

# Fall 2020

## Undergraduate Course Descriptions *200-level and above\**

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

<https://www.cmu.edu/dietrich/english/academic-programs/first-year-writing/fyw-course-options-and-topics.html>

*Updated 7/20/2020*

*Information subject to change.*

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**DUE TO COVID-19, please check your SIO for updated “stretch” course times for the F20 semester. If you have any questions about when one of our courses will be offered in F20, please contact Laura Donaldson, Assistant Director of Undergraduate Programs and Academic Advisor, at [ldonalds@andrew.cmu.edu](mailto:ldonalds@andrew.cmu.edu).**

**Thank you.**

**76-203**      **Literature & Culture in the 18<sup>th</sup> Century: The Birth of Modern Media**

**Instructor:**      Kristina Straub

**Meetings:**      TR 3:00-4:20 p.m.

**Units:**              9

Before the internet, people got their news and connected with each other through the printed word, live performances on the stage, and the pleasures of visual media. The period between 1660 and 1830 saw an explosion of newspapers and visual media, and theatres packed in thousands. New media forms, like the modern novel and musical theater, were gobbled up by audiences hungry for innovation. It was an age of experiment in gender and sexuality as well, and race entered European consciousness through the lens of the African slave trade. This course will give you the contexts for understanding the impact of media on our lives today.

**76-210**      **Banned Books**

**Instructor:**      Kathy Newman

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

**Units:**              9

Censorship? Banned books? Book burnings? Could it happen here? Over the last century some of the most important films and books have been banned, censored, protested and withdrawn from high schools and---in rarer cases---college courses or public libraries. But artists don't like to be silenced, and many of them have found ways to tell their stories, regardless of the consequences. In this course we will read a handful of books that have all been challenged by parents, school boards, and/or library patrons. This year is a special unruly women version of the course! We will read books including Alison Bechdel's *Fun Home*, Toni Morrison's *Beloved*, Barbara Ehrenreich's *Nickel and Dimed*, Margaret Atwood's *The Handmaid's Tale*, Marjane Satrapi's *Persepolis*, Carmen Maria Machado's *Her Body and Other Parties* and Celeste Ng's *Everything I Never Told You*. We will also celebrate the American Library Association's banned book week, which is September 27th to October 3rd.

**76-217**            **20<sup>th</sup> & 21<sup>st</sup> Century American Fiction**

**Instructor:**     **Jeff Williams**

**Meetings:**      **MW 1:30-2:50**

**Units:**            **9**

No one seems to know quite how to define contemporary American fiction. It's clear that fiction has changed since the 1960s and 70s, the heyday of postmodernism, but it's not clear what exactly characterizes the work that has come since. In this course, we will read a selection of American fiction from the 1980s to the present and try to get a sense of its main lines. In particular, we'll look at the turn to "genre," the expansion to multicultural authors, and the return to realism. Also, we will consider how it relates to American society. Authors might include Chimamanda Ngozi Adichie, Junot Diaz, Jennifer Egan, Bret Easton Ellis, Jonathan Franzen, Chang-Rae Lee, Emily St. John Mandel, Gary Shteyngart, and Colson Whitehead.

**76-221**            **Books You Should Have Read by Now: Utopias**

**Instructor:**     **Sarah Hancock**

**Meetings:**      **MW 11:30 a.m.-12:20 p.m.**

**Units:**            **9**

What does it mean to dream of a perfect world? In 1516, Thomas More coined the term "utopia" to refer to an idealized space of hope, peace, and perfection. The term is borrowed from the Greek and literally means "no place." In short, this place of perfection and hope does not and cannot exist. However, writers through history have continued to invent utopias in literature. In this class, we will trace the creation of fictional utopias across literary genres—novels, plays, and short stories—starting with Frances Bacon's *The New Atlantis* (1627) and concluding with Margaret Atwood's *The Year of the Flood* (2009). We will focus on different kinds of utopias: technological, aesthetic, feminist, and environmental. How has our concept of a perfect world changed through time? How are values, desires, and hope represented in each of these utopias? What is at stake in inventing a paradise-like world?

**76-222**            **Creative Writing Matters**

**Instructor:**     **Jim Daniels**

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

**Units:**            **9**

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

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

**Instructor:**     **Jeffrey Hinkelman & Kitty Shropshire**

**Meetings:**      **Lecture: MWF 1:30-2:20 p.m.; Screening: M 6:30-9:20 p.m.**

**Units:**            **9**

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

**76-241**            **Introduction to Gender Studies**

**Instructor:**     **Marian Aguiar**

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

**Units:**            **9**

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

**76-247**            **Shakespeare: Comedies & Romances**

**Instructor:**     **Stephen Wittek**

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

**Units:**            **9**

Would coming to college and not reading Shakespeare seem like going to the Sistine Chapel and not looking up? If so, this introduction to Shakespeare is for you. Our reading list will include not only some of the best-loved and well-known of Shakespeare's comedies and romances but also some of the weirdest and perplexing.

**76-259**            **Film History**

**Instructor:**     **David Shumway**

**Meetings:**      **Lecture: TR 12:00-1:20 p.m.; Screening: T 6:30-9:20 p.m.**

**Units:**            **9**

This introductory course will focus on the history of the so-called Studio (or "Classic") Era of American film, 1920-1960. On most weeks, we will screen two films that reflect the most important genres and most enduring achievements of the era. We will be concerned with understanding how the studio system produced and marketed these works. By focusing on individual studios (for example, MGM and Warner Bros.) as "test cases," the class will also examine how particular companies produced films of a certain type in terms of such parameters as genre, theme, player, class address, and/or style. Readings will deal with the history of Hollywood, the various films, stars and/or filmmakers considered, as well

theoretical/critical issues such as authorship, reception, and high vs. low culture. Students will learn important skills for film history, including reception study, archival research, and contextual analysis. Attendance at an evening screening session will be required. Grades will be based on three papers, a midterm, and a final.

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

**Instructor:**      **Section A: Kevin González**  
                         **Section B: Jane Bernstein**

**Meetings:**        **Section A: MW 12:00-1:20 p.m.**  
                         **Section B: TR 1:30-2:50 p.m.**

**Units:**             **9**

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

**Section B:** This 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:**        **Jason England**

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

**Units:**             **9**

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?

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

**Instructor:**        **Section A: Lauren Shapiro**  
                         **Section B: Jane McCafferty**

**Meetings:**        **Section A: TR 9:00-10:20 a.m.**  
                         **Section B: TR 1:30-2:50**

**Units:**             **9**

**Section A:** This course is meant to serve as an introduction to the craft of poetry. We'll look closely at traditional poetic forms as well as examine the craft choices of modern and contemporary poets to expand our understanding of poetic approaches. You will read published work and the work of your classmates with a critical eye, will write your own

poems, both formal and not, and will hone your ability to speak knowledgeably about poetry. We'll also spend time examining trends in contemporary American poetics, attending poetry events, and completing a number of in-class writing activities. What you learn here will pave the way for your future as both a reader and a writer of poetry.

**Section B: TBD**

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

**Instructor:**      **Sharon Dilworth**

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

**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**

Section	Days	Start Time	End Time	Instructor
A	MW	9:00 A.M.	10:20 A.M.	TBD
B	TR	9:00 A.M.	10:20 A.M.	TBD
C	MW	10:30 A.M.	11:50 A.M.	TBD
D	TR	10:30 A.M.	11:50 A.M.	TBD
E	MW	12:00 P.M.	1:20 P.M.	TBD
F	TR	12:00 P.M.	1:20 P.M.	TBD
G	MW	1:30 P.M.	2:50 P.M.	TBD
H	TR	1:30 P.M.	2:50 P.M.	TBD
I	MW	3:00 P.M.	4:20 P.M.	TBD
J	TR	4:30 P.M.	5:50 P.M.	TBD
K	TR	3:00 P.M.	4:20 P.M.	TBD
L	MW	1:30 P.M.	2:50 P.M.	TBD

**Units:**            **9**

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

**76-275      Critical Writing Workshop**

**Instructor:**      **Section A: Rich Purcell**

**Section B: Kristina Straub**

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

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

**Units:** 9

The goal of this course is to sharpen your ability to read and write about literary and other imaginative works. Critical reading and writing mean gathering and evaluating language and images to form an interpretation of a print, visual, or other media text. To that end, you will learn analytical keywords and terms from literary and cultural theory and how to apply them to texts and other objects. The focus will be on theories of race and gender and how they inform literary texts and our reading of them. Our course's method for critical writing instruction will be to workshop drafts of your essays. To that end, you will write four short to mid-length interpretive papers in the course. You will also gain practice at oral presentation and critique.

To help us fine tune and integrate our critical skills we will spend the semester writing and thinking through genre, the categories by which we name and understand literature, and other media. Since this is a writing workshop and our time for reading will be somewhat limited, we are focusing on gothic literature, as the genre developed from the 18<sup>th</sup> to the 20<sup>th</sup> century. The communication and analytic skills you acquire in this class will transfer to your work in a wide range of academic disciplines and professional contexts.

**76-282**      **Disability in Pop Culture**

**Instructor:** Stephanie Larson

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

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

**76-293**      **Topics in Rhetoric (~~Topics differ per section~~) All sections cancelled.**

**Section Title:**    **Section A: *Rhetorics of Resistance: From Protest to Policy***  
                          **Section B: *Presidential Campaign Rhetoric***

**Instructor:**      **Section A: Alex Helberg**  
                          **Section B: Chris Neuwirth**

**Meetings:**        **Section A: MWF 12:30-1:20 p.m.**  
                          **Section B: TR 10:30-11:50 a.m.**

**Units:**            9

**Section A: *Rhetorics of Resistance: From Protest to Policy*** What does it mean to resist? What does it mean to work in solidarity with groups of people who experience oppression? And what are the most effective tactics for resisting repressive institutions and advocating for justice in an unjust world? In an era of renewed political spirit and rebellion against myriad statuses quo, this course approaches critical questions about the role of protest, policy advocacy, and other forms of activism in bringing about social change. By examining case studies of social movements such as indigenous people's struggles for land and water rights, women's battles for bodily autonomy, workers' fights for collective power, and the movement for black lives against police brutality, we will interrogate the kinds of organizing strategies and political tactics that activists use to name social problems and advocate for just outcomes. Students in this course will have the opportunity to not only analyze activist movements and struggles over public policy, but also produce unique work that could contribute to movements, and practice principles of ethical composition in approaching critical social issues.

**Section B: *Presidential Campaign Rhetoric*** "Make America Great Again." "Ask not what your country can do for you." "I feel your pain." "No new taxes." What do all these words have in common? They are things that presidential candidates have said in order to change our minds and win our votes. In this course, we will study the language and rhetoric of the 2020 presidential campaign. Using a range of rhetorical and linguistic theories, we will analyze and critique how persuasion occurs in the medium of the campaign, how campaign rhetoric defines and defies rhetorical genres, how campaigners harness the power of speech to persuade, and how political campaign rituals have shaped and been shaped by American culture and rhetorical traditions. Major assignments include a book review, an in-class presentation, and a rhetorical analysis.

**76-300**      **Professional Seminar**

**Instructor:**      TBD

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

**Units:**            3

This weekly, 3-unit seminar is designed to give professional writing majors an overview of possible career and internship options and ways to pursue their professional interests. Each session will feature guest presenters who are professionals working in diverse communications-related fields such as web design, journalism, public relations, corporate and media relations, technical writing, medical communications, and working for non-profits. The visiting professionals talk about their own and related careers, show samples of their work, and answer student questions. The course is open to all English undergraduates, who are urged to participate in their sophomore or junior years to explore options for internships and careers.

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

**Instructor:**     **Joanna Wolfe**

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

**Units:**            **6**

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

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

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

~~**76-308**            **Publishing Literary Journals** **CANCELLED**~~

~~**Instructor:**     **Lauren Shapiro**~~

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

~~**Units:**            **9**~~

~~In this course, students will gain a deeper understanding of literary journals currently being published in both print and online format in the United States. They will also gain hands-on experience as they learn and employ the practical steps necessary to publish such a journal via CMU's own The Oakland Review. Students will learn about the submission process, hold editorial meetings to discuss work, solicit creative material and interviews from writers they admire, and manage acceptances and rejections. They will learn about production schedules, steps in the editorial and production process, and promotion via social media and other outlets. Finally, they will launch the publication of the journal in both print and online format. The goals of this course are to obtain a nuanced understanding of the landscape of literary journal publication as well as practical experience in the field. Because there are so many aspects of the publishing process, students will choose an area of focus, such as editorial, production, or web/social media.~~

**76-310**            **Advanced Studies in Film**

**Instructor:**     **Jeff Hinkelman**

**Meetings:**      **Lecture: MW 12:00-1:20 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.

**76-314**            **Data Stories**

**Instructor:**     **Chris Warren**

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

**Units:**            **9**

Every dataset has a story. In the age of big data, it is vital to understand the unlikely casts of algorithms, data miners, researchers, data janitors, pirates, data brokers, financiers, etc. whose activities shape culture. This course will feature a



range of “farm to table” data stories, some going back hundreds of years, and introduce students to resources and strategies for contextual research. It will explore cases such as the London cholera epidemic, Google Books, Netflix, the *Oxford English Dictionary*, the Strava map, and the Queen Nefertiti scan alongside several pieces of art and fiction that capture aspects of data stories typically obscured elsewhere. Research methods introduced will include book history, media archeology, history of information, infrastructure studies, ethnography, narratology, and digital forensics. Students will read scholarly articles, novels, journalism, and popular non-fiction, and they will develop and individualized long-form research and writing projects informed by contemporary developments in data studies, journalism, and art.

**76-319**            **Environmental Rhetoric**

**Instructor:**     **Linda Flower**

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

**Units:**            **9**

Environmental rhetoric is a place of commitment and contention in which competing discourses celebrate our relationship with the natural world, frame environmental problems, and argue for public action. As we compare the environmental rhetoric of naturalists, scientists, policy makers, and activists, we will trace an American history that has managed to combine mystical celebration with militant critique, and scientific research with public debate. Equally important, this course will prepare you to act as a rhetorical consultant and writer, learning how writers communicate the three “Rs” of environmental rhetoric: relationship with nature, the presence of risk, and the need for response.

**76-325**            **Intertextuality**

**Instructor:**     **John Oddo**

**Meetings:**      **TR 12:00-1:20 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.

**76-337**            **Intersectional Feminisms**

**Instructor:**     **Marian Aguiar**

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

**Units:**            **9**

The concept of intersectionality first appeared in African-American feminist legal theory, but it rapidly spoke to other ideas and movements authored by other women positioned on the margins in the United States and beyond. Now widely disseminated as a feminist practice embraced by many identities, intersectional feminism acknowledges how interlocking power structures produce systematic oppression and discrimination to create distinctive gender identities in

terms of such aspects as sexuality, race, ethnicity, class, religion, language (and accent), and neuro- and physical diversity. In this class, we will consider a wide variety of texts that mobilize this movement, including fiction, poetry, memoir, scholarly works, drama, popular media and films. We will consider voices from the "global south," non-Western countries that are speaking back to the economic and political centers of globalization. Pairing analysis with these texts with some examples of praxis, or political practice, we will think through and debate how critiques of power can move toward social change. Students will be encouraged to use these texts and a series of shorter writing assignments about texts to build toward a final project relevant to their own discipline. Readings might include Kimberlé Crenshaw, Audre Lorde, bell hooks, Roxane Gay, Chimamanda Ngozi Adichie, Mona Eltahawy, Erika L. Sánchez, Chandra Talpade Mohanty, Fatima Mernissi and Mari Matsuda, Fatima Mernissi, and Aiwah Ong.

**76-339**      **Special Topics in Film & Media: Gender & Pop Culture**

**Instructor:**      **Koel Banerjee**

**Meetings:**      **Lecture: TR 10:30-11:50 a.m.; Screening: W 6:30-9:20 p.m.**

**Units:**              **9**

Gender & Pop Culture - Gender and Popular Culture starts with the premise that the bulwark of our gender identities is formed in the domain of popular culture. This course will introduce students to various theoretical and methodological approaches to the study of media and other popular culture as they relate to issues of gender and other axes of difference. Examining a wide range of genres and media, including Harlequin romances, romantic comedies, sentimental melodramas, and contemporary superhero films, the course will illuminate how popular culture scripts the ways we perform our genders. Some of the questions the course will address include: What are the underlying politics of gender in popular culture? What are the ways that contemporary culture mediates our understanding and performance of gender? How does cultural production reproduce gendered stereotypes? How do different genres negotiate gendered identities? The course will take a self-reflexive turn by asking students to examine the role that gender plays in the creation of their taste and pleasure. In pursuing this line of inquiry, the course will encourage students to rethink the assumptions and biases that undergird the binaries of high and low culture.

**76-355**      **Leadership, Dialogue, and Change**

**Instructor:**      **Linda Flower**

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

**Units:**              **9**

This course is about an alternative to the "great man" theory of leadership--in which success is built on charisma, power, status, or institutional authority. The alternative model of adaptive leadership, however, depends on an ability to draw a divided community into a dialogue that re-frames the problem and may even call on us to re-interpret our values. We will see this in action, comparing the methods of Martin Luther King, Jr. to the radical community organizing of Saul Alinsky, or in the influential of African-American cultural critiques of Cornel West and bell hooks, or in the work of students calling for change on campuses. Their work poses a question: how does dialogue work in the rhetoric of making a difference?

So in the second half, we will put theory into practice, organizing a CMU Community Think Tank to explore this question: how do college students take effective leadership on public issues raised on campus ( e.g., climate change, equity for workers, or the corporate ethics of would-be employers)? How do student advocates give "rhetorical presence" to problems or create counterpublics that actually put ideas into "circulation"? How do departments and faculty support publicly engaged learning in their disciplines?

In this project of studying and taking leadership, you will develop skills in framing a shared problem, collecting data across diverse, often competing perspectives, in creating a Briefing Book to guide live Round Table problem-solving dialogues, and in documenting, writing and publishing your Findings on [www.cmu.edu/thinktank](http://www.cmu.edu/thinktank). As a portfolio project,

it will also demonstrate your ability to support problem-solving dialogues across difference in a community or organization.

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

**Instructor:**     **Chris Neuwirth**

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

**Units:**            **9**

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

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

**Instructor:**     **Jason England**

**Meetings:**     **MW 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 cliché? Whose story is it to tell?

**76-365**            **Beginning Poetry Workshop**

**Instructor:**     **Lauren Shapiro**

**Meetings:**     **TR 12:00-1:20 pm.**

**Units:**            **9**

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

**76-372**            **News Writing**

**Instructor:**     **Steve Twedt**

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

**Units:**            **9**

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

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

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

**76-373**      **Argument**

**Instructor:**    **Doug Coulson**

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

**Units:**         **9**

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

**76-384**      **Race, Nation, and the Enemy**

**Instructor:**    **Doug Coulson**

**Meetings:**     **1:30-2:50 p.m.**

**Units:**         **9**

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.

**76-388**      **Coding for Humanists**

**Instructor:**    **Suguru Ishizaki**

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

**Units:**         **9**

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

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

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

Students who are interested in digital humanities scholarship in literary and cultural studies may also consider Professor Warren's seminar: 76429/829 *Introduction to Digital Humanities*. Please note: 76-429 (undergraduate course) is not being offered in F20.

**76-389**            **Rhetorical Grammar**

**Instructor:**     **David Brown**

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

**Units:**            **9**

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

**76-390**            **Style**

**Instructor:**     **John Oddo**

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

**Units:**            **9**

Some people think of style as individual panache--a graceful facility with language that is as distinctive to a given writer as his or her fingerprint. According to this theory, style is a possession--a genetic talent that can be cultivated by one but never duplicated by another. Those who lack this innate stylistic flair often look for ways to compensate. Unable to achieve aesthetic beauty, they strive to be grammatically correct--to follow the rules of writing. In this class, we will not treat style as an innate gift that writers possess and carry with them from situation to situation. Nor will we treat style as a set of rules that one can "live by." Instead, we will think of style as a set of strategic choices that one considers and selects from depending on the writing context. Certain stylistic choices appropriate to one context may not be appropriate to another. We cannot--and will not--look at all possible writing contexts in this class. Instead, we will focus our attention on professional writing contexts in which the goal (presumably) is to communicate clearly and coherently in texts composed of sentences and paragraphs.

**76-391**            **Document & Information Design**

**Instructor:**     **Suguru Ishizaki**

**Meetings:**      **MW 1:30-2:50 p.m. and F 10:30-11:50 a.m.**

**Units:**            **12**

*Prerequisites: 76-270 or 76-271*

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

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

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

**Instructor:**     **Korryn Mozisek**

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

**Units:**            **9**

Non-profit organizations support a multitude of causes ranging from the arts to animals to the environment to health care to human rights to scientific research to many great causes in between. Non-profits achieve their missions by

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

**76-413**      **Book Design: A Cultural History**

**Instructor:**     **Jon Klancher**

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

**Units:**            **9**

Today the book is thriving despite earlier predictions of its "death" at the hands of the digital media. What has made the book so powerful a medium over six centuries? This course will take you into the book's makeup, design, and impact over time. We study how the book was made at different times in its history—for instance, the manuscript book (medieval), the hand-press book (Renaissance and eighteenth century), the machine-made book (1800s to present). We also ask how today's databases like Google Books make us see new dimensions of the print medium that were not visible earlier. Likewise, we will study theories of the print medium and the cultural effects of the book among readers and social groups. Students will have hands-on experience with a printing press and the Rare Book archives at Hunt and Hillman libraries. Two papers and shorter assignments will be required.

**76-431**      **Gender Play in Early Modern Drama**

**Instructors:**    **Stephen Wittek**

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

**Units:**            **9**

The playhouses of early modern London offered access to an astonishing spectacle that would be difficult to find anywhere else in the city: men dressed as women, skillfully reproducing (but also exposing, interrogating, and refining) the significations that structure concepts of gender difference. In addition to this fundamental condition of performance and theatrical experience, the plots of the plays themselves regularly engaged with issues pertaining to gender and sexuality, an interest that runs through the raunchy satires performed by companies of adolescent boys, the innumerable comedies of cross-dressing and mistaken identity, and the equally numerous tragedies centered on problems of inequality and imbalances of power. This course will consider a wide range of drama from the period alongside a selection of readings in sexuality and gender theory, thus bringing early modern dramatists such as William Shakespeare and Thomas Middleton into conversation with contemporary thinkers such as Judith Butler and Sarah Ahmed. The body of core texts will include *Twelfth Night*, *The Merchant of Venice*, *As You Like It*, *The Roaring Girl*, *The Taming of the Shrew*, *The Tamer Tamed*, *The Island Princess*, *The Witch of Edmonton*, *The Silent Woman*, *Women Beware Women*, and *Galatea*. Please note: First-year students are prohibited from registering for this course. Sophomore students must obtain instructor permission.

**76-452**      **Generations & Culture**

**Instructors:**    **Jeffrey Williams**

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

**Units: 9**

We frequently hear about generations--the Millennials and their multitasking, Gen X and their minivans, and the Baby Boomers and their self-satisfaction--but generations have usually been ignored in cultural studies. Yet generations have significant impact on cultural tastes, consumer choices, and political views, as a good deal of research shows, and identity, alongside other factors such as race, class, gender, sexuality, ethnicity, and abledness. This course will study the theory of generations, as well as novels and films that tell us about generations. Please note: first-year students are prohibited from registering for this course. Sophomore students require instructor permission.

**76-460      Beginning Fiction Workshop**

**Instructor: Sharon Dilworth**

**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. We will read contemporary novels as master texts including: *The Secret History*, *Donna Tart*, *The Razor's Edge*, *Sommerset Maugham*, *The Nick Adams Stories*, Ernest Hemingway and others.

**76-462      Advanced Fiction Workshop**

**Instructor: Jane Bernstein**

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

**Units: 9**

We're going to be reading short stories, a novel, a young adult novel, a graphic novel, flash fiction, and a lot of things that you create yourselves. We're going to discuss, as usual, the power of point of view in story-telling, and the power story telling has in our own lives. We're going to have a class that offers you a lot of studio time and space to work hard on your own writing each week. We'll be working from prompts that might come from poetry, or music, or a documentary that we may see together as a class; the emphasis on this seminar will be finding inspiration and keeping it alive in ongoing work. Each student will draw up a contract with me as the term opens; this will allow you the freedom to explore the kind of fiction you most want to write. Class demands a lot of participation, and will be run as a semester long conversation. We may take a few field trips into the city, so you'll need a very warm winter coat and perhaps some long underwear, as the farmer's almanac is predicting bitter temperatures this year. How will our interior worlds interact with the world outside to expand our sense of place in fiction? How can we interrupt and recharge the landscapes of our fictional worlds by embracing various landscapes we're attempting to inhabit here in Pittsburgh?

**76-464      Creative Nonfiction Workshop**

**Instructor: Jane McCafferty**

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

**Units: 9**

This course will offer you the chance to read and write memoir and short essays. How do stories of your own life connect to the larger world? How might you learn to write about the people and places of your own life in a way that helps you, and your readers, achieve a deeper understanding of the world we share? The class emphasizes the art of close observation as the fuel all writers need to create compelling stories, along with an awareness of particular reading audiences. Every student will investigate one journal or magazine and write a final piece for submission to that venue. Students will create a portfolio of their own creative nonfiction, do oral presentations, read extensively, and deepen their knowledge of the craft of good nonfiction writing.

**76-476      Rhetoric of Science**

**Instructor: James Wynn**

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

**Units:** 9

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.

**76-481**      **Introduction to Multimedia Design**

**Instructor:** Brian Staszal

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

**Units:** 12

There is increasing demand for professional/technical writers who understand multimedia and its communicative possibilities. This class will provide students with the opportunity to develop the ability to create and analyze multimedia experiences that merge text, spoken voice, music, animation and video. Students will be introduced to the basic concepts and vocabulary of motion graphics, as well as the practical issues surrounding multimedia design and digital storytelling through a series of hands-on projects involving various contexts. Students will explore what it means to write for a dynamic medium and how to take advantage of elements of time, motion and sound to help expand their visual communicative skills.

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

**76-496**      **Research Methods in Rhetoric & Writing Studies**

**Instructor:** Stephanie Larson

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

**Units:** 9

This course will be a survey introduction to historical, empirical, text-based, and qualitative methods of inquiry used in the fields of rhetorical and writing studies. We will read broadly to understand the philosophical questions, research traditions, practical applications, and innovative directions that shape the field, exposing students to a range of methods and methodologies. Studies of rhetoric, writing, and literacy have evolved tremendously, and we will examine approaches for how to trace, analyze, and critique the use of meaning making in a variety of cultural, political, workplace, technological, and pedagogical contexts. By the end of the course, students will develop a sense of how to put together an effective research project on their own and design and articulate the research methods and methodologies appropriate to that study. Throughout, we will ask a fundamental question: How does rhetoric, writing, and literacy work and for what purposes? Please note: first-year students are prohibited from registering for this course. Sophomore students must obtain instructor permission.