Department of English

Spring 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 11/21/2018
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. 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.

76-207 Special Topics: Moon Struck: Science Fiction from the Scientific Revolution
Instructor: Pierce Williams
Meetings: TR 9:00-10:20 a.m.
Units: 9

One night in 1608, Galileo peered through his homemade "far seeing glass." Two lenses wrapped in leather revealed to him a brilliant tapestry of invisible stars. There even seemed to be a whole world on the moon! Though commonplace today, such "starry messages" were shocking to early modern readers. And the telescope was just one of a slew of developments that would, over the next hundred years, radically transform how Europeans understood their place in the cosmos. In the space of just a few generations, a familiar world of miraculous possibilities would become an unfamiliar world of mathematical laws. This was profoundly disorienting. Many men and women seriously questioned the new "science" and its weird way of reasoning. They made their case with the first science fiction literature in English.

This course examines the role played by science fiction, not only in shaping the Scientific Revolution, but in opening up new spaces for grappling with many disorienting transformations in English culture. While this course does not presuppose any prior knowledge, it does presuppose a willingness to work with guidance through some lightly antiquated English. We will begin with introductions to key social and political issues via selections from Steven Shapin's The Scientific Revolution (1996) and Londa Schiebinger's The Mind Has No Sex? Women in the Origins of Modern Science (1987). Our
remaining time will be spent on a tour through early modern England's vibrant culture of science-textual and visual, serious and satirical—via works like Christopher Marlowe's *Dr. Faustus*, Francis Bacon's *The New Atlantis*, Aphra Behn's *Emperor of the Moon*, and Samuel Madden's *Memoirs of the Twentieth Century*.

**76-221 Books You Should Have Read by Now: 16th & 17th C. Pop Culture**

Instructor: Natalie Suzelis  
Meetings: TR 12:00-1:20 p.m.  
Units: 9

This course will explore the "greatest hits" of sixteenth and seventeenth-century English literature from Thomas More's *Utopia* (1551) to the political pamphlets of the English Revolution 1640. We will look at early modern travel narratives, representations of the New World, and the "get rich quick" schemes of the long sixteenth century. We will read a range of city comedies presenting realistic and satirical representations of early modern trade, crossdressing, politics, religion, and working life in London. These representations will be compared to plays set in the countryside depicting witches, the law, and coercive the transfer of money and property. The third part of this course will explore revenge tragedies and the political pamphlets of the English Revolution, asking how the new worlds, old worlds, and utopian imaginings of sixteenth century England compare to those of a century later.

**76-232 Introduction to Black Literature**

Instructor: Richard Purcell  
Meetings: TR 10:30-11:50 a.m.  
Units: 9

This course will take a transatlantic approach to what constitutes blackness as well as black literature and expression from the turn of the 20th century until the present. We will investigate the way authors and artists use literature and other mediums of expression for social and self-representation. Our primary focus will be on prose works (novels, memoirs and non-fiction essays) that span a multitude of genres from mystery to literary and science fiction. There will also be sections of the course that focus other mediums such as visual art, comics, music, film and television. We will cover figures such as: Fredrick Douglass, W.E.B. Dubois, Zora Neale Hurston, Langston Hughes, Claude McKay, Amiri Baraka, Franz Fanon, Toni Morrison, Merle Collins, Kyle Baker, Kara Walker and Beyoncé to name a few.

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

Instructor: Jeffrey Hinkelman  
Meetings: Lecture: MWF 1:30-2:20 p.m.; Screening: T 6:30-9:20 p.m.  
Units: 9

This course is an introduction to the history, technology, aesthetics and ideology of film. The main focus will be on the narrative fiction film, but we will also discuss documentaries, avant-garde work and animation. At the same time, we will be attentive to the ways in which our conceptual understanding of film has impacted the development of successive waves of visual media. The central organizing principle is historical, but there are a number of recurring thematic concerns. These include an examination of the basic principles and terminology of filmmaking, the development of film technology, the definition of film as both art and business, the history of film as an object of critical and cultural study, and the importance of film as the precursor of newer formats. The course has four key goals. First, to provide students with a solid grounding in the key issues and concepts of film studies. Second, to expand their ability to knowledgeably critique individual cinematic works and the relationship of those works to the larger culture. Third to provide students with experience in expressing those critiques in verbal, written and visual forms. Lastly, to provide them with an understanding of the central role of film history and film studies in the development of newer media.
Introduction to Gender Studies

Instructor:  
Section A: Rachel Kravetz  
Section B: Marian Aguiar

Meetings:  
Section A: MW 12:00-1:20 p.m.  
Section B: TR 1:30-2:50 p.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. Organized thematically, 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: Tragedies and Histories

Instructor:  
Section 1 (Lecture): Noémie Ndiaye  
Section A (Recitation): Noémie Ndiaye  
Section B (Recitation): Sarah Hancock

Meetings:  
Section 1 (Lecture): MW 10:30-11:20 a.m.  
Section A (Recitation): F 10:30-11:20 a.m.  
Section B(Recitation): F 10:30-11:20 a.m.

Units:  9

Few authors have captured the human condition as poignantly as Shakespeare. This course uses Shakespeare's best-known tragedies and history plays to introduce students to the Bard's drama, time, and culture. Together we will read some of the most powerful plays that Shakespeare wrote throughout his career. Those gorgeous works explore with unmatched depth, craft, and lucidity the themes of power, love, loss, ambition, madness, identity, and finitude, while relentlessly asking the same question: what does it mean to be human? We will read, analyze, and discuss Titus Andronicus, Richard III, Richard II, Romeo and Juliet, Julius Caesar, Hamlet, Othello, King Lear, Macbeth, and Antony and Cleopatra. What did those plays mean in their original context? What cultural work did they perform in early modern England? What cultural work do they perform today, and, ultimately, why do we need Shakespeare now more than ever?

Survey of Forms: Fiction

Instructor:  
Section A: Kevin González (FRESHMEN ONLY)  
Section B: Kevin González  
Section C: Jane Bernstein

Meetings:  
Section A: TR 9:00-10:20 a.m. (FRESHMEN ONLY)  
Section B: TR 10:30-11:50 a.m.  
Section C: TR 3:00-4:20 p.m.

Units:  9

Sections A & B: 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 C: 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. Writing exercises will be devoted to such aspects of fiction as description, characterization, and narration, and to the writing of scenes and stories. In the second half of the course, students write a full short story of around 10-12 pages due two weeks before the end of the term. These are distributed to the class, discussed, and revised.

76-261 Survey of Forms: Creative Nonfiction
Instructor: Jane Bernstein
Meetings: TR 1:30-2:50
Units: 9
The National Endowment for the Arts defines "creative nonfiction" as "factual prose that is also literary." In this survey course, students will read a wide range of work that falls into this lively genre, including memoir, travel writing, the personal essay, and nature writing. Weekly writing assignments will give students the chance to work on short pieces of their own creative nonfiction.

76-265 Survey of Forms: Poetry
Instructor: Section A: Jim Daniels
Section B: Jerry Costanzo
Meetings: Section A: MW 10:30-11:50 a.m.
Section B: MW 12:00-1:20 p.m.
Units: 9
Section A: This course combines the writing of poetry with the study of the techniques of poetry. It consists of three primary units focusing on Diction and Tone, Rhythm and Meter, and Imagery. Students are expected to demonstrate their knowledge through writing poems in specific poetic forms and through analyzing poems in relation to the specific techniques introduced in each unit.
Section B: TBA

76-269 Survey of Forms: Screenwriting
Instructor: Sharon Dilworth
Meetings: TR 9:00-10:20
Units: 9
This is a course in screenplay narrative. The screenplay has a certain format observed by every screenwriter. It is not so difficult to learn the format. The difficulty is in developing a screen story populated by believable characters, creating an expressive and logical relationship between the scenes by manipulating screen space and screen time, knowing what to omit from the story and what to emphasize, and finally writing dialogue that sounds real, but that does not simply copy everyday speech. The class will be structured into weekly writing exercises, discussion of the narratives under consideration, presentation and discussion of student work, and a final writing project.

76-270 Writing for the Professions

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<th>Section</th>
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<tr>
<td>A</td>
<td>MW</td>
<td>9:00 A.M.</td>
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<td>B</td>
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<td>Sophie Wodzak</td>
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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:  Necia Werner  
Meetings:  MW 10:30-11:50 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.

76-280  Gender and Sexuality in Performance  
Instructor:  Kristina Straub  
Meetings:  MW 1:30-2:50 p.m.  
Units:  9  
"Performance" describes a wide range of practices, from the everyday to the artistic. Gender and sexuality are key elements in everyday, political, and artistic performances, from the very personal—how you order a latte at Tassa D’Oro, tell a lover goodbye at the airport or comfort a crying child—to the very public—performing a Bach cello suite or an iconic King Lear, staging a demonstration against police violence or marketing a new app. This course will to bring performance theory into a practical partnership artistic and literary texts in the creation and critique of social and individual narratives about gender and sexuality. How does everyday performance define gender and sexual identity? How do gender and sexuality define everyday performance? How does aesthetic performance—art, theater, film, digital media, poetry—
intervene in the ways in which gender and sexuality are performed? Readings in theory at the intersection between gender studies and performance studies will help us explore these questions. We will also consider a variety of cultural and artistic practices. The addition of simple performances and exercises for students to incorporate into their research will blur theory and studio practices. Students will be encouraged to practice their theories surrounding performance within the classroom and in public space. This course counts towards the Gender Studies Minor.

76-282 Representing Disability in Society
Instructor: Stephanie Larson
Meetings: TR 1:30-2:50 p.m.
Units: 9

In 2016, ABC debuted the show Speechless, which follows the life of JJ, a high school teenager with cerebral palsy. In 2015, Deaf West Theatre premiered a revival production of Spring Awakening on Broadway by a cast of both deaf and hearing actors who performed the show using American Sign Language and English simultaneously. In 2013, Allie Brosh released a book version of her blog titled Hyperbole and a Half: Unfortunate Situations, Flawed Coping Mechanisms, Mayhem, and Other Things That Happened—a combination of webcomics and stories that includes discussions of depression. These examples are a mere few of more recent representations of disability in pop culture and society.

In this course, we will address how representations of disability tell stories about difference. Using the tools of rhetorical analysis, we will ask the following questions: How do memoirs, films, comics, health initiatives, policies, advertisements, laws, and poetry use language and images to influence or construct our understandings of disability? How do these representations engage differences of gender, race, class, and sexuality? And finally, how does this work expand broader cultural, aesthetic, and political views of embodiment, disability, and difference?

Students in this course will 1) develop a vocabulary for talking about disability and difference using concepts such as normal, embodiment, the gaze, passing, and access; 2) examine how disability interacts with and shapes our public, professional, and academic worlds; and 3) practice analyzing rhetorical elements such as purpose, genre, audience, context, form, and style. Student projects will include two shorter papers and one major project.

76-292 Film Production
Instructor: Isabelle Strollo
Meetings: TR 12:00-1:20 p.m.
Units: 9

Experiencing the process of filmmaking from the script to the set and to the editing room, students will develop a personal filmic language to create a short final film, exploring audio and visual forms that will serve the content they developed in their scripts. The focus will be on understanding the various aspect of the film grammar with an emphasis on the basic visual components - using space, tone, line, shape, color, movement and rhythm- and how they are used to visually tell the story. These components are used to define characters, communicate moods, emotions, thoughts and ideas.

76-295 Topics in Russian Language & Culture: 20th Century Russian Masterpieces
Instructor: Naum Kats
Meetings: TR 10:30-11:50 a.m.
Units: 9

The October Revolution of 1917 had profound effects not only for Russian society, but also for literature and culture. Even before the Revolution, Vladimir Lenin stressed the importance of literature on the hearts and minds of people. After the Revolution, the new Soviet state demanded writers to become, in Stalin's words, "engineers of human souls," and proclaimed "socialist realism" as the only permissible method of creative work in literature. This course focuses on
masterpieces of Russian prose and poetry of the 20th century. Readings will include the "proletarian" writings of Maxim Gorky, the "symbolism" of Alexander Blok, the "futurism" and "modernism" of Vladimir Mayakovsky, as well as works by many other authors. We will discuss such important issues for Russian cultural history as the role of the intelligentsia in the Russian Revolution; the content and method of Russian decadence; symbolism and modernism; and the experience of imprisonment, liberation, and exile that became so important for many writers and poets.

76-297 Radicals, Heretics, Hackers: Russian Outlaws in History, Literature, and Film
Instructor: Tatyana Gershkovich
Meetings: TR 3:00-4:20 p.m.
Units: 9
The Russian hacker looms large in the global imagination. He’s the cyber outlaw who we imagine can take down the powerful with the click of a finger, sometimes serving as an agent of the Russian government, at other times threatening the state itself. This course will examine the mythology and reality of the Russian hacker by tracing its prehistory, from anarchists in Imperial Russia, to Bolshevik revolutionaries, to dissident artists of the Soviet Union, and finally to contemporary heretics such as Pussy Riot and Edward Snowden. The course will culminate in a student-led symposium on the sociocultural role of the Russian hacker. This course follows a seminar format. Students will be required to critically analyze literature, film, and historical documents. They will work on written exercises that prepare them to write a research paper to be presented at the symposium. This is a 9-unit course. 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.

76-310 Advanced Studies in Film and Media
Instructor: Jeffrey Hinkelman
Meetings: Lecture: MW 3:00-4:20 p.m.; Screening: M 6:30-9:20 p.m.
Units: 9
This course will focus on several key technical components of filmmaking and the ways they function within the film text, as well as the ways they can be read as an indication of the underlying ideology of a work. Individual units of the course will concentrate on performance, production design, photography, editing and music. Films will be drawn from a variety of national cinemas from around the world. A primary goal of the course will be the development of skills useful for filmmaking, film analysis and scholarship. Students will engage in focused projects designed to facilitate the pedagogical goals of each unit.

76-318 Communicating in the Global Marketplace
Instructor: Maria Poznahovska
Meetings: MW 10:30-11:50 a.m.
Units: 9
We live in a global world, whether we like it or not. Globalization is a political, economic, and cultural phenomenon that deeply impacts how well we can communicate with others in both professional and interpersonal settings. Regardless of the language people speak and the cultures that may have shaped our beliefs and values, we are bound together by professional interests and political agendas in a community that has no choice but to function well. In the current international environment, some of the most important and rewarding employment opportunities are with multinational and international corporations. But are we prepared for the challenge of working with professionals from all over the world? Even as more people around the globe learn English, specific cultural values, beliefs, and assumptions continue to influence the way in which they communicate. More often than not there is a whole different worldview behind a foreign accent. Globalization brings along several pressing questions:

How can professional communicators avoid the potential for misunderstanding and conflict that comes with cultural difference?
How can professional communicators contribute to shaping a workplace discourse that can reach a wide, diverse, global audience?
How can professional global communication be effectively planned, measured, and improved?
This course prepares you to address these questions by explaining the specific ways in which national culture influences professional and technical communication, the impact of globalization on business environments and communication, and the ways in which you can rely on general concepts and principles in order to communicate effectively in specific international settings and situations.

**76-325 Intertextuality**  
**Instructor:** John Oddo  
**Meetings:** TR 1:30-2:50 p.m.  
**Units:** 9

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

**76-330 Communicating in the Global Marketplace – Mini 3**  
**Instructor:** Maria Poznahnovska  
**Meetings:** MW 10:30-11:50 a.m.  
**Units:** 4.5

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

- How can professional communicators avoid the potential for misunderstanding and conflict that comes with cultural difference?
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- How can professional global communication be effectively planned, measured, and improved?

This course prepares you to address these questions by explaining the specific ways in which national culture influences professional and technical communication, the impact of globalization on business environments and communication, and the ways in which you can rely on general concepts and principles in order to communicate effectively in specific international settings and situations.
Recent American Fiction
Instructor: Jeffrey J. Williams
Meetings: MW 3:00-4:20 p.m.
Units: 9
We will read very recent American fiction, from about 1990 to the present. Authors might include Chimamanda Adichie, Michael Chabon, Junot Diaz, Jennifer Egan, Bret Easton Ellis, Jonathan Lethem, and Colson Whitehead. We will try to gather trends or tendencies that distinguish it from previous fiction. Does it suggest a different moment in fiction from postmodernism? And does it have a comment about American culture and its relation to the contemporary world?

Gender and Communication – Mini 3
Instructor: Joanna Wolfe
Meetings: TR 3:00-4:20 p.m.
Units: 4.5
It is well-known that there is a gender wage gap in the United States: on average, a woman performing the exact same work as a male colleague will make 78-82% of his salary. What is less well-known is that a major factor contributing to this wage gap is that women are simply less likely to ask for a raise or negotiate for a high starting salary. However, the solution is not as simple as telling women to ask for raises: recent research also shows that (unlike men) when women do ask for more money, they are perceived as unlikeable and "difficult." This course will look at how gender-based stereotypes affect how we perceive and respond to different communication acts. The exact same sentence—spoken with the exact same body language and intonation—can often elicit different reactions depending on whether the speaker is a man or a woman. Such stereotypes harm and limit both men and women. Just as a woman asking for a raise may be perceived as "pushy" or "difficult," a man trying to console a male friend is often perceived as "weak" and unlikeable. This course will identify some of these stereotypes and then look at research suggesting what steps we can take to minimize their impact. For instance, we will examine how companies can take steps to minimize gender bias in written employee performance evaluations. We will examine strategies women can use to ask for a raise without being perceived negatively. We will develop strategies for responding to biased language and perceptions. Please note that in terms of time commitment, a 4.5-unit mini is equivalent in weekly workload to a 9-unit full semester course. The mini is half the credits because it requires the same workload but only for half the semester.

Oral Communication – Mini 4
Instructor: Joanna Wolfe
Meetings: TR 3:00-4:20 p.m.
Units: 4.5
Oral presentations are essential to professional success. Yet many people find themselves growing weak in the knees at the thought of presenting in front of a group. They read off of notes, speak too fast, or pepper their speech with nervous filler words such as "um" or "you know." If this describes you, consider taking Oral Communication. This class is intended for students who want to boost their confidence in presenting in front of others. You will learn strategies for structuring the content of a presentation, designing effective presentation slides, and controlling your voice and body language to produce a smooth, confident-sounding oral delivery. You will also learn communication strategies to help you in interviews and other less formal communication situations. We will begin with giving short informal presentations and gradually increase the stakes as your confidence improves. You will have weekly opportunities to practice and improve your skills. We will also find opportunities to practice in a variety of physical settings so you can envision yourself as a calm, confident speaker no matter your surroundings. Because this course is based upon practice in front of an audience, attendance is mandatory. In addition to attendance, grades in the course will be based on improvement and effort in order to encourage students to focus on their development rather than on final outcomes. Please note that in terms of time commitment, a 4.5-unit mini is equivalent in weekly workload to a 9-unit full semester course. The mini is half the credits because it requires the same workload but only for half the semester.

Rhetoric and Storytelling
Instructor: Jessica Harrell
Meetings: MW 12:00-1:20 p.m.
What are stories and why do we tell them? What purpose do they serve? What makes a story true? What effect do stories have on those who hear them? In this course, we will ask how narratives work rhetorically to shape how we perceive and encounter events, movements, places, and experiences. Students can expect to read and discuss narrative theories and practice employing these theories to analyze story artifacts, such as written collections, political speeches, newspaper articles, curated experiences, and oral histories. We will begin the semester by exploring and analyzing the many stories surrounding September 11 but will also consider the stories that infuse recent or local subjects of interest. Students will investigate the effect these and other narratives have on contemporary contexts. Any student who is interested in developing a critical awareness of the rhetorical power of storytelling and enhancing their analytical toolkit will benefit from this course.

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

76-360 Literary Journalism Workshop
Instructor: Jane McCafferty
Meetings: MW 1:30-2:50 p.m.
Units: 9
The class will help you tell true stories about the world you inhabit. Literary Journalism is a genre that reports on the world through stories that have been put through the lens of an individual writer's sympathetic imagination. Literary Journalism is always about the revelation of people and events, as influenced by social structures and ideas in a particular time and place. And again, unlike traditional journalism, the point of view of the writer is not supposedly "neutral". What makes this kind of non-fiction engaging often comes down to point of view. A writer is telling us a story they know well, either through observation or personal experience. Writers telling stories in this genre are opinionated, and often full of personality and voice. The obligation of the writer is to connect what might be merely "personal" to a wide audience, and usually, to connect what's personal to broader context, situating stories in the historical and political moment.

76-361 Corpus Rhetorical Analysis
Instructor: David Kaufer
Meetings: MW 9:00-10:20 a.m.
Units: 9
The Digital Humanities is a huge and growing field spanning many disciplines and skill sets. The focus of this course is on tools and methods that allow students to analyze textual corpora as purveyors of stories, information, and arguments that seek to influence cultural thinking, reveal existing cultural mindsets, and often both in tandem, either synchronically or diachronically. This is the point of view often taken by analysts who work for universities, think tanks and intelligence agencies who seek to understand cultural trends and mindsets from volumes of digital texts. For such analysts, close reading is an indispensable part of their work and computing tools help focus their reading while reading helps refine their understanding of the computer output. The course will give students intensive practice with methods and tools for analyzing corpora of text at the word, phrase, and sentence level, and with working with large scalable dictionaries and multivariate statistics.

76-363 Reading in Forms: Poetry: Intro to Literary Translation
Instructor: Lauren Shapiro
Meetings: MW 10:30-11:50 a.m.
Units: 9
This course will serve as an introduction to the theory and practice of literary translation. We will examine the concepts of fidelity to the original, authorial intention, the nuance of tone and style, and the politics of translation. Texts will include essays on theory and a variety of literary works (primarily fiction and poetry) in translation. We will look at multiple
translations of the same work, and there will be the option for students to pursue their own project in literary translation. Working knowledge of a language other than English is helpful but is not required for this course.

**76-364 Reading in Forms: Fiction**
Instructor: Jason England  
Meetings: TR 3:00-4:20 p.m.  
Units: 9  
In this class we'll explore fiction about urban life and sub-culture primarily through critically acclaimed HBO series The Wire, supplemented by novels set in urban environments that subvert stereotype and tackle the complicated relationships between individuals, institutions, social conditions, and constricted opportunities.

How can an author write about ordinary people making sense of their world while defying simplistic moral distinctions? How can an author successfully weave together the broad range of forces that shape the lives of those who are consigned to cyclical existences marked more my limitations than opportunity? How do you capture an authentic voice in such an environment? How do you avoid cliche? Whose story is it to tell?

**76-365 Beginning Poetry Workshop**
Instructor: Lauren Shapiro  
Meetings: MW 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. 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. You will finish the semester by compiling a portfolio of creative work.

**76-373 Argument**
Instructor: Chris Neuwirth  
Meetings: TR 3:00-4:20 p.m.  
Units: 9  
The purpose of this course is to give you extensive practice in analyzing and producing effective arguments. For us, an "argument" will involve the conveying of a reasoned position on an issue of controversy, and this conveying may take a variety of generic forms (op-ed pieces, political ads, websites, blogs, essays, grant proposals, prose fiction, films, images, and even everyday conversation). The course will introduce you to the fundamentals of argumentation theory and consider a variety of principles that concern the production, analysis and evaluation of verbal (and to a lesser extent, visual) arguments. You will apply the principles through discussion in class to various cases, through a series of written responses to readings, and by producing several written arguments.

**76-374 IDeATe - Cuban Interactive Documentary Project**
Instructors: Ralph Vittuccio, Andres Tapia  
Meetings: TR 2:30-4:20 p.m.  
Units: 9  
As diplomatic US-Cuban relations evolve, the possibilities of an enriching dialogue involving cultural, artistic, technical and economic areas of collaboration, between both nations, has become crucial. In this context, the idea of an academic course involving Carnegie Mellon University students and faculty visiting the city of Camagüey, Cuba under the umbrella of a holistic cultural experience of knowledge and discovery has been an inspiring learning option where participants can explore and research diverse areas of study within a socio-cultural environment known for the resourcefulness and creativity of its people, the diversity of its culture and a unique historical-geopolitical situation.
The Carnegie Mellon University Cuban Media Production Class was created as an educational experience that considers the production of individual, multidisciplinary, media projects in, about, and inspired by contemporary Cuba. The concentration of this media class is open to the creative areas of video production, sound, photography, interactive media, writing, data visualization, media performance, etc. The main media production aspect of this class will take place during the Spring Break of 2019 (March 10-17). The individual projects will be done under the guidance of faculty, artists, filmmakers and media professionals from educational and cultural institutions in both countries.

Student registration for this class is open and requires a letter of presentation + intention with the designated faculty in charge.

76-376 History of Critical Ideas: Reading and Spectatorship
Instructor: Jon Klancher
Meetings: TR 10:30-11:50 a.m.
Units: 9
Who is the reader of a text, the viewer of a painting or film, or the spectator of a performance? How does the reader/spectator respond to the text—passively or actively—by accepting its argument or message, resisting it, or rejecting it—or by misreading or misviewing it, actively taking it over into the spectator/reader's own terms, and thus in some way constructing its meaning?

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

76-378 Literacy: Educational Theory and Community Practice
Instructor: Linda Flower
Meetings: MW 1:30-2:50 p.m.
Units: 9
Literacy has been called the engine of economic development, the road to social advancement, and the prerequisite for critical abstract thought. But is it? And what should count as literacy: using the discourse of an educated elite or laying down a rap? This course combines theory, debate, and hands-on community engagement. Competing theories of what counts as "literacy"—and how to teach it—shape educational policy and workplace training. However, they may ignore some remarkable ways literacy is also used by people in non-elite communities to speak and act for themselves. In this introduction to the interdisciplinary study of literacy—its history, theory, and problems—we will first explore competing theories of what literacy allows you to do, how people learn to carry off different literate practices, and what schools should teach. Then we will turn ideas into action in a hands-on, community literacy project, helping urban students use writing to take literate action for themselves. As mentors, we meet on campus for 8 weeks with teenagers from Pittsburgh's inner city neighborhoods who are working on the challenging transition from school to work. They earn the opportunity to come to CMU as part of Start On Success (SOS), an innovative internship that helps urban teenagers with hidden learning disabilities negotiate the new demands of work or college. We mentor them through Decision Makers (a CMU computer-supported learning project that uses writing as a tool for reflective decision making.) As your SOS Scholar creates a personal Decision Maker's Journey Book and learns new strategies for writing, planning and decision making, you will support literacy in action and develop your own skills in intercultural collaboration and inquiry.

76-380 Methods in Humanities Analytics
Instructor: David Brown
Meetings: TR 9:00-10:20 a.m.
Units: 9
The computer-aided analysis of text has become increasingly important to a variety of fields and the humanities is no exception, whether in the form of corpus linguistics, stylometrics, "distant reading," or the digital humanities. In this course, we will build a methodological toolkit for computer-aided textual analysis. That toolkit will include methods for the collection data, its processing via off-the-shelf software and some simple code, as well as its analysis using a variety of statistical techniques. In doing so, the class offers students in the humanities the opportunity to put their expertise in
qualitative analysis into conversation with more quantitative approaches, and those from more technically-oriented fields the opportunity to gain experience with the possibilities and pitfalls of working with language. The first part of the term will be devoted to introducing fundamental concepts and taking a bird's eye view of their potential application in domains like academic writing, technical communication, and social media. From there, students will initiate projects of their own choosing and develop them over the course of the semester. The goal is to acquaint students with the strengths and limitations of computer-aided textual analysis and to provide them with the necessary foundational skills to design projects, to apply appropriate quantitative methods, and to report their results clearly and ethically to a variety of audiences. This class requires neither an advanced knowledge of statistics nor any previous coding experience, just a curiosity about language and the ways in which identifying patterns in language can help us solve problems and understand our world.

76-385 Introduction to Discourse Analysis
Instructor: Alex Helberg
Meetings: TR 12:00-1:20 p.m.
Units: 9
"Discourse" is language: people talking or signing or writing. Discourse analysts ask and answer a variety of questions about how and why people do the things they do with language. We study the structure of written texts—the semi-conscious rules people use to organize paragraphs, for example—as well as the unconscious rules that organize oral discourse such as spontaneous stories and arguments. We study how people signal their intended audience—interpretations of what they say as foreground or background information, a casual remark or solemn promise, more of the same or change of topic. We look at how grammar is influenced by what people need to do with language, and how discourse affects grammar over time. We ask how children and other language learners learn how to make things happen with talk and writing. We ask how people learn what language is for, from exchanging information to writing poetry to perpetuating systems of belief. We ask how children and other language learners learn how to make things happen with talk and writing. We ask how people learn what language is for, from exchanging information to writing poetry to perpetuating systems of belief. We analyze the choices speakers and writers make that show how they see themselves and how they relate to others. (Choices about how to address other people, for example, both create and reflect relationships of power and solidarity). We study how people define social processes like disease, aging, and disability as they talk about them, and how language is used to mirror and establish social relations in institutional settings like law courts and schools as well as in families and among friends. This course touches on a selection of these topics and gives students practice in analyzing the complex nuances of language. The course is meant for anyone whose future work is likely to involve critical and/or productive work with language: writers and other communication designers, critics who work with written or spoken texts, historians, actors, sociologists, and so on.

76-390 Style
Instructor: John Oddo
Meetings: TR 10:30-11:50 a.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.

76-394 Research in English
Instructor: Doug Coulson
Meetings: MW 12:00-1:20 p.m.
Units: 9
This course explores methods of researching, writing, and presenting original scholarly work in the broad interdisciplinary field of English Studies. The course allows both undergraduate and graduate students to pursue a research project on a topic of their choosing within the field of English studies to work on in the context of readings and discussions geared toward understanding the production of scholarly work in the field. We will work to understand not only traditional methods in the field such as textual analysis, but also more recent developments borrowed from other disciplines such as history and sociology, anthropology, and visual studies, among others. The course explores methods for developing topics, constructing research plans, locating, gathering, and using data and sources, along with basic principles of organizing, writing, revising, and presenting a research paper in a public presentation. Across the semester, students develop and work on an original scholarly research project culminating in a public presentation open to other students and faculty from the university.

**76-395  Science Writing**
Instructor: Mark Roth  
Meetings: TR 9:00-10:20 a.m.  
Units: 9  
This course will teach students how to write clear, well-organized, compelling articles about science, technology and health topics for a general audience. Students will learn how to conduct research on scientific topics using primary and secondary sources, how to conduct interviews, and how to organize that information in a logical fashion for presentation. For writing majors, the course will increase their understanding of scientific research and how to describe it accurately and completely to a general audience. For science majors, this course will teach them how to craft fluid, powerful prose so that they can bring their disciplines to life. The course is not intended just for those who want to become science writers, but for anyone who may have the need to explain technical information to a general audience, whether it is an engineer describing a green building project at a public hearing, a doctor describing the latest research on a disease to a patient advocacy group, or a computer programmer describing new software to his firm's marketing staff. Scientists and educators today are increasingly concerned about the public's lack of understanding about scientific principles and practices, and this course is one step toward remedying that deficit.

**76-404  Critical Race & Ethnicity Studies – Mini 3**
Instructor: Richard Purcell  
Meetings: W 6:30-9:20 p.m.  
Units: 4.5  
Terms commonly associated with the academic study of race and ethnicity have gained or regained prominence within our always volatile political discourse: intersectionality, identity politics, white supremacy and blackness. But what is critical race and ethnic studies? What are the "theories" about race, ethnicity, art, subjectivity, power, knowledge and the human that have driven the scholarship and intellectual work for scholars committed to an interdisciplinary exploration of race and ethnicity? This course will introduce students to some of the key figures, terms, debates that have emerged out of critical race and ethnicity studies with a particular focus on how the "structuralist controversy", which foregrounded critiques of the "subject" have changed the way scholars talk about race, ethnicity and identity since the middle of the twentieth-century. Given the wide ranging and interdisciplinary nature of critical race and ethnicity studies our readings will inherently cover disciples such as literary criticism and theory, legal studies, anthropology, linguistics, science and technology studies and film studies to name a few. Readings may include: W.E.B. Du Bois, Kimberly Crenshaw, bell hooks, Richard Dyer, Edward Said, Stuart Hall, Michel Foucault, Jacques Derrida, Henry Louis Gates Jr., Claudia Sharpe, Denise D' Silva, Gayatri Spivak, Eduardo Bonilla Silva and Achille Mbembe. There will be two short papers.

**76-411  Long 18th-Century British Media: Performance and Print**
Instructors: Section B: Jon Klancher & Kristina Straub  
Meetings: Section B: TR 1:30-2:50 p.m.  
Units: 9  
This course invites us to think about late 18th and early 19th century media through the lenses of book history and performance theory. By "media" we mean print and embodied performances that probably did the most to shape publics and public opinion in this period: the theatre and print media such as periodicals, newspapers, poetry, biography, and other prose forms that are often considered ephemeral, but which permeated the reading experiences of the literate and
even filtered into the embodied experience of the many British people who did not read. We will begin with materials read and performed at midcentury, moving through the Georgian period into the "age of revolution" and its aftermath in the early 19th century. As we consider the period's media and its effects, we will read theoretical and critical work in the fields of book history and performance studies in order to understand texts and their historical functions in their material and embodied forms.

76-419 Media in a Digital Age
Instructor: Chris Neuwirth
Meetings: TR 10:30-11:50 a.m.
Units: 9
How are media in a digital age changing? And how are they changing us? What does it mean to be living in today's communication technology "revolution"? In a time when many forms of communication are digitally based, traveling as bits at e-speeds on global computer networks? To begin answering these questions, we will take as case studies several new discursive digital media formations, such as digital books, on-line newspapers, blogs, wikis, and so forth, along with related social formations, such as social media networks and distributed non-profit activist organizations. The readings will provide a range of lens by which to understand these developments, including cognitive, social, political, economic and technological aspects. We will briefly put the development of communication technologies in their historical context: How were new forms of communication received in the past? How were they used? How did they affect communication? How did they influence political and social institutions? We will focus, however, on using knowledge of historical developments to inform our understandings of current digital communication developments. Along the way we will ask questions, such as "What are some of the challenges that new digital formations present to traditional communication theories (e.g., How is trust established when speakers are anonymous and globally distributed? How is the "public sphere" constituted when Internet search engines dynamically construct it?). Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-420 The Cognition of Reading and Writing: Introduction to a Social/Cognitive Process
Instructor: Linda Flower
Meetings: MW 3:00-4:20 p.m.
Units: 9
Understanding reading and writing as a social/cognitive process (i.e., a socially situated thinking, feeling, problem-solving process) reveals some of the conscious and unconscious work behind the ways readers comprehend and interpret texts, and the ways writers construct and communicate meanings through them. To gain insight into the why behind the surprising things readers do with a text, we will draw on the psychology of reading, where socially constructed memory networks, cognitive schemas, and meta-knowledge actively shape interpretation. User-testing to discover the representations readers are in fact creating can be critical for many kinds of writing, from informative websites, to persuasive arguments, or engaging accounts. Turning then to writers, we will examine the key processes, from interpreting the task, to planning, revision and metacognitive awareness on which expert and novice writers differ. You will also learn a set of process-tracing methods for tracking these problem-solving strategies as you do two case studies. One will uncover the (sometimes radical) differences in how a set of readers actually interpret (construct the meaning of) a text you choose. The second will be an extended case study of your own thinking process on a real task you are doing outside this class. Here you are likely to uncover old unconscious habits and problems you had to solve, as well as successful strategies, which will give you new reflective insight into your own thinking as a writer. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-423 Transnational Feminisms
Instructor: Marian Aguiar
Meetings: TR 10:30-11:50 a.m.
Units: 9
How do controversial practices related to women become touchstones that draw women together across cultures or, conversely, push them into separate cultural and political spheres? This course introduces the challenges transnational feminism has posed to Western notions of feminism. To explore these contestations, we will look at a series of controversies. This course will take six case studies concerning cultural practices that have generated global debates
about the status of women and issues like consent, freedom, and equality. Beginning with several works about regional/Islamic practices of veiling, we will look specifically at the close connections made between women's practices and elements of tradition, including religion. With an eye toward historicizing feminist interventions, we will look at 19th century debates on sati, commonly called widow burning, in India, to see how certain issues became loci for global intervention during colonial periods and, later, for global feminist movements. Within the contemporary period, we will turn to cultural, economic and political practices like female genital cutting, transnational domestic labor, global sex trade, and transnational forced marriage. For each of these controversies, we will be reading a range of positions represented in different types of writing across genre, including scholarly writing, legal cases, media debates, films and literature.

76-423 Critical University Studies
Instructor: Jeffrey J. Williams
Meetings: M 6:30-9:20 p.m.
Units: 9

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

76-439 Seminar in Film and Media Studies: Class, Race, & Gender in Film
Instructor: David Shumway
Meetings: Lecture: MW 1:30-2:50 p.m.
Screening: T 6:30-9:20 p.m.
Units: 9

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

76-460 Beginning Fiction Workshop
Instructor: Jane McCafferty
Meetings: MW 12:00-1:20 p.m.
Units: 9

In this course you'll continue to learn the craft of fiction writing through conducted discussions about various elements of craft: point of view, structure, use of imagery, scene, dialogue, and most importantly, characterization. We'll also be talking about the thematic concerns these writers raise, and how these stories fit into a conversation about the wider culture.

76-462 Advanced Fiction Workshop
Instructor: Jason England
Meetings: TR 1:30-2:50 p.m.
Units: 9
In this writing-intensive workshop students will be laser-focused on producing and polishing their own fiction. We'll complement our workshops with readings from masters of short fiction and novels, with an eye on sharpening our own facility with dialogue, structure, and voice. Each student must be prepared to constructively critique and deconstruct her/his peers' work, as well as actively contribute to class discussions about the elements of craft that undergird successful works of fiction. Each student will be expected to produce a significant portfolio of original writing by the end of the semester as well as shorter exercises originating from thematic prompts.

**76-465 Advanced Poetry Workshop**
Instructor: Jim Daniels  
Meetings: MW 1:30-2:50 p.m.  
Units: 9  
In this course, you will be expected to take your knowledge of the principles and techniques of poetry and utilize them in workshop discussions, written analysis, and the composition of your own poems. In addition, readings of books by visiting poets will be required. Participation in a book-making project, cross-genre writing, and/or a mentoring project with high school students will also be included.

**76-469 Screenwriting Workshop: Screenwriting/Television Writing**
Instructor: Sharon Dilworth  
Meetings: TR 10:30-11:50 a.m.  
Units: 9  
This is an advanced screenwriting workshop that builds on the fundamentals covered in the *Survey of Forms: Screenwriting* course. The objective of the course is to help students gain a greater critical and artistic sensibility as screen and television writers. We will spend the first part of the semester working on 3 different screenwriting projects; the second part of the semester will be devoted to television writing. A visiting professor who works in television will teach several classes and help the students translate one of their screenplays into television pilots. Class sessions will be rigorous and challenging consisting primarily of group readings and open critiques. Students should arrive to the first class prepared to discuss the idea and status of the screenwriting project they plan to pursue first.

**76-471 Introduction to Media Studies – Mini 4**
Instructor: Richard Purcell  
Meetings: W 6:30-9:20 p.m.  
Units: 4.5  
This mini will introduce you to key concepts and debates within media studies. Given the rather compressed time frame of our course we will focus our reading and thinking on more recent conversations in a variety of media studies disciplines regarding the ontological status of discrete media forms and formats. This to say, in our more recent turn towards describing engagements with media as an inherently transmedia experience, what is the point of talking about discrete media forms and formats? What is a media or medium? Why do we still call talk about tv, film and radio when for all intents and purposes the hardware associated with these technologies have been rendered obsolete? Is music is thing? Is cinema the same as film? Why is a text not a work? We will discuss these issues through a range of short readings from Aristotle, Roland Barthes, Tiziana Terranova, Alexander Weheliye, Gilles Deleuze, Jacques Ranciere Susan Douglas and others. There will be two short papers. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

**76-472 Topics in Journalism: Storytelling in a Digital Age**
Instructor: Steve Twedt  
Meetings: R 6:30-9:20 p.m.  
Units: 9  
Advanced Journalism students will learn how to plan and execute long-form news feature stories from the ground up, starting with recognizing a promising idea, organizing a solid proposal then ultimately producing a publication-ready report that is both accurate and compelling.
We will focus on four types of feature stories over the course of the semester: a trend story, a profile, an explanatory report and a data-driven investigative story.

Each will require strong news judgment and solid writing skills, plus the ability to adapt as some story leads unexpectedly come to a dead end while promising other angles rise to the surface. Don’t be surprised if the final product is notably different than the original idea; that’s often the path of the most successful reports.

While each student is responsible for his or her work, class sessions will be highly collaborative as ideas and strategies are critiqued with an eye toward helping all students achieve their best work.

76-474 Software Documentation
Instructor: Alan Houser
Meetings: M 6:30-9:20 p.m.
Units: 9
This course teaches theory, techniques, and best practices for creating software documentation. We will learn to plan, architect, write, and publish audience-appropriate user assistance, while applying concepts and approaches like minimalism, topic-oriented authoring, single-source publishing, content reuse, and metadata. Students will complete homework assignments and larger projects to reinforce principles and provide experience in all phases of the software documentation lifecycle. Readings and class discussion will bridge theory and practice. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-475 Law, Performance, and Identity
Instructor: Doug Coulson
Meetings: MW 3:00-4:20 p.m.
Units: 9
Although rhetoric and law have long been closely associated, the modern professionalization of law has often promoted the idea that legal discourse is not rhetorical but a rigorously defined technical discourse that can be applied free of social, cultural, or political considerations. This view of legal discourse is disputed by critics who point out the figurative aspects of legal language, the relevance of character, emotion, and narrative in legal communication, and the ways in which law protects social structures of power such as race, class, and gender privilege. The course broadly examines the fraught relationship between rhetoric and law by considering the ways in which a variety of legal discourses serve to construct and reinforce identities, with a particular focus on the ways in which legal systems are portrayed to reflect the ideals of democracy to suit particular foreign relations goals. We begin by studying the ways in which Cold War foreign policy goals influenced desegregation and civil rights discourse in the United States, then we turn to the ways in which the prosecutions of deposed authoritarian rulers in various regions of the globe have been orchestrated to persuade global audiences that emerging democracies observe the "rule of law" for purposes of garnering international support. Alongside primary sources of legal discourse, we will study a selection of interdisciplinary scholarship about the relationship between rhetoric and law. Students write a two-stage research paper on a topic of their choosing regarding the relationship between legal discourse and the construction of identity. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-480 Feminist Rhetorics
Instructor: Stephanie Larson
Meetings: TR 3:00-4:20 p.m.
Units: 9
This course traces advances made in feminist rhetorics in the past three decades, paying particular attention to the intersection feminist rhetorics have with race, class, religion, sexuality, nationality, and/or disability. While much of early scholarship on feminist rhetorics dedicated itself to recovering the voices of women in history, since then scholars have expanded their focus to consider how gender interacts with the concerns of protest, law, health, medicine, war, politics, technology, migration, and the list goes on. Throughout this course, we will consider how feminist rhetorical scholars have 1) critiqued the discipline of rhetoric; 2) developed new methods useful for analyzing gender in a variety of contexts; and
3) expanded the scenes of rhetorical study. Readings will include (but are not limited to) canonical investigations into early feminist rhetorics (Karlyn Kohrs Campbell, Cheryl Glenn, Jacqueline Jones Royster), influential theories on contemporary topics (Karma Chávez, Robin Jensen, Raka Shome), and popular accounts of feminism by current writers and activists (Beyoncé, Roxane Gay, Malala Yousafzai).

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

76-487 Web Design
Instructor: Paul Mazaitis
Meetings: Lecture: TR 12:00-1:20 p.m.
Lab: T 6:30-7:50 p.m.
Units: 12
The World Wide Web is a vast collection of information, far more than we can comfortably handle; even individual websites can pose so much information that they become overwhelming. In this client-facing, project-oriented class, we aim to look at ways to tackle this problem, and design content for the web that is easy to access and digest. We will look at how websites manage and present organized information, with an eye to understanding what works well. We will use methods to learn who is using a website and why, and develop our toolset to test our decisions when implementing a new design. Along the way, we will develop a familiarity with the core web technologies of HTML5 and CSS3, with discussion of graphics, sound, social media, and other tools to enrich our presence on the World Wide Web. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-489 Advanced Document and Information Design
Instructor: Heidi Bartlett
Meetings: TRF 1:30-2:50 p.m.
Units: 12
This course builds on the foundational visual design skills introduced in 76-391/791 Document & Information Design, and provides students with opportunities to further develop their skills through a series of larger and more complex document and information design problems. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussions and critiquing are essential parts of this course. Adobe Creative Studio (InDesign, Photoshop, Illustrator) will be used to complete the assignments. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-494 Healthcare Communication
Instructor: Mario Castagnaro
Meetings: W 6:30-9:20 p.m.
Units: 9
Healthcare communications is designed for students with an interest in how medical and health care information is constructed and transferred between medical experts, health care providers, educators, researchers, patients and family members who are often not experts but need a thorough understanding of the information to make important health decisions.

Throughout the course, we will explore the interactions of current theory and practice in medical communication and the role of writing in the transfer and adoption of new therapies and promising medical research. We will also study how the web and social media alter the way information is constructed, distributed, and consumed. We will examine the ways medical issues can be presented in communication genres (including entertainment genres) and discuss how communication skills and perceptions about audience can influence clinical research and patient care.
Additionally, we will explore clinical trials, grant writing, and press releases, and will feature guest speakers from these fields will discuss their experiences. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.