course is writing intensive, and requires regular participation and attendance. This course is designed for all undergraduates pursuing majors and minors outside English, and has no pre-requisites beyond First Year Writing.

76-271**Introduction to Professional and Technical Writing****Instructor:** TBD**Meetings:** MW 9:00-10:20 a.m.**Units:** 9

Professional and technical communicators use words and images to connect people with information. With a strong foundation in rhetoric, this course will sharpen your abilities to communicate information clearly, effectively, and responsibly to real readers, stakeholders, and decision makers. Our assignments and conversations will include a wide range of genres and rhetorical situations you can expect to encounter as a professional and technical communicator, including job application genres, narrative genres like feature articles that blend subject matter interviews with keen observation, research genres like proposals, and team writing genres like technical documentation. A high level goal for the course is to combine theory, methods, and best practices for putting real readers and users of information at the center of our communication strategies. By the end of the course, you will have a portfolio of polished work that you can use to narrate your professional strengths and interests. This course is designed for undergraduates pursuing majors and minors in a writing and communication field, and who want to explore professional and technical communication as a discipline and career area.

76-275**Critical Writing Workshop****Instructor:** Jon Klancher**Meetings:** MW 12:00-1:20 p.m.**Units:** 9

This course will introduce you to ways of critical thinking and writing about literary and media genres: poetry, drama, fiction and film. Authors may include William Blake, Percy Shelley, Jane Austen, Herman Melville, Emily Dickinson, H. G.

Wells, Charlotte Perkins Gilman, T. S. Eliot, Toni Morrison, Tom Stoppard, or Don DeLillo. Film directors may include Sergei Eisenstein, Orson Welles, Alfred Hitchcock, Jean-Luc Godard, or others. Students will learn how to interpret print and visual media and how to communicate their interpretations with clarity and self-awareness. To that end, students will write four short to mid-length interpretive papers to workshop in class.

76-295 **Russian Cinema: From Bolshevik Rev to Putin's Russia**

Instructor: **Naum Kats**

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

Units: **9**

"Last night I was in the kingdom of shadows," said the writer Maxim Gorky in 1896 after seeing a film for the first time. "How terrifying to be there!" Early film inspired fear and fascination in its Russian audiences, and before long became a medium of bold aesthetic and philosophical experimentation. This seminar-style course surveys the development of Russian and Soviet film, paying equal attention to the formal evolution of the medium and the circumstances--historical, cultural, institutional--that shaped it. We will examine Sergei Eisenstein's and Dziga Vertov's experiments with montage in light of the events of the Bolshevik Revolution and the directors' engagement with Marxism; Georgi Alexandrov's and the Vasiliev brothers' Socialist Realist production against the backdrop of Stalinist censorship; Andrei Tarkovsky's and Kira Muratova's Thaw-era films within the broader context of New Wave Cinema; and the works of contemporary directors, including Aleksei Balabanov, Alexander Sokurov, and Andrey Zvyagintsev, in connection with the shifting social and political landscape of post-Soviet Russia. Besides introducing students to the Russian and Soviet cinematic tradition, this course will hone their skills in close visual analysis. No prior knowledge of Russian language or culture is required. The course is conducted in English, but students will have the option to do work in Russian for three extra course units.

76-300 **Professional Seminar**

Instructor: **Necia Werner**

Meetings: **F 10:30-11:50 a.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 open to all English undergraduates, who are urged to participate in their sophomore or junior years to explore options for internships and careers.

76-302 **Professional Seminar (Mini 1)**

Instructor: **Joanna Wolfe**

Meetings: **T 6:30-9:20 p.m.**

Units: **6**

This practicum is restricted to students who have applied and accepted a position as a Global Communication Center tutor. For more information on applying, contact the course instructor.

Students in this six-unit mini will learn about best practices in tutoring, gain experience analyzing and responding to a wide range of academic and professional genres, and learn to adapt their tutoring style for different kinds of students. In addition, we will learn to support oral, visual, and collaborative modes of communication alongside more traditional written genres. Assessments include regular hands-on activities, reading responses, and participation in class discussions.

Please note that in terms of time commitment, a 6-unit mini is equivalent in weekly workload to a 12-unit full semester course. The mini is half the credits because it requires the same workload but only for half the semester.

76-314 **Data Stories**

Instructor: **Chris Warren**

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

Units: **9**

Every dataset has a story. In the age of big data, it is vital to understand the unlikely casts of algorithms, data miners, researchers, data janitors, pirates, data brokers, financiers, etc. whose activities shape culture. This course will feature a range of “farm to table” data stories, some going back hundreds of years, and introduce students to resources and strategies for contextual research. It will explore cases such as the London cholera epidemic, Google Books, Netflix, the Oxford English Dictionary, the Strava map, and the Queen Nefertiti scan alongside several pieces of art and fiction that capture aspects of data stories typically obscured elsewhere. Research methods introduced will include book history, media archeology, history of information, infrastructure studies, ethnography, narratology, and digital forensics. Students will read scholarly articles, novels, journalism, and popular non-fiction, and they will develop and individualized long-form research and writing projects informed by contemporary developments in data studies, journalism, and art.

76-319 **Environmental Rhetoric**

Instructor: **Linda Flower**

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

Units: **9**

Environmental rhetoric is a place of commitment and contention in which competing discourses celebrate our relationship with 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, learning how writers communicate the three “Rs” of environmental rhetoric: relationship with nature, the presence of risk, and the need for response.

76-320 **Leadership & Organizational Communication**

Instructor: **Ludmila Hyman**

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

Units: **9**

Please note: this course is by invitation only. Interested students must fill out a questionnaire at bit.ly/76-320

Even as most organizations continue to change, one constant is the importance of effective communication. Upward, downward, and lateral communications are the lifeblood of organizations. If you are in a leadership position, communication become your key tool for managing teams, improving performance, and creating change. In any position, you can spearhead progress by designing effective documents and improving existing communication practices. Proficiency in written and oral communications tends to be recognized and rewarded in organizations. Combined with the ability to leverage formal organizational structures and social networks, it helps one excel, and thrive, in organizations. This course is designed as an overview to the field of organizational communication with an emphasis on leadership roles and behaviors. The content will blend the conceptual with the practical. It will focus on problems that are likely to arise in the workplace and ways to solve them through communication. The students will build a portfolio of “solutions” that will demonstrate their evolving skills of applying rhetoric in organizational contexts. Specific topics will include the attributes of great communicators (including leaders and managers as communicators), the challenges of communicating in 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 communication requirements related to performance management processes, conflict situations, and changing organizational culture and design. We will also explore a myriad of organizational issues such as communicating across generations and cultures, communicating externally, and communicating through technology.

76-339 **Special Topics in Film & Media: Hollywood vs. the World**

Instructor: **Jeff Hinkelman**

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

Units: **9**

For almost a century the American film industry has dominated popular media worldwide. Anywhere in the world, American stars, American films, and American modes of storytelling are never far away. Why and how was that dominance achieved, and how have other cultures and industries challenged it? Film and television account for billions of dollars of U.S. exports and provide one of the key sources of global “soft power” and cultural influence. Understanding how that dominance works is therefore crucial to the question of America’s economic, political and cultural place in the world. This course will examine ways in which other national cinemas have fought, or are currently fighting, against the hegemony of American popular film culture. We will discuss a variety of national cinemas including those of France, Mexico, India and China (among others). Students will be expected to watch at least two films a week outside of class, in addition to readings and written assignments.

76-359 **User Experience Methods for Docs**

Instructor: **Chris Neuwirth**

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

Units: **9**

This course will be useful for any student who is interested in learning more about user experience methods that are widely used in professions such as designing/writing for new media, technical writing, science and healthcare communication, public media relations, policy and non-profit communication. You will deepen your mastery of the following research skills associated with planning and testing documents: interviewing in context, retrospective interviewing, focus groups, surveys, and think-aloud usability testing of documents. In addition to specific research methods and skills, we will cover issues that pertain to all research methods: How many people do I need to include in my study? How should I select them? Are my results valid? Is what I think I’m finding out reliable? What are the ethical issues in my study? We will use a combination of lecture, discussion, exercises and projects to achieve these objectives.

76-364 **Reading in Forms: Fiction**

Instructor: **Jane Bernstein**

Meetings: **TR 1:30-2:50 p.m.**

Units: **9**

In this course we’re going to be reading and viewing creative works that are set in Brooklyn and that reflect the astonishing diversity and vitality of New York’s most populous borough. While we analyze and discuss the assigned readings, we’ll have a chance to reflect on the experience of newcomers who’ve settled in the city and see something of the tensions in the borough, the period of decline and loss of status, and the present boom period, with issues relating to gentrification.

76-365 **Beginning Poetry Workshop**

Instructor: **Lauren Shapiro**

Meetings: **TR 1:30-2:50 p.m.**

Units: **9**

This course is designed first and foremost as a workshop, meaning that a large percentage of class time will be devoted to critiquing your and your classmates’ creative work. We will discuss what each poem is attempting to accomplish, and where it succeeds and fails in this regard. I will expect you to become strong editors and contributors to class discussion, and to accept and learn from criticism. Though you will mostly be writing individual poems, I will also challenge you to begin work on a short series of poems. I will also assign a fair amount of outside reading as well as weekly writing assignments. We will be reading contemporary poetry almost exclusively and will learn from poets whose most recent books have been published in the last few years.

76-368 **Role Playing Game Writing Workshop****Instructor:** **Gerard “Chris” Klug****Meetings:** **TR 1:30-3:20 p.m.****Units:** **12**

Role-playing games (RPGs) are a vibrant and viable popular medium for interactive storytelling. A generation of novelists, screenwriters, playwrights and TV writers came of age playing RPGs. They learned how to tell stories with their friends. Later on, they developed those skills and have won Pulitzers, Emmys, Tonys and Oscars. This workshop builds upon a thesis that interactive games share a large portion of dramatic theory DNA with plays, TV, and film. Play is performance. The skills developed when creating any time-bound media transfer well to games but must be seen through a different lens - the lens of the player. To do so, we first examine and dissect both RPG story and game design (using pencil and paper examples) seeking an understanding of both system as well as narrative best practices. Once we lay the groundwork, students are divided into three-to-five-person writing teams. Teams use an existing pen-and-paper RPG system to create a set of a campaign-style story for that system and that story world. The final product is a hard copy story bible of portfolio-quality. I emphasized this is a writing course, not an RPG design course. Any level of writing experience is welcome, as I provide support and instruction to scaffold in experienced students. More advanced students often find the unique authorial POV of games to be a very different challenge. Experience with and passion for RPGs is a must in this class.

76-372 **News Writing****Instructor:** **Steve Twedt****Meetings:** **R 6:30-9:20 p.m.****Units:** **9**

In this course, we will study and learn the fundamental skills of journalistic writing. We will start with the basics – the importance of accuracy, clarity and fairness, writing for audience, striving for objectivity, judging newsworthiness, meeting deadlines. But the key to learning how to write in a journalistic style is to practice those skills so the core class work (and most of your grade) will be based on seven writing assignments due approximately every two weeks throughout the semester. Expect to do some writing each class period.

We will learn how to write a story lede (yes, that’s how journalists spell it), how to structure a story and how to write different kinds of news stories, from crime news to features to editorials and commentary.

We also will learn how to research a news story, conduct an interview and sort through mountains of information to discern what’s important so we can write about it in a clear, concise manner.

76-373 **Argument****Instructor:** **James Wynn****Meetings:** **TR 3:00-4:20 p.m.****Units:** **9**

This course introduces the fundamentals of argumentation theory and offers guided practice in analyzing and producing arguments. Through analysis, we will learn what an argument is, how to identify one, and what the names and functions of a variety of argument features are. We will also explore the production of argument by pursuing the questions: What are my argumentative goals? How do I build a theory of my audience? What means of persuasion are available for me to achieve my goals? And how should I order the contents of my argument? To answer these questions, we will explore argument in a variety of genres including visuals, op-eds, presidential speeches, and congressional testimonies.

76-388 **Coding for Humanists****Instructor:** **Suguru Ishizaki****Meetings:** **MW 1:30-2:50 p.m.****Units:** **9**

This introductory course provides humanities students with the foundational knowledge and skills to develop computer-aided research tools for text analysis. Through a series of hands-on coding exercises, students will explore computation as a means to engage in new questions and expand their thinking about textual artifacts.

This course is designed for students with no (or very little) coding experience. During the early part of the semester, students will learn basic programming using Python through examples and problem sets that are relevant to text analysis. Then, students will be introduced to a limited set of commonly used Python packages for text analysis, such as natural language processing, statistical analysis, visualization, web scraping, and social media text mining.

Students are expected to complete a small final project that examines how evidence-based data-driven insights derived from text analysis would support humanistic research in their area of interest, including (but not limited to) genre studies, rhetorical criticism, authorship attribution, discourse analysis, cultural analysis, social network analysis, spatial/temporal text analysis, and writing assessment. Doctoral students in the Department of English must register for 12 units, and are expected to write a publishable quality paper.

Students who are interested in digital humanities scholarship in literary and cultural studies may also consider Professor Warren's seminar: 76429/829 *Introduction to Digital Humanities*.

76-389 **Rhetorical Grammar**

Instructor: **David Kaufer**

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

Units: **9**

This is a course in fundamental grammatical structures of English and how these structures fit into the writer's toolkit. This means you will learn a lot about English-language grammar in this course en route to understanding a lot about English language writing. This course is designed for undergraduates who want to improve their grammar, their writing, and their depth of understanding of how improvement in grammar impacts improvement in writing.

76-390 **Style**

Instructor: **Stephanie Larson**

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

Units: **9**

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. Even in such professional writing contexts, there are no cast-iron rules. But there are some general principles that can guide us. The principles you learn in this course will help you 1) to clearly represent actions and the characters responsible for them; 2) to make your paragraphs coherent and cohesive; 3) to write sentences that stress important information; 4) to cut unnecessary prose; and 5) to reshape lengthy sentences so as not to perplex your reader. In pursuit of these goals, you will perform a number of exercises and assignments that ask you to revise texts and improve their style. Along the way, you will also learn to employ a technical vocabulary of style, so that you can talk about why and how you made particular changes.

Ultimately, you will also explore some of the challenges that pop up when we make stylistic choices. In particular, you will examine representational and ethical dilemmas associated with stylistic choice.

76-391 **Document & Information Design**

Instructor: **Suguru Ishizaki**

Meetings: **TR 6:30-8:20 p.m.**

Units: **12**

Prerequisites: 76-270 or 76-271

This course provides students who have already learned the foundation of written communication with an opportunity to develop the ability to analyze and create visual-verbal synergy in printed documents. Students will be introduced to the basic concepts and vocabulary, as well as the practical issues of visual communication design through a series of hands-on projects in various rhetorical situations. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussions and critiquing are an essential part of this course.

Adobe InDesign, Photoshop, and Illustrator will be taught in class, and used to create the assigned projects.

76-396 **Non-Profit Message Creation**

Instructor: **Korryn Mozisek**

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

Units: **9**

Non-profit organizations support a multitude of causes ranging from the arts to animals to the environment to health care to human rights to scientific research to many great causes in between. Non-profits achieve their missions by advocating on behalf of their organization's cause, raising public awareness about issues surrounding their cause, and fundraising to make their advocacy possible. In this course, students will select a local, Pittsburgh-area non-profit to examine and produce materials based on the organization's needs. Over the course of the semester students will research the organization's persona and values via interviews with chosen organization's staff and analysis of existing communication channels and different forms of content currently used by the organization. Students will use this research and analyses to inform and shape a final project that should meet the specified, needed deliverables from the selected non-profit. Previous example projects include: Revising a newsletter and specifying future best practices for an organization; developing new format and copy for an organization's website; developing a social media campaign for an upcoming event; developing a grant proposal for an organization's project; among many others. Students will have a wide selection of organizations to choose from and know projects associated with the organization at the beginning of the semester, as these will be organized by the professor. At the end of the course, students will have a portfolio ready material and an increased understanding as to how non-profit organizations advance their causes.

76-418 **Rhetoric and the Body**

Instructors: **Stephanie Larson**

Meetings: **MW 4:30-5:50 p.m.**

Units: **9**

This course offers an introduction to rhetorical studies of the body and is centered on the following three questions: What is the role of the body in rhetorical theory? What role does rhetoric play in constructing the body as a raced, gendered, dis/abled, cultural, fleshy, and political entity? And, how might moving, feeling bodies challenge, regulate, or disrupt these rhetorical constructions and furthermore, our theories of rhetoric? Our readings will explore the role of embodiment in rhetorical theory, examining a number of contemporary and historical theories of the body. In the process, we will explore how to put rhetoric and the body into conversation with one another and what methodological implications this conversation has for rhetorical studies more broadly. The goal of this course is to provide breadth rather than depth, with the assumption that most students, even those relatively familiar with body and/or rhetorical theory, will approach rhetorical studies of the body as novices.

Students will conduct their own research on a topic related to rhetorical studies of the body that also aligns with their professional and academic goals. Graduate students interested in research will benefit from this course's focus on theory and the professional genres central to rhetorical studies. Undergraduates students (both majors and non-majors) will have the opportunity to examine how the body intersects with communication and writing contexts in their everyday public and professional lives. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-446 **Revenge Tragedy**

Instructors: **Stephen Wittek**

Meetings: **TR 1:30-2:50 p.m.**

Units: **9**

Attendants to the early modern English theater seem to have had an almost insatiable appetite for revenge tragedy: a lurid, blood-soaked genre distinguished by plots involving insanity, skulls, ghosts, poisonings, stabbings, suicide, and other forms of unnatural death. This course will cover key examples of the genre, putting particular emphasis on the depiction and interrogation of justice, analyses of death, and playful engagement with theatricality. Our central curriculum will include plays by Seneca, William Shakespeare, Thomas Middleton, Christopher Marlowe, and Thomas Kyd, alongside a selection of critical essays and related literature from the period.

76-449 **Race & Media**

Instructors: **Richard Purcell**

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

Units: **9**

This course will introduce students to useful methodological approaches, ranging from film studies, media archeology and book history to Black studies, Transnationalism and Post-Marxism, to analyze race and representation within a variety of media formats. Media in this course is understood broadly: technologies used to store and deliver information. With this rather broad understanding in mind our course will look at how artists and intellectuals use discrete formats (print, film/video, electronic, and other recording mediums) to imagine, remediate and study the circulation of racialized bodies and identities within global capitalism. We will also think about the concept of race itself as another, particularly problematic “media” format used to store and deliver information about the human for political, economic, ideological and juridical purposes. The class will be organized around specific material and “immaterial” media objects that will allow us to explore the processes of (re)mediation that characterize racialized bodies and formats. We will look at a range of works that might include D.W. Griffith, Nella Larson, Iceberg Slim, Raul Peck, Christina Choy, Renee Tajima, Janelle Monae, Ramiro Gomez, Dana Shultz, and 50-Cent. We will also read the theoretical works of Stuart Hall, Christina Sharpe, Carol Vernallis, Lisa Lowe, Teju Cole, Lisa Gitelman and Michael Gillespie, Simone Browne, Martin Heidegger, Theodore Adorno and others.

76-460 **Beginning Fiction Workshop**

Instructor: **Jane Bernstein**

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

Units: **9**

TBD

76-462 **Advanced Fiction Workshop**

Instructor: **Kevin González**

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

Units: **9**

In this class we will work on how narratives are told. Using masterworks to help guide our writing, we will spend the first part of the semester writing stories that imitate the style or narrative voice of several authors. You will have a story due every week. We will workshop several of these stories concentrating our editorial comments on story, development,

character, and voice. Your time after mid-semester will be devoted to rewriting and reworking these exercises into stories.

76-464 **Creative Nonfiction Workshop: Magazines and Journals**

Instructor: **Jane McCafferty**

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

Units: **9**

Creative Nonfiction Workshop is a good class to take if you like to tell (write) stories about your own life and the lives of other people, all situated in the world we inhabit, the world that is ours to investigate and celebrate and question. The class will teach you how to write a good story, by focusing on aspects of craft. Class is almost always run as a discussion. We'll read books by authors of creative nonfiction, and learn from them how to work with a variety of forms. Every student will create a portfolio of roughly 25 pages of non-fiction by term's end.

76-468 **Space & Mobilities Studies**

Instructor: **Marian Aguiar**

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

Units: **9**

This course will investigate space and movement as social constructions. Space appears as something that exists around us: our houses, our neighborhoods, our cities might seem like they are simply there to be moved through. In the same way mobility, from our means of transport to an evening walk, can appear as just movement from A to B. In the late 20th century, an interdisciplinary group that included geographers, urban studies scholars, architects, sociologists, anthropologists, and literary theorists began to theorize the social construction of space. They argued that space is something dynamically created that may be interpreted for the ways it creates meaning. Following this spatial turn, mobilities studies scholars looked to understand movement as something that reproduces and constitutes power and institutions. This interdisciplinary course considers theories of space and movement as a field of study and in reference to literary and film texts. The course will be organized topically, and include such units as the regulation of freedom of movement over borders through the construction of boundaries; the heterotopia of the boat or train carriage; the poetics of space; the dynamic mapping of the city by a wanderer; neoliberal recalibrations of global space, and the spatialization of performance. Readings might include Henri Lefebvre, Doreen Massey, Edward Soja, Gaston Bachelard, Wendy Brown, John Urry, Tim Cresswell, Marian Aguiar; literary texts might include Brian Friels *Translations*, Christina Garcia's *Dreaming in Cuban*, W.G. Sebald's *Austerlitz* and Teju Cole's *Open City*.

76-481 **Introduction to Multimedia Design**

Instructor: **Brian Staszal**

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

Units: **12**

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 create and analyze multimedia experiences that merge text, spoken voice, music, animation and video. Students will be introduced to the basic concepts and vocabulary of motion graphics, as well as the practical issues surrounding multimedia design and digital storytelling through a series of hands-on projects involving various contexts. Students will explore what it means to write for a dynamic medium and how to take advantage of elements of time, motion and sound to help expand their visual communicative skills.

The essentials of Adobe After Effects will be taught in order to build the skills necessary to complete assignments, explore multimedia possibilities and foster each student's unique creative voice. Adobe Premiere and Audition will be employed to support specific tasks. Students will also be taught to capture their own original images, video and narration audio to craft the elements of their projects. It is helpful to have some prior basic experience with Photoshop or Illustrator. In-class discussion and critiques are an essential part of this course.

76-485 **The New Public Sphere**

Instructor: Linda Flower
Meetings: TR 1:30-2:50 p.m.
Units: 9

Public deliberation is at the heart of the rhetorical tradition. But is public dialogue really a live option in a media-saturated world of sound bites addressed to plural publics? Is the process of debate, deliberation, and decision (in which the best argument wins) really the ideal model? Or can people use public spaces to develop new, more inclusive positions? Could such a process occur in a boundary-crossing public when diverse groups enter intercultural deliberation around racial, social, or economic issues?

This course looks at diverse ways people use rhetoric to take literate social action within local publics. From the canonical debate around Habermas and the public sphere, we move to a feminist “rereading” of the Sophists, to contemporary studies of deliberation in workplaces, web forums, grassroots groups, new media, and community think tanks. To support your own inquiry into the meaning making process of a local public, you will learn methods for activity analysis and for tracing social/cognitive negotiation within a public of your choice.

76-486 **Argument Theory**
Instructor: Chris Neuwirth
Meetings: MW 3:00-4:20 p.m.
Units: 9

Undergraduate students: (1) 76-373/773, Topics in Rhetoric: Argument or (2) permission of the instructor.

“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 Olbrechts-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.