ADVISING AND REGISTRATION NOTES:

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

76-204  Exploring the Trash Heap: Waste in Contemporary Culture
Section: A
Instructor: Mr. Jacob Goessling
Meetings: MW 10:30-11:50
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

We usually consider garbage as something we need to keep out of sight. We try to ignore it, ship it someplace else, and simply don’t want to admit how much our lives rely on creating junk. But can we better understand ourselves if we pause to look at trash? The garbage we create overwhelms the world—and in some way, we all play a role in a system of waste that ruins environments, poisons communities, and defines how we inhabit our planet. In this course, we investigate the many forms that wastes may take. How much do our daily lives depend on plastics? What happens to our cell phones and computers they turn into “e-wastes”? How do certain communities encounter wastes differently? And what role does waste have in establishing and maintaining social inequalities?

We will learn from histories of waste such as Edward Humes’ Garbology: Our Dirty Love Affair with Trash. We will watch documentaries on the Great Pacific Garbage Patch, the economy of trash picking, and nuclear waste cleanup. We will read novels and short stories such as Ann Pancake’s Strange as This Weather Has Been, Ivan Klima’s Love and Garbage, and Andy Mulligan’s Trash. We will also examine a range of visual art and design projects that aim to make us more aware of the presence of trash in our daily lives. We will even watch portions of the television show Hoarders. Ultimately, the aim of this course is to learn about how wastes tell a story about who we are as a species—a story that future societies will ponder when they see the result of how we are reshaping the world today.

76-208  Grammar for Everyone (MINI 1)
Section: A1
Instructor: Professor David Kaufer
Meetings: MW 12:00-1:20
Units: 4.5
Prerequisite(s): none
Open to: Undergraduates
This mini course, supported by the English Department and the On-Line Learning Initiative (OLI) is open to students university-wide who forgot English sentence grammar, who never studied it, or who studied it but never really understood how a systematic knowledge of grammar can make you a better writer. The course is designed for non-English majors who wish to write with greater awareness and control of the English sentences they write. The course overviews the major grammatical forms and functions of the written English sentence. Home-grown software, DiaGrammar, will allow students to diagram all the sentence varieties covered in the course. Students will leave this course with a better command of the English sentence as a resource for their growth as writers. Both native and non-native speakers are welcome in this course and experience has shown that both can benefit from it.

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Section</th>
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<th>Meetings</th>
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<th>Prerequisite(s)</th>
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<tr>
<td>76-208</td>
<td>Grammar for Everyone (MINI 2)</td>
<td>A2</td>
<td>Professor David Kaufer</td>
<td>MW 12:00-1:20</td>
<td>4.5</td>
<td>none</td>
<td>Undergraduates</td>
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<tr>
<td>76-221</td>
<td>Books You Should Have Read by Now: Science Fiction Classics</td>
<td>A</td>
<td>Mr. Avery Wiscomb</td>
<td>MW 1:30-2:50</td>
<td>9.0</td>
<td>none</td>
<td>Undergraduates</td>
</tr>
<tr>
<td>76-222</td>
<td>Creative Writing Matters</td>
<td>A</td>
<td>Professor Jim Daniels</td>
<td>TR 9:00-10:20</td>
<td>9.0</td>
<td>none</td>
<td>Undergraduates</td>
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As of 4/4/2018
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. The class will read a wide variety of books, and students will have the opportunity to interact with the authors through public readings and classroom visits. 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.

**76-224 dSHARP Seminar: Evolution of Artificial Intelligence and the Ethics of Creation**

- **Section:** A
- **Instructor:** Professor Rikk Mulligan
- **Meetings:** TR 10:30-11:50
- **Units:** 9.0
- **Prerequisite(s):** none
- **Open to:** Undergraduates

Mary Shelley’s novel *Frankenstein: or, The Modern Prometheus* was first published two hundred years ago on March 11, 1818. Many critics focus on Victor Frankenstein as a figure of hubris in his pursuit of knowledge without limit, yet more in line with this collection is that in his drive to create life he did not stop to think of the consequences nor what was to become of the result. Shelley’s novel warns of the possible sacrifices for knowledge and hints toward the costs to man and society, how new knowledge can redefine human existence and experience. Science and technology have rapidly advanced Shelley’s time; sometimes too quickly for creators to fully consider the ramifications of new discoveries. As science fiction literature and media have matured over the past two hundred years, the themes of Frankenstein have been reinterpreted and applied to debates regarding atomic weapons, nuclear energy, cloning, bioengineering, robotics, and artificial intelligence (AI). Isaac Asimov coined the term “Frankenstein Complex” in his 1947 robot stories to not only warn of humanity’s tenuous control over technology, but also to caution against the profit-based replacement of human labor with automation. It is the humanoid android and the cyborg that blends man and machine that evokes the most dire warnings in today’s renderings of the Frankenstein Complex. This course will explore the evolution of AI and the ethics of creation in modern American scientific and science fictional culture.

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

- **Section:** A
- **Instructor:** Mr. Jeff Hinkelman
- **Meetings:** MWF 1:30-2:20 (lecture) and T 6:30-9:20 (film screening)
- **Units:** 9.0
- **Co-requisite(s):** 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
- **Open to:** Undergraduates

This course will serve as an introduction to the history, theory, and form of film. In the first half of the semester, we will look at the early moments of cinema, tracing the historical development of film form and narrative while investigating the incipient theories that sought to define its methods and effects. Working primarily through Bordwell and Thompson’s seminal text, *Film Art: An Introduction*, we will also learn the grammar of and various approaches to analyzing film. Additionally, we will trace the rise of the Hollywood studio system, understanding and situating its dominance during its golden age by watching movies that both represent and challenge the classical Hollywood mode. In the second half of the course, we will survey several national cinema movements, such as Italian Neorealism and French New Wave. And alongside a wide range of international films, we will consider many of the dominant strains within film theory, e.g., discussing auteur theory and watching an Ingmar Bergman film. To finish class, we will define the place of the big-budget, hybrid-form blockbuster in our increasingly global and interconnected context, interrogating the current state of the movies and moviegoing.

As of 4/4/2018
Introduction to Gender Studies

Section: A
Instructor: Professor Marian Aguiar
Meetings: TR 1:30-2:50
Units: 9.0
Co-requisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

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. Organized around a series of controversies, 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 will include work by Virginia Woolf, Simone de Beauvoir, Judith Butler, Kimberlé Crenshaw, bell hooks, Michael Kimmel, Raewyn Connell, Chimamanda Ngozi Adichie, Roxanne Gay, James Baldwin and Margaret Atwood.

Shakespeare: Comedies and Romances

Section: A
Instructor: Professor Noémie Ndiaye
Meetings: MW 11:30-12:20 (lecture) and F 11:30-12:20 (recitation)
Units: 9.0
Prerequisite(s): none
Open to: Undergraduates

In the theatrical culture of Elizabethan England, comedy was serious business. This course uses Shakespeare’s best-known comedies and romances to introduce students to the Bard’s drama, time, and culture. Together, we will read some of Shakespeare’s queerest and most delightful comedies such as Midsummer Night’s Dream and Twelfth Night in conversation with darker troubling plays that revolve around sexual violence (The Taming of the Shrew, Measure for Measure), racism (The Merchant of Venice), and colonization (The Tempest, Cymbeline). We will also wonder: what does Shakespeare’s late romance plays such as The Winter’s Tale, or Pericles, often described as “tragicomedies” or as “problem plays,” tell us about the strengths and limits of comedy as a genre? In short, valuing those classics of the English literary canon simultaneously for the timeless craft and for the historically located cultural horizon that they evidence, we will explore what it means, as readers of Shakespeare, to take comedy seriously.

Shakespeare: Comedies and Romances

Section: B
Instructor: Professor Noémie Ndiaye (lecture) and Ms. Natalie Suzelis (recitation)
Meetings: MW 11:30-12:20 (lecture) and F 11:30-12:20 (recitation)
Units: 9.0
Prerequisite(s): none
Open to: Undergraduates

In the theatrical culture of Elizabethan England, comedy was serious business. This course uses Shakespeare’s best-known comedies and romances to introduce students to the Bard’s drama, time, and culture. Together, we will read some of Shakespeare’s queerest and most delightful comedies such as Midsummer Night’s Dream and Twelfth Night in conversation with darker troubling plays that revolve around sexual violence (The Taming of the Shrew, Measure for Measure), racism (The Merchant of Venice), and colonization (The Tempest, Cymbeline). We will also wonder: what does Shakespeare’s late romance plays such as The Winter’s Tale, or Pericles, often described as “tragicomedies” or as “problem plays,” tell us about the strengths and limits of comedy as a genre? In short, valuing those classics of the English literary canon simultaneously for the timeless craft and for the historically located cultural horizon that they evidence, we will explore what it means, as readers of Shakespeare, to take comedy seriously.

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<th>Section</th>
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<th>Meetings</th>
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<tbody>
<tr>
<td>76-260</td>
<td>Survey of Forms: Fiction</td>
<td>A</td>
<td>Professor Kevin González</td>
<td>MW 10:30-11:50</td>
<td>9.0</td>
<td>76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing</td>
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<td>B</td>
<td>Professor Jane McCafferty</td>
<td>MW 3:00-4:20</td>
<td>9.0</td>
<td>76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing</td>
<td>Undergraduates</td>
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<tr>
<td>76-265</td>
<td>Survey of Forms: Poetry</td>
<td>A</td>
<td>Professor Lauren Shapiro</td>
<td>TR 10:30-11:50</td>
<td>9.0</td>
<td>76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing</td>
<td>Undergraduates</td>
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<td>B</td>
<td>Professor Gerald “Jerry” Costanzo</td>
<td>TR 12:00-1:20</td>
<td>9.0</td>
<td>76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing</td>
<td>Undergraduates</td>
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This is an introduction to the reading and writing of fiction designed as the first in a sequence of courses for creative writing majors and also as a general course for students wanting some experience in creative writing. Character development and the creation of scenes will be the principal goals in the writing of a short story or stories during the course of the semester—to a minimum of 15 pages. Revisions will be important and reading assignments will illustrate the different elements of fiction reviewed and practiced.

In this course you will read a lot of contemporary literary fiction, and you’ll learn the craft of writing short stories. You’ll be asked to respond both critically and creatively to the work of many writers, to complete a series of exercises, and to create your own compilation of stories. The course is discussion based. Come join us if you like to talk with others about literature while you’re learning to write it.

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 read several collections of poetry by contemporary writers. 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 analysis essays, 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.
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**

**Section:** A  
**Instructor:** Professor Jane Bernstein  
**Meetings:** TR 1:30-2:50  
**Units:** 9.0  
**Prerequisite(s):** 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing  
**Open to:** Undergraduates

It is not so difficult to learn the format or even to master the style of the screenplay—the challenge lies in writing image-driven stories with believable dialogue, vivid characters, and a coherent, well-structured plot. To that end, students will view short and feature-length films, paying special attention to such fundamentals as character development and story structure. Students will read screenplays to see how scripts provide the blueprints for the final product, and write analytical papers. To gain experience and confidence, students will work on a number of exercises that will lead them toward producing a polished short screenplay by the end of the semester.

**76-270 Writing for the Professions**

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<tr>
<th>Section</th>
<th>Instructor</th>
<th>Meeting Days</th>
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<tbody>
<tr>
<td>A</td>
<td>TBD</td>
<td>MW</td>
<td>9:00-10:20</td>
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<td>B</td>
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<td>C</td>
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<td>E</td>
<td>TBD</td>
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<td>12:00-1:20</td>
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<tr>
<td>F</td>
<td>TBD</td>
<td>TR</td>
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<td>G</td>
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<td>I</td>
<td>TBD</td>
<td>MW</td>
<td>3:00-4:20</td>
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**Units:** 9.0  
**Prerequisite(s):** 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing  
**Open to:** Undergraduates

*Writing in the Professions* is a writing course specifically designed for juniors and seniors in all majors other than English. The course is appropriate for upper-level students in all CMU colleges, has no writing prerequisites, and assumes that you may not have had much college-level writing instruction past your freshman year. The basic idea of the course is to give you experience in developing the writing skills you will be expected to have as you make the transition from student to professional. The course will cover resume writing, proposal writing, writing instructions, the difference between writing for general and specific audiences, and analysis of visual aids in various texts. The course requires that students work both independently and in groups.

**76-271 Introduction to Professional and Technical Writing**

**Section:** A  
**Instructor:** TBD  
**Meetings:** MW 9:00-10:20  
**Units:** 9.0  
**Prerequisite(s):** 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing  
**Open to:** Undergraduate Professional or Technical Writing majors

*Introduction to Professional and Technical Writing* is designed specifically for declared majors in Professional or Technical Writing. The main work of the course is a series of five situation-based writing assignments spread over
three broad and often overlapping areas - business/professional writing, media writing, and technical writing. Typical assignments include resumes, instructions, proposals, and adaptations of specialized information for non-expert audiences. At least one of the assignments will be a group project. As a final project, you’ll create a portfolio of polished writing samples that you can use in applying for internships and employment. The range of assignments in the course is designed to give you experience with a variety of writing situations that professional writers frequently encounter. The assignments also reflect options for specialization that you may wish to pursue in future coursework and in your career as a professional writer. As you work through the assignments, you should learn both current conventions for the kinds of writing you’ll be doing and a broadly applicable procedure for analyzing novel situations and adapting conventional forms (and creating new ones) to meet the unique demands of each new situation and task.

76-294 Interpretive Practices: Introduction to Critical Reading
Section: A
Instructor: Professor Richard Purcell
Meetings: TR 1:30-2:50
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates
This course will introduce you to foundational theories and methods that form the practice of interpreting literary, poetic, cinematic, and other artistic modes of expression. We will start with an introduction to poetics through the works of Aristotle then move our way up through specific terms and theories of language, image and narrative as a system of communication and imaginative expression from Ferdinand Saussure to Roland Barthes and Hortense Spillers. I have organized our course around specific art works that I have paired with an interpretive reading practice and/or term. We will read, watch or listen to the works of: T.S. Eliot, Beyoncé, Sergei Eisenstein, Kara Walker, Mary Shelley and Percival Everett to name a few.

76-295 19th C. Russian Masterpieces
Section: A
Instructor: Professor Naum Kats
Meetings: TR 12:00-1:20
Units: 9.0
Prerequisite(s): none
Open to: Undergraduates
In the 19th century, Russian writers produced some of the most beloved works of Western literature, among them Dostoevsky's Crime and Punishment, Gogol's Dead Souls, and Tolstoy's Anna Karenina, to name just a few. These novels continue to captivate audiences and have inspired innumerable adaptations in theater, film, and television. This course will examine the fertile century that yielded these masterpieces. In addition to the novels mentioned above, students will encounter texts by writers who may be less well known but are no less significant, including Pushkin, Lermontov, and Turgenev. We will consider the social and cultural circumstances in which these works were produced and reflect on the reasons these Russian masterpieces have appealed to audiences well beyond the Russian-speaking world. By analyzing some of Russia's key cultural achievements, students will come to better understand contemporary Russian society and its place in world culture. Students will be asked to critically analyze literary and historical texts, participate actively in class discussions, and write three short essays. This is a 9-unit course taught in English. For those proficient in Russian, however, a total of 12 units can be earned by conducting some portion of the work in Russian and meeting outside of class for some additional hours. Details are to be worked out in advance, in consultation with the instructor.

76-300 Professional Seminar
Section: A

As of 4/4/2018
Instructor: Professor Chris Neuwirth  
Meetings: F 10:30-11:50  
Units: 3.0  
Prerequisite(s): none  
Open to: Professional Writing majors (strongly encouraged); all English majors

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.

76-301 Internship  
Section: A  
Instructor: Professor James Wynn  
Meetings: Does Not Meet (DNM)  
Units: 3.00-12.00  
Prerequisite(s): none  
Open to: Undergraduates

This course is designed to help you explore possible writing-related careers as you gain workplace experience and earn academic credit. You'll work on- or off-campus as an entry-level professional writer for 8-10 hours per week in a field of interest to you (public relations, journalism, advertising, magazine writing, non-profit, healthcare, etc.). You are responsible for finding an internship. Most of your class time for the course will be completed at your internship site - a minimum of 120 hours (8-10 per week) over the semester for 9 units of credit. As the academic component of the course, you'll keep a reflective journal and meet periodically with the internship coordinator to discuss your internship and related professional issues. You must register for the course before the add/drop deadline of the semester in which you want to do your internship. Before you can register, you must contact the internship instructor listed above to express your interest in the course and to be cleared for registration. Credit for the internship course cannot be retroactively awarded for past internships.

76-302 Global Communications Center (GCC) Practicum -- MINI 1  
Section: A1  
Instructor: Professor Joanna Wolfe  
Meetings: MW 9:00-10:20  
Units: 6.0  
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing  
Open to: Undergraduates

This practicum is restricted to students who have applied and accepted a position as a Global Communication Center tutor. 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.

76-306 Editing and Publishing  
Section: A

As of 4/4/2018
Instructor: Professor Gerald “Jerry” Costanzo
Meetings: TBD
Units: variable
Prerequisite(s): none
Open to: Undergraduates with permission of instructor only

Note: Registration in this course is by permission only. Students must contact Prof. Costanzo directly. In this course students will work closely with the editors of Carnegie Mellon University Press to learn many of the facets of producing books. These range from business management and marketing to the elements of editing, book design, and production.

76-314 Data Stories
Section: A
Instructor: Professor Christopher Warren
Meetings: TR 10:30-11:50
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

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, and digital forensics. Students will read scholarly articles, novels, journalism, and popular non-fiction, and they will be responsible for a class presentation, a short paper, and a longer research paper.

76-319 Environmental Rhetoric
Section: A
Instructor: Professor Linda Flower
Meetings: TR 10:30-11:50
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

How people think and talk about the environment matters; it reveals what they value and shapes what they do. We will look at how competing discourses define man’s relationship to the natural world, frame environmental problems, and argue for public action. As we compare the environmental rhetoric of naturalists, scientists, policy makers, and activists, we will trace an American history that has managed to combine mystical celebration with militant critique, and scientific research with public debate. Equally important, this course will prepare you to act as a rhetorical consultant, by studying how writers communicate the three major “Rs” of environmental rhetoric: man’s Relationship with nature, the looming presence of Risk, and the need for a Response.

76-333 Race and Controversy in the Arts
Section: A
Instructor: Professor Richard Purcell
Meetings: TR 3:00-4:20
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

As of 4/4/2018
In the last three years, social media platforms have given artists and consumers of art an unprecedented platform to engage with the commercial art world as both activists and critics. 2017’s trending hashtag #oscarssowhite remarked on long-standing issues of inclusion within commercial filmmaking in the United States. Twitter also spread news from art worlds that were not always in the limelight; like Dana Schultz’s painting “Open Casket” at the Whitney Biennial or Kenneth Goldsmith found poem “The Body of Michael Brown”, read at an obscure conference at Brown University. Our course will put these and other controversies surrounding the politics of representation in the arts into broader historical and artistic contexts. We will approach the topic through particular case studies – from The Merchant of Venice to 2 Live Crew’s obscenity trial – that highlight the confluence of social, political and artistic forces that frame these controversial works.

76-335 21st Century American Fiction
Section: A
Instructor: Professor Jeffrey Williams
Meetings: TR 3:00-4:20
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

This course will examine American fiction from 1900 to the present. It will cover the movement from modernism, through midcentury realism and postmodernism, to the contemporary. We will look at scholarly definitions of those modes, as well as some of the cultural context that has informed American literature. Some of the authors will include modernists like Stein and Faulkner; midcentury writers and postmodernists like Ellison, McCarthy, and Pynchon; and contemporary writers like Diaz, Lahiri, and Franzen.

76-336 Frankenstein @200 — MINI 1
Section: A1
Instructor: Professor Jon Klancher
Meetings: TR 10:30-11:50
Units: 4.5
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

For the past two centuries, Frankenstein has shocked and provoked audiences as a gripping parable about what it means to be human. Today it’s the most widely taught novel in the university worldwide. And this is because Frankenstein also speaks to new modes of knowledge critical for us—artificial intelligence, gender studies, bioethics, race and colonialism, theater and performance studies, philosophy and religious studies. We will read the novel and its contemporary influences (such as Polidori’s The Vampyre), then see its powerful effects on later fiction (such as Robert Louis Stevenson’s Dr. Jekyll and Mr. Hyde) and films. Indeed, Frankenstein has haunted the movies since their origin (Thomas Edison made the first Frankenstein film in 1910), and it continues to radiate new and urgent questions about what it means today, in technological as well as imaginative terms, to bring dead matter to life.

76-355 Leadership, Dialogue, and Change
Section: A
Instructor: Professor Linda Flower
Meetings: TR 1:30-2:50
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

This is a course about the tradition and strategies of leadership based on dialogue and how this powerful counter-rhetoric organizes people to work together on complex problems through problem-posing, pragmatic inquiry, and the inclusion of marginalized perspectives. By studying contemporary leadership theory and the American tradition of
prophetic pragmatism, we explore ways everyday people can act on commitments and create change. Students will work as rhetorical consultants, learning methods for intercultural rhetorical research and developing a Community Think Tank on a current issue.

**76-359 Planning and Testing Documents**

**Section:** A  
**Instructor:** Professor Chris Neuwirth  
**Meetings:** MW 10:30-11:50  
**Units:** 9.0  
**Prerequisite(s):** (76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing) AND (76-270 Writing for the Professions OR 76-271 Introduction to Professional & Technical Writing OR 76-272 Language in Design OR 76-390 Style)  
**Open to:** Juniors and Seniors

In this course, 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 testing 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. This course will be useful for any student who is interested in learning more about 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.

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

**Section:** A  
**Instructor:** Professor Jason England  
**Meetings:** MW 12:00-1:20  
**Units:** 9.0  
**Prerequisite(s):** 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing  
**Open to:** Undergraduates

W.E.B. DuBois famously proclaimed all art is propaganda. But how can an author effectively blend societal commentary and creativity, so she/he advances or subverts specific ideologies in confluence with descriptive, imaginative writing? In this class we’ll read and analyze the interplay between narrative and ideology within the works of masterful authors like Marilynne Robinson, Percival Everett, Ayanna Mathis, Richard Ford, Ford Madox Ford, Amy Bloom, Joan Didion, and Michael Ondaatje with an eye on how they successfully translate complex and significant notions and truths to readers through seemingly small narratives, scenes, and sentences.

**76-364 Reading in Forms: Fiction - What We Write About When We Write About Families**

**Section:** B  
**Instructor:** Professor Jane Bernstein  
**Meetings:** TR 3:00-4:20  
**Units:** 9.0  
**Prerequisite(s):** 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing  
**Open to:** Undergraduates

What does it mean to live in a family? In this course, we will read and discuss fiction and memoir that centers on the complex experience of living in a family. We’ll look at the ways each family is shaped by culture, economics, and the psychology of its members. We’ll encounter stories of families that bond and those that fray, families people have been born into, and ones they have chosen in later life. Assignments include a response paper due for each class, an in-class presentation, and a final paper. Active participation in discussions is a major part of your course work.

As of 4/4/2018
**Beginning Poetry Workshop**

**Section:** A

**Instructor:** Professor Lauren Shapiro

**Meetings:** TR 1:30-2:50

**Units:** 9.0

**Prerequisite(s):** (76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing) AND grade of “B” or better in (76-265 Survey of Forms: Poetry OR 76-222 Creative Writing Matters)

**Open to:** Undergraduates

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. I will expect you to become strong editors and contributors to class discussion, and to accept and learn from criticism. You will be composing individual poems as well as working on a series or longer work. I will also assign a fair amount of reading, mainly contemporary poetry (individual poems and collections) published in the last few years; we will have craft discussions and in-class writing exercises. You will finish the semester by compiling a portfolio of your own creative work.

**Essay Writing Workshop**

**Section:** A

**Instructor:** Professor Jason England

**Meetings:** MW 3:00-4:20

**Units:** 9.0

**Prerequisite(s):** 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing

**Open to:** Undergraduates

In this course we will analyze the different types of narrative structure, narrative suspense, voice, metaphor, and point of view that make for effective non-fiction writing. We will also examine the difference between good writers and good work, the functions of objective distance from and intimate investment in a subject, as well as the philosophical questions spurred by non-fiction writing. What is the non-fiction writer’s role, and how does it differ from that of the fiction writer? Where do the two genres overlap? What gives non-fiction writing integrity? What does the term creative non-fiction mean? How have the form and aims of non-fiction writing - from memoir to essays to long-form journalism - evolved for better and for worse? We will scrutinize the writing of Eula Bliss, Kate Fagan, Joan Didion, James Baldwin, Jo An Bear, Gary Younge, David Foster Wallace, Umberto Eco, and many others. In addition to critical writing assignments, students will have several opportunities to write their own non-fiction pieces.

**Fact into Film: Translating History into Cinema**

**Section:** A

**Instructor:** Mr. Jeff Hinkelman

**Meetings:** TR 3:00-4:20

**Units:** 9.0

**Prerequisite(s):** 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing

**Open to:** Undergraduates

From the very beginning, film has provided a window into the past. But how useful are the images we see through that window? For every person who reads a work of history, thousands will see a film on the same subject. But who will learn more? Can written history and filmed history perform the same tasks? Should we expect them to do so? How are these two historical forms related? How can they complement each other? This course will draw examples from across the history of film in order to examine how the medium of film impacts our understanding of facts and events, the ways that film transfers those facts to the screen, and how that process affects the creation of historical discourse. Films may include such titles as The Fall of the Roman Empire, The Gunfight at the O.K. Corral, Saving Private Ryan, World Trade Center, Enemy at the Gates, Lagaan and Hero.

As of 4/4/2018
Role Playing Game Writing Workshop
Section: A
Instructor: Professor Chris Klug
Meetings: TR 1:30-3:20
Units: 12.0
Prerequisite(s): (76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing) AND grade of "C" or better in (76-260 Survey of Forms: Fiction OR 76-269 Survey of Forms: Screenwriting)
Open to: Undergraduates

Role playing games - mainly traditional pencil-and-paper, but recently, video game RPGs as well - have matured over the last 40 years into a viable medium for modern interactive storytelling. There is now a generation of novelists, screenwriters, playwrights and TV writers who first honed their story-telling chops when they were a Gamesmaster of a Role Playing Game (RPG). The course instructor is one of those writers, having won three Game of the Year awards for his RPG stories and designs and then moved on to become a playwright, greatly influenced by his time Gamesmastering role playing games. The class will first examine and dissect RPG story and design (using pencil and paper examples) seeking an understanding of both design as well as storytelling 'best practices.' Once the groundwork has been laid, the class will be divided into three-to-five-person writing teams. Then, taking an existing pen-and-paper RPG system proceed to create and pitch a set of campaign adventure stories for that system and that story intellectual property. The pitch will then be fine-tuned and approved, and the students proceed to 'flesh out' their new story, delivering a full prose treatment, followed by Act breakdowns, mission arcs, dialogue for select scenes, and one shooting script for a two-minute cinematic. The final product is a hard copy story bible portfolio-quality piece. The class grade will primarily be based on every student's individual quality of writing and story crafting. It should be emphasized this is a writing course, not an RPG design course.

News Writing
Section: A
Instructor: Mr. Steve Twedt
Meetings: R 6:30-9:20
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

In this introductory class, taught by a working journalist, students will learn the fundamental skills of reporting, writing and copy editing. We'll start with the basics - judging newsworthiness, conducting research and interviews, then organizing the information into a concise, clear, accurate and interesting news story. Because the key to learning to write effectively is to practice the necessary skills, class emphasis - and much of your grade - will be based on seven writing assignments involving current events and covering various types of news writing. Through readings, assignments and class discussion, we'll tackle questions such as: What makes a story newsworthy? How does a reporter decide which points to emphasize? What are effective techniques for a successful interview? How does a journalist turn pages of scribbled notes into a coherent news story? We'll do a lot of writing, but we'll also examine issues and trends affecting journalism today. We'll cover at least two live events and hear from local professionals about working in print, broadcast and public relations. We'll also look at how newer mediums - such as blogs, the internet, and cable news - shape and influence news reporting.

Argument
Section: A
Instructor: Professor Doug Coulson
Meetings: MW 12:00-1:20
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

As of 4/4/2018
This course is an introduction to the practice of argument. It is designed to help you produce and support a persuasive written argument and to develop the ability to discuss the production and evaluation of arguments with professional peers. The course begins with an overview of major theories of and approaches to argument, particularly the tension between those who view argument as (1) a logical text or product to be tested for the validity of the relationships asserted between its premises and conclusions, (2) a procedural form used to govern exchanges between participants in a dialogue or debate, and (3) a rhetorical process of inference, negotiation, and controversy between people in any situation. The course then considers a variety of topics regarding the production, analysis, and evaluation of both visual and verbal arguments, frequently applying the principles we study by rehearsing arguments on both sides of various cases and controversies in class. In addition to a series of written reading responses, you will write two short arguments in an argument field of your choosing before extending one of your first two papers into a longer argument for your final paper.

76-377 Shakespeare and Film
Section: A
Instructor: Professor Stephen Wittek
Meetings: MW 12:00-1:20 (lecture) and M 6:30-9:20 (film screening)
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

The dramatic works of William Shakespeare have inspired an extraordinarily rich and varied cinematic legacy that began in the era of silent films and now boasts masterpieces by directors such as Akira Kurosawa, Roman Polanski, Peter Greenaway, and Orson Welles, not to mention history-making performances by icons including Marlon Brando, Elizabeth Taylor, Laurence Olivier, Al Pacino, Leonardo DiCaprio, and Ian McKellen (among many others). This course will consider a selection of key Shakespeare films alongside critical readings centered on questions of adaptation and performance. As we watch and read together, we will work toward a broader understanding of what Shakespearean drama means in a 21st century context, and how film has helped to shape the author’s massive cultural impact.

76-384 Race, Nation, and the Enemy
Section: A
Instructor: Professor Doug Coulson
Meetings: MW 3:00-4:20
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

Conflicts over racial and national identity continue to dominate headlines in the United States as they often have during the nation’s history, from debates regarding the immigration, naturalization, and birthright citizenship of racial minorities to debates regarding racial disparities in access to civil rights. This course explores the discursive practices through which racial and national identities are formed and the frequent conflicts between them, particularly by focusing on the role of enemies, threats to the nation, and sacrifices made on behalf of the nation in American public discourse. Alongside primary sources of public discourse regarding wars, the immigration and citizenship of racial minorities, racial segregation and civil rights, and the criminal prosecutions of dissidents during periods of crisis, we will read secondary sources offering multiple theoretical and disciplinary approaches to the study of racial and national identity formation. Along with regular brief responses to readings, assignments will include a short rhetorical analysis paper and a longer research paper.

76-387 Writing in the Disciplines – MINI 2
Section: A2
Instructor: Professor Joanna Wolfe
Meetings: MW 9:00-10:20

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<th>Units:</th>
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<tr>
<td>Prerequisite(s):</td>
<td>76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing</td>
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<td>Open to:</td>
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This mini will introduce you to the theory and practice of writing instruction in contexts outside of English studies. We will learn about the distinction between Writing across the Curriculum and Writing in the Disciplines and challenges to providing integrated, high quality writing instruction across the university. We will explore the implications of the wide variety of forms of academic writing for instruction in English classrooms, including high school and first-year writing classrooms. Assessments will include reading responses and a final paper reviewing research on writing in a specific writing context of your choosing. Students enrolled in the course for six units will be expected to do additional readings and give an oral presentation. Please note that in terms of time commitment, a 3-unit mini will require approximately six hours per week (three hours homework and three hours class meetings) and a 6-unit mini will require twelve hours per week.

### 76-388 Coding for Humanists

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<tr>
<td>Instructor:</td>
<td>Professor Suguru Ishizaki</td>
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<td>Meetings:</td>
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<td>Prerequisite(s):</td>
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<td>Sophomores, Juniors, and Seniors</td>
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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. Students who are interested in digital humanities scholarship in literary and cultural studies may also consider Professor Wittek's seminar: 76429/829 'Introduction to Digital Humanities.'

### 76-389 Rhetorical Grammar

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<td>Instructor:</td>
<td>Professor David Kaufer</td>
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<tr>
<td>Meetings:</td>
<td>MW 1:30-2:50</td>
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<td>Units:</td>
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<tr>
<td>Prerequisite(s):</td>
<td>76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing</td>
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This course covers the anatomy of the single and multi-clause English written sentence and is useful for English majors who wish to write with greater awareness and control of the English sentences they write and the awesome variety of sentences available to write. The course overviews the major grammatical forms and functions of the written English sentence. Students will learn to identify the major grammatical forms (Noun, Verb, Adjective...), how these forms map on to grammatical functions (subject, verb, and direct object) and how forms and functions combine to create major constituents of the English sentence. Home-grown software, DiaGrammar, will allow students to diagram all the sentence varieties covered in the course. Students will leave this course with a systematic understanding of English sentence grammar as a resource for their continuing development as writers.

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

Today, many professionals are responsible for the visual design of documents. 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 Creative Studio (InDesign, Photoshop, Illustrator) will be taught in class, and used to create the assigned projects.

Given the changes brought on by the information age, non-profit organizations, like all organizations, face an increasing diversity of audiences and media choices. What hasn't changed is the need for effective arguments (print and digital) that respond to both the rhetorical situations at hand and the ongoing needs of a specific organization. In this course, designed for students pursuing careers in professional communication, we'll examine the critically important practices of argument and advocacy. And while our central focus will be on non-profits, the arts, education, political advocacy and social causes, the techniques we'll learn are also broadly applicable to communications careers in all sectors.

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Our main focus will be on how professional communicators design arguments and make media choices consistent with the voice of their organizations. Among other questions, we will ask, how can we adapt the genres of mass communication to meet our organizations goals? What roles can social media play in non-profit advocacy, and how are those roles changing? How can we have impact while working with limited budgets? The end result will be a professional portfolio that demonstrates both relevant skills and a high-level theoretical understanding of what makes a public argument successful. Students will also gain experience in translating their technical expertise into language that potential employers understand and look for.

**76-405**  
**Institutional Studies: English as a Discipline – MINI 1**

**Section:** A1  
**Instructor:** Professor David Shumway  
**Meetings:** W 6:30-9:20  
**Units:** 4.5  
**Prerequisite(s):** 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing  
**Open to:** Undergraduates

The institution on which this course will focus is the academic discipline, the specific historical form that the production of knowledge in the modern research university has assumed. This course will examine the historical development of the discourses, practices, organs, and associations that have defined English as a discipline. While we will of necessity also look at the theories and values that the discipline has proclaimed at different times, this will not mainly be a course in the history of criticism. Criticism will be considered as one practice among others including philology, literary history, literary theory, rhetoric, and composition. In order to understand the broader context, we will read work by Foucault and others on disciplinarity. We will also examine allied institutions, including the professions and the university.

**76-415**  
**Mediated Power and Propaganda**

**Section:** A  
**Instructor:** Professor John Oddo  
**Meetings:** TR 1:30-2:50  
**Units:** 9.0  
**Prerequisite(s):** 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing  
**Open to:** Juniors and Seniors

For most of us, the word “propaganda” triggers a familiar script. We tend to think of totalitarian regimes and closed societies—where the State controls information and prohibits the expression of dissenting views. We also tend to associate propaganda with certain rhetorical techniques—highly emotional words, deceptive representations, and glittering generalities that inhibit rational thought and manipulate public opinion. According to such popular views, propaganda is linked to the dissemination of false information and is antithetical to the norms of democratic society. Our class will challenge these assumptions. First, instead of confining propaganda to authoritarian governments, we will examine how propaganda functions within democratic society. Indeed, we will focus on domestic propaganda in America, especially political propaganda but also propaganda in advertising and public relations. Next, instead of focusing exclusively on deceptive rhetorical techniques, we will ask a more elemental question: What enables propaganda to circulate? Posing this question will challenge us to consider the institutional and ideological infrastructure that allows for propaganda. Specifically, we will investigate the routines and values of corporate media as well as the power relations that give some people special access to channels of mass communication. Of course, we will also examine propaganda messages themselves, paying attention to both manipulative tactics as well as rhetorical strategies used to induce uptake in the mainstream press. We begin our seminar by studying key theories of propaganda, looking at primary texts for various definitions and criticisms of the concept. We will then examine how powerful institutions, especially media organizations, manage the dissemination of propaganda in democratic society. Along the way, we will consider techniques for analyzing propaganda, generating some methodological prerequisites.

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for scholarly study. Ultimately, students will have the opportunity to conduct their own research on propaganda as it relates to their academic and professional goals.

76-422 Gender & Sexuality Studies – MINI 2
Section: A2
Instructor: Professor Kristina Straub
Meetings: W 6:30-9:20
Units: 4.5
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

We will anchor our introduction to this broad and diverse field of theory in the admittedly very limited historical period of feminist, queer, and transgender political activism, circa 1970 to the present day. Instead of attempting “coverage” (an impossible task), we will shuttle between recent work in queer, transgender, and feminist theory and a few key texts that are foundational to the development of academic theory as a reaction to and extension from the political activism of these social movements. Our goals are to strengthen our understanding of the continuities and breaks in politically informed thinking about gender and sexuality, and to deepen our knowledge of the theoretical frameworks available to us from these areas of study. Students will write short response papers to course readings that will help us focus our discussions on their particular interests in literary and cultural studies.

76-429 Introduction to Digital Humanities: Politics and Early Modern Drama
Section: A
Instructor: Professor Stephen Wittek
Meetings: MW 3:00-4:20
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Juniors and Seniors

This course will explore a range of questions related to the manifestation of political thinking on the early modern English stage, a key medium for the dissemination and cultivation of information and ideas. Our central curriculum will include plays by William Shakespeare, Thomas Middleton, Christopher Marlowe, and others alongside a selection of critical essays and related literature from the period. To complement this collective investigation, students will also complete a hands-on, entry-level assignment that introduces digital methodologies for visualizing and analyzing early modern texts. No previous experience with the digital humanities is necessary to participate. Technological neophytes, seasoned programmers, and persons at all skill levels in-between are all very welcome to participate.

76-444 History of Books and Reading
Section: A
Instructor: Professor Jon Klancher
Meetings: TR 1:30-2:50
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Juniors and Seniors

Rather than putting an end to the book, digital media have had the oddly exhilarating effect of making us look at all kinds of print, past and present, through newly focused lenses. This course will introduce you to the history of books and reading, a cross-fertilizing field of study that is having an impact on many disciplines, from the history of science to literary history, cultural studies, and the arts. Scholarship in this still-emerging field will include work by Roger Chartier, Michel Foucault, Elizabeth Eisenstein, Pierre Bourdieu, Michel de Certeau, and the current scholars who appear in one of our key books, “Interacting with Print: A Multigraph.” We’ll also read primary texts by Joseph Addison, Jane Austen, Samuel Coleridge, and Wilkie Collins to see how differing modes of print and reading became highly contested cultural and political matters in the eighteenth and nineteenth centuries. Other topics include the

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division between new reading publics and their ways of reading books; important changes in book production, typography, printing methods (hand-press to steam press). Such knowledge of the history of print has become especially crucial in an era of emerging “new media” and the field of digital humanities in the university.

Two papers will be required—one shorter paper (5-7 pp.) and a longer research paper on the uses of books and print by producers and readers. Though the course meets in Baker Hall, you will have hands-on experience with early books and other forms of print as we also meet periodically in the Rare Book Room at Hunt Library.

76-450 Law, Culture, and the Humanities
Section: A
Instructor: Professor Christopher Warren
Meetings: TR 3:00-4:20
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Juniors and Seniors

“I’m not a lawyer, but…” How many times have you heard this disclaimer, closely followed by a lay analysis of law? This course, an introduction to the cultural study of law for graduate students and advanced undergraduate students, can be seen as an introduction to what goes into the making of such a statement. Where do we get our ideas about law? What do we mean when we say “law”? What counts as law? How does culture influence law, and law, culture? And to what degree should historical context condition any answers we might be tempted to give? Students in the course will study works in a range of genres (novels, plays, poems, judicial opinions, pamphlets) and develop methods for investigating ways that law and culture have been made by one another from the 16th-century to the present. Readings will include influential theoretical accounts of law (Aristotle, Hobbes, Cover, Habermas, Bordieu, MacKinnon), canonical texts in Law and Literature (Shakespeare’s Measure for Measure, Melville’s Billy Budd, Kafka’s The Trial) and some “weird fiction” by the novelist/legal theorist China Miéville.

As a counterpoint to the fiercely anti-historical “law and economics” movement, however, the course will put special emphasis on rooting intersections of law and culture in rich historical context, considering both local and international legal contexts (sometimes in fairly technical detail) alongside so-called “ephemera” of culture. Students will tackle the especially fruitful “case” of Renaissance Britain before developing final research projects, whether on the Renaissance or another period of their choosing.

76-453 Literature of Empire
Section: A
Instructor: Professor Marian Aguiar
Meetings: TR 10:30-11:50
Units: 9.0
Prerequisite(s): 76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing
Open to: Undergraduates

Nineteenth and early twentieth-century British literature was shaped by events taking place outside as well as inside of national borders. Even in the eighteenth and nineteenth centuries, with international trade and slavery supporting the manor house and plantations abroad providing the cotton for British looms, the “England” of English literature spanned the globe. By the first half of the twentieth century, this empire had begun to collapse in upon itself, a process witnessed by writers inside Britain and its colonies. This course will investigate British literature within the international context of global imperialism. A section on gothic stories takes us into the realm of popular culture with Mary Shelley’s Frankenstein and Arthur Conan Doyle’s short stories. We take to the seas with Joseph Conrad’s Lord Jim, before we consider W. Somerset Maugham’s exploration of sexuality in the tropics in The Painted Veil. Finally, we return to England to outline the links between colonial empire and international war rendered in Virginia Woolf’s Mrs. Dalloway. These literary works will be read alongside some of the most important works of postcolonial theory. While
course readings focus on 19th and early 20th century, student’s will undertake a research project over the semester in their own period of interest in British literature in connection with empire studies.

76-460  Beginning Fiction Workshop
Section:  A
Instructor:  Professor Kevin González
Meetings:  MW 1:30-2:50
Units:  9.0
Prerequisite(s):  (76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing) AND grade of “B” or better in 76-260 Survey of Forms: Fiction
Open to:  Undergraduates
This course builds upon survey or introduction courses to exercise the writer’s craft in fiction. Several texts will be analyzed, in both the short story and novel forms. We will read closely with a focus on the craft of writing: the voice, point of view, character development, etc. We will develop a vocabulary for speaking about the craft of fiction and hone our skills by reading good fiction, discussing work in class and writing response papers with an eye toward the various aspects of the writing process. We will arrange a schedule in which each student’s work will be reviewed twice via peer review and in-class discussion.

76-462  Advanced Fiction Workshop
Section:  A
Instructor:  Professor Sharon Dilworth
Meetings:  MW 10:30-11:50
Units:  9.0
Prerequisite(s):  (76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing) AND (76-460 Beginning Fiction Workshop)
Open to:  Undergraduates
This advanced workshop is designed for students with a serious interest in reading and writing fiction and a commitment to creating and revising their own stories or novellas. Students will read published stories and novels, familiarize themselves with literary journals, attend readings by visiting writers, and have the chance to critique the stories of their peers and present their own work. By the end of the semester, students will have completed at least 40 pages of polished creative work, and have one story ready to submit to a publication on or off-campus.

76-464  Creative Non-Fiction Workshop: Magazines & Journals
Section:  A
Instructor:  Professor Jane McCafferty
Meetings:  MW 1:30-2:50
Units:  9.0
Prerequisite(s):  (76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing) AND Grade of “B” or better in (76-260 Survey of Forms: Fiction OR 76-262 Survey of Forms: Nonfiction OR 76-265 Survey of Forms: Poetry OR 76-365 Beginning Poetry Workshop)
Open to:  Undergraduates
In this writing workshop we will read a variety of great non-fiction pieces that will serve as models for your own work. You’ll develop the skill and art of characterization, narrative pacing, use of voice and tone, and structure. You’ll get to tell your own stories, and the stories of others who you’ll be asked to interview. Class will allow for a variety of styles and sensibilities. You might try your hand at science writing, memoir, portraiture, political reporting, or a mixture of all of the above. You’ll come to understand that effective non-fiction writing for lay audiences is almost always dependent on the same craft a fiction writer uses. Point of view steers any given piece, and people need to be alive on the page to make subjects feel relevant to readers. If you like to tell stories, and are deeply curious about your own life and the lives of other people, this would be a good class for you.

As of 4/4/2018
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Section</th>
<th>Instructor</th>
<th>Meetings</th>
<th>Units</th>
<th>Prerequisite(s)</th>
<th>Open to</th>
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</thead>
<tbody>
<tr>
<td>76-466</td>
<td>Non-Traditional Authorship Attribution: Collaboration &amp; Plagiarism</td>
<td>A</td>
<td>Professor Joseph Rudmund</td>
<td>TR 12:00-1:20</td>
<td>9.0</td>
<td>76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing</td>
<td>Juniors and Seniors</td>
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<td>This class makes a two-pronged attack on understanding non-traditional authorship attribution studies (those studies that makes use of stylistics, statistics, and the computer). We will come to grips with the question: Is non-traditional authorship attribution an ignus fatuus or a Rosetta Stone? We will look at the state of attribution studies: its problems and their solutions. This two-day a week course will focus on studying the history and the value of ten attribution cases (e.g. Shakespeare, Defoe, the Patty Hearst trial, the Book of Mormon) during the first meeting each week, and we will look at the techniques used to perform attribution studies during the second meeting each week. Although some statistics, some coding, and a few software packages will be used, no statistics or coding experience is required.</td>
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<tr>
<td>76-476</td>
<td>Rhetoric of Science</td>
<td>A</td>
<td>Professor James Wynn</td>
<td>TR 3:00-4:20</td>
<td>9.0</td>
<td>76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing</td>
<td>Juniors and Seniors</td>
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<td>This course explores questions about scientific argument and communication that are of interest to scientists, rhetoric of science scholars, and professional/technical writing practitioners. These include questions like: How are scientific arguments structured? How is scientific information and argument transformed when it moves from research papers to publications for non-specialist audiences? How does the social, historical, and cultural context of science shape the way it is communicated and/or argued? What contributions do visuals make to scientific argument and communication? To investigate these questions, we will be examining a wide variety of real-world communications in and about science as well as texts in rhetoric, history, and philosophy of science.</td>
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<tr>
<td>76-481</td>
<td>Introduction to Multimedia Design</td>
<td>A</td>
<td>Mr. Brian Staszel</td>
<td>MW 12:00-1:20</td>
<td>12.0</td>
<td>(76-101 Interpretation and Argument OR 76-102 Advanced First-Year Writing) AND (76-270 Writing for the Professions OR 76-271 Introduction to Professional &amp; Technical Writing) AND 76-391 Document &amp; Information Design OR 51-261 Communication Design Fundamentals OR 51-262 Design for Interactions for Communications</td>
<td>Juniors and Seniors</td>
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<td>There is increasing demand for professional/technical writers who understand multimedia and its communicative possibilities. This class will provide students with the opportunity to develop the ability to analyze and create multimedia experiences 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 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 communicative skills. Class discussion and critiques are an essential part of this course. The essentials of Adobe After</td>
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</table>
Effects, Premiere and Audition will be taught in order to build the skills necessary to complete assignments, explore multimedia possibilities and foster each student’s unique creative voice. Students will also be taught to capture their own original images, video and narration audio to craft the elements of their projects.