Carnegie Mellon University

English

Fall 2019

Graduate Course Descriptions

Updated 4/9/2019
Information subject to change.

76-702   Global Communication Center Practicum
Instructor: Joanna Wolfe
Schedule: T, 6:30 – 9:20 p.m.
Units: 6
Note: Permission of instructor

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.

76-714   Data Stories
Instructor: Christopher Warren
Schedule: MW, 10:30 – 11:50 a.m.
Units: 9, 12
Open to: MAs and PhDs in LCS; MAs in Rhetoric or MAPWs as room allows

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 Nefertitiscan 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.

76-719   Environmental Rhetoric
Instructor: Linda Flower
Schedule: TR, 10:30 – 11:50 a.m.
Units: 9, 12
Open to: MAs in Rhetoric and MAPWs; MA in LCS as room allows

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 "*R*s" of environmental rhetoric: *relationship* with nature, the presence of *risk*, and the need for *response*.

76-720   Leadership & Organizational Communication

Instructor: Ludmila Hyman
Schedule: M, 6:30 – 9:20 p.m.
Units: 9
Open to: MAPWs; All others by permission only.

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

76-759   User Experience Methods for Docs
Instructor: Chris Neuwirth
Schedule: MW, 10:30 – 11:50 a.m.
Units: 9, 12
Open to: MAs in Rhetoric and MAPWs; MA in LCS as room allows

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.

76-772   News Writing
Instructor: Steve Twedt
Schedule: R, 6:30 – 9:20 p.m.
Units: 9, 12
Open to: MAPWs; MAs in LCS or Rhetoric as room allows

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.

76-773   Argument
Instructor: James Wynn
Schedule: TR, 3:00 – 4:20 p.m.
Units: 9, 12
Open to: MAs in Rhetoric and MAPWs; MA in LCS as room allows

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.

76-788   Coding for Humanists
Instructor: Suguru Ishizaki
Schedule: MW, 1:30 – 2:50 p.m.
Units: 12
Open to: MAs and PhDs in Rhetoric and MAPW; MAs in LCS as room allows

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.

76-789   Rhetorical Grammar
Instructor: David Kaufer
Schedule: MW, 9:00 – 10:20 a.m.

Units: 9
Open to: MAPW Required Core Course; open to MA Rhetoric as room allows

This course covers the anatomy of the single and multi-clause English written sentence and is useful for Master's students of professional writing (MAPWs) and English majors who wish to write with greater awareness and control of the English sentences they write and the awesome variety of sentences available to write. The course overviews the major grammatical forms and functions of the written English sentence. Students will learn to identify the major grammatical forms (Noun, Verb, Adjective…), how these forms map on to grammatical functions (subject, verb, and direct object) and how forms and functions combine to create major constituents of the English sentence. Home-grown software, DiaGrammar, will allow students to diagram all the sentence varieties covered in the course. Students will leave this course with a systematic understanding of English sentence grammar as a resource for their continuing development as writers.

76-790   Style
Instructor: Stephanie Larson
Schedule: MW, 1:30 – 2:50 p.m.
Units: 9
Open to: MAPW Required Core Course; open to MA Rhetoric as room allows

Some people think of style as individual panache—a graceful facility with language that is as distinctive to a given writer as his or her fingerprint. According to this theory, style is a possession—a genetic talent that can be cultivated by one but never duplicated by another. Those who lack this innate stylistic flair often look for ways to compensate. Unable to achieve aesthetic beauty, they strive to be grammatically correct—to follow the rules of writing.

In this class, we will not treat style as an innate gift that writers possess and carry with them from situation to situation. Nor will we treat style as a set of rules that one can "live by." Instead, we will think of style as a set of strategic choices that one considers and selects from depending on the writing context. Certain stylistic choices appropriate to one context may not be appropriate to another.

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

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

76-791   Document & Information Design
Instructor: Suguru Ishizaki
Schedule: TR, 6:30 – 8:50 p.m.
Units: 12

Open to: MAPW Required Core Course. All others by permission only.

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.

76-796	Non-Profit Message Creation
Instructor:	Korryn Mozisek
Schedule:	TR, 9:00 – 10:20 a.m.
Units:	9, 12
Open to:	MAPWs; MAs in LCS or Rhetoric as room allows

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.

76-818	Rhetoric and the Body
Instructor:	Stephanie Larson
Schedule:	MW, 4:30 – 5:50 p.m.
Units:	9, 12
Open to:	MAs and PhDs in Rhetoric; MAPW, MAs and PhDs in LCS as room allows

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

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

76-846	Revenge Tragedy
Instructor:	Stephen Wittek
Schedule:	TR, 1:30 – 2:50 p.m.
Units:	9, 12
Open to:	MAs and PhDs in LCS; MAs in Rhetoric or MAPWs as room allows

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

76-849	Race & Media
Instructor:	Rich Purcell
Schedule:	W, 6:30 – 9:20 p.m.
Units:	9, 12
Open to:	MAs and PhDs in LCS; MAs in Rhetoric or MAPWs as room allows

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

76-854	Introduction to Literary & Cultural Studies
Instructor:	David Shumway
Schedule:	M, 3:30 – 6:20 p.m.
Units:	12
Open to:	PhD and MA in LCS Required Core Course. All others by permission only.

Cultural Studies is an intellectual and professional movement identified with the Center for Contemporary Cultural Studies in Birmingham. This movement grew out of literary studies. It is neither identical with literary studies, nor opposed to literary studies. It is today one form that the study of literature or other cultural works may take. This course offers a theoretical genealogy of cultural studies, showing how and why its theories and practices emerged and developed. As a genealogy, the course does not assume that cultural studies has an essence or an origin. The texts and topics will reflect the heterogeneity of its emergence and development. The course does, however, embody what we see as several historical changes in cultural studies, from idealism to materialism, from mono to multiculturalism, and from high culture exclusiveness to democratic inclusivity. The course is not designed to teach "approaches," but to explore and interrogate the founding assumptions of the academic project that you are being trained to join. Students should, by the end of the class, have a sense of where cultural studies came from and of the problems and possibilities raised by the theories it continues to invoke.

76-864   Creative Nonfiction Workshop: Magazines and Journals
Instructor: Jane McCafferty
Schedule: MW, 3:00 – 4:20 p.m.
Units: 9, 12
Open to: MAPWs; MAs in LCS or Rhetoric as room allows

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

76-868   Space & Mobilities Studies
Instructor: Marian Aguiar
Schedule: TR, 9:00 – 10:20 a.m.
Units: 9, 12
Open to: MAs and PhDs in LCS; MAs in Rhetoric or MAPWs as room allows

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

76-870   Professional and Technical Writing
Instructor: Necia Werner

Schedule: TRF, 10:30 – 11:50 a.m.
Units: 12
Note: MAPW Required Core Course. All others by permission only.

This graduate-level course introduces the theory, research, and practice of professional and technical writing to those who are going on to careers in the field, or those who are practicing professionals who want a refresher or more depth in the field. Through reading, discussion, projects, and writing workshops, students develop a rhetorically-grounded approach to analyzing communications problems and producing a range of effective professional documents. This user-centered approach views professional documents as a means to accomplish specific, well-defined purposes: getting funding or support for a project (proposals), supporting managerial decision-making (reports), communicating effectively within organizations (email, correspondence), guiding action (instructional writing), getting a job or internship (resumes and application letters), or making choices among various medical treatments (science writing for general audiences). Because writers need a range of skills that go well beyond inscribing words on a page, you also gain practice in how to interview subject matter experts, work with clients, design documents for readability, test documents on actual users, edit and revise your own work and that of other writers, and participate in and manage collaborative writing projects. The course features five or six major writing assignments, including a final portfolio of revised and polished work.

The Friday session 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 required for first-year MAPW students and open to all English undergraduates, who are urged to participate in their sophomore or junior years to explore options for internships and careers.

76-881   Introduction to Multimedia Design
Instructor: Brian Staszel
Schedule: MWF, 12:00 – 1:20 p.m.
Units: 12
Open to: MAPWs; All others by permission only.
Prerequisite: 76-391/791 Document & Information Design

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.

76-884   Discourse Analysis
Instructor: John Oddo
Schedule: TR, 3:00 – 4:20 p.m.

Units: 9, 12
Open to: MAs and PhDs in Rhetoric; MAPW or MAs in LCS as room allows

Discourse is a focus of study in most of the humanities and social sciences, and discourse analysis is practiced in one way or another by anthropologists, communications scholars, linguists, literary critics, and sociologists, as well as rhetoricians. Discourse analysts set out to answer a variety of questions about language, about writers and speakers, and about sociocultural processes that give rise to discourse and are constituted in discourse. But all approach their tasks by paying close and systematic attention to particular constellations of texts and contexts. We are all familiar with the informal discourse analysis involved in paraphrasing the meanings of written texts and conversations, a skill we learn in writing and literature classes and in daily life. Here we ask and answer other questions about why people use language as they do, learning to move from a stretch of speech or writing or signing outward to the linguistic, cognitive, historical, social, psychological, and rhetorical reasons for its form and its function. As we look at resources for text-building we read analyses by others and practice analyses of our own, using as data texts suggested by the class as well as the instructor. In the process, we discuss methodological issues involved in collecting texts and systematically describing their contexts (ethnographic participant-observation and other forms of naturalistic inquiry; transcription and "entextualization"; legal and ethical issues connected with collecting and using other people's voices) as well as methodological issues that arise in the process of interpreting texts (analytical heuristics; reflexivity; standards of evidence). We will also spend a few minutes each week reviewing key concepts in English grammar.

76-885   The New Public Sphere: Local Publics, Counterpublics and Deliberation
Instructor: Linda Flower
Schedule: TR, 1:30 – 2:50 p.m.
Units: 9, 12
Open to: MAs and PhDs in Rhetoric; MAPW or MAs in LCS as room allows

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

This course looks at diverse ways people use rhetoric to take literate social action within local publics. From the canonical debate around Habermas and the public sphere, we move to a feminist "rereading" of the Sophists, to contemporary studies of deliberation in workplaces, web forums, grassroots groups, new media, and community think tanks.

To support your own inquiry into the meaning making process of a local public, you will learn methods for activity analysis and for tracing social/cognitive negotiation within a public of your choice.

76-886   Argument Theory
Instructor: Chris Neuwirth
Schedule: MW, 3:00 – 4:20 p.m.
Units: 9, 12
Open to: MAs and PhDs in Rhetoric; MAPW or MAs in LCS as room allows

"The difficult part in an argument is not to defend one's opinion, but rather to know it."
– André Maurois

This seminar will be an in-depth exploration of theories of argument and assumes some prior knowledge or coursework in argumentation such as acquired in 76-373-773. As the above quote from Maurois suggests, we will take a broad view of the concept of "argument" and examine its role as a discursive means of truth seeking, knowledge creation, and decision-making, not just as the practice of using language to justify or refute a conclusion. The goal of the seminar is for participants to acquire the concepts needed to read the current research/scholarship on argumentation with understanding, to apply that research to the analysis of arguments, and to be positioned to contribute to that research.

We will begin with a brief history of the classical Greek writings on logic, rhetoric and dialectic, especially the writings of Aristotle. There are questions from that tradition that endure to this day: What does it take for a conclusion to be well supported? What criteria should govern acceptance of a conclusion? We will also examine two landmarks in the contemporary study of argumentation, Perelman and Olbrects-Tyteca's *The New Rhetoric* and Toulmin's *The Uses of Arguments*, both published in 1958. These works can be seen as taking the first steps toward studying argumentation functionally, as a linguistic activity that occurs in contexts. We will also look at theories of the acquisition of argumentation skill and implications for pedagogical practice. We will then move to current questions in argument theory such as the relation between formal and informal logic, argument quality and cultural difference, and so forth.

Along the way we will ask questions such as "What should a theory of argumentation do?" What are some of the challenges to traditional theories of argument (e.g., multiculturalist challenges to traditional theories holding that there are features of an argument that makes it good, independent of the person making the appraisal; the challenges posed by the emergence of enunciative standpoints in argumentation, such as the expert, the citizen, and journalists as mediators; challenges posed by the emergence of new media such as the Web, etc.). Seminar participants will be expected to bring in their own research interests as the course develops.

76-894   Digital Humanities
Instructor: Kathy Newman
Schedule: TR, 10:30 – 11:50 a.m.
Units: 6 (mini A2)
Open to: MAs and PhDs in LCS; MAs in Rhetoric or MAPWs as room allows

Digital Humanities is an emerging discipline as well as a broad collection of scholarly activities that apply new technologies to humanities research while expanding traditional forms of scholarly communication. Some of its many facets include: book history, cartography (using maps to better understand the cultural production of texts), the preservation and sharing of collections that are otherwise difficult to access. DH can also include the fostering of new creative expression by using digital media. In this mini we'll be reading a variety of leaders in the field including Robert Binkley, Franco Moretti, Matthew Jockers, Peter deBolla, Johanna Drucker, Alan Liu, Jerome McGann, Christopher Warren, and Bethany Nowviskie, attending the CMU DH lunch workshops, and taking some field trips around the city to see some DH projects in action.

76-898   Marxism
Instructor: Kathy Newman
Schedule: TR, 10:30 – 11:50 a.m.
Units: 6 (mini A1)
Open to: MAs and PhDs in LCS; MAs in Rhetoric or MAPWs as room allows

Karl Marx just turned 200 and in many ways his ideas is more popular than ever. But what is Marxism, and how can we best use Marxism to think about culture? This mini will be a crash course in what we call Marxisms, a cluster of theories tracing their roots to the materialism of Karl Marx. On our list will be writings from: Antonio Gramsci, Rosa Luxemburg, Raymond Williams, Stuart Hall, CLR James, and Silvia Federici.

76-902   Teaching Practicum I
Instructor: Danielle Wetzel
Schedule: MWF, 12:30 – 1:20 p.m.
Units: 3

This practicum, a requirement for new First-Year Writing teachers, meets weekly to support emergent issues as they unfold within the semester. Within the context of these meetings, we cover various methods for conducting lesson plans, facilitating group work and responding to student writing. At points within the semester, we calibrate our expectations for effective student writing at Carnegie Mellon.

ADVISING AND REGISTRATION NOTES:

- To be considered a full-time student, you must be registered for 36 units. If you register for anything less than 36 units, you will be considered part-time.

- Jen will register all the graduate students for department courses. Courses outside the department requires approval from your advisor and you will need to register yourself for the course.

- **M.A. in Literary and Cultural Studies (LCS) requires:**
  - a minimum of 30 credit hours (90 units):
  - 7 courses (12 units each)
  - 1 mini in a theoretical area of study (6 units)

- o These must be composed of at least five 12-unit courses plus 1 mini in LCS (that is, taught by LCS faculty or adjuncts).
- o No more than 2 courses can be taken outside of LCS; only one of the two can be taken outside the CMU English Department.

The two additional courses may be a combination of:
- o up to two courses taught by LCS faculty or adjuncts
- o up to two courses taught by Rhetoric faculty or adjuncts, and
- o no more than one course taken in another department in the Dietrich College of Humanities and Social Sciences (with permission of that instructor), in an English or Cultural Studies course at the University of Pittsburgh (with the permission of that instructor), or as independent study (76-901).

- **M.A. in Rhetoric program requires**:
  - o a minimum of 30 credit hours (90 units) of required and elective course work.
  - o 24 credit hours (72 units) of which must be in rhetoric courses approved by the student's advisor.
  - o Rhetoric M.A. students normally take courses for 4 credit hours (12 units), but they may take up to 2 elective courses for 3 credit hours (9 units).
  - o Of the 30 credit hours, no more than 8 credit hours (24 units) may be in independent study (76-900).

- **M.A. in Professional Writing program requires:**
  - o 12 courses, including six required core courses and six electives for a minimum of 38 credit hours (114 units) + a one-credit (3 units) professional seminar taken during the first semester + a professional internship, usually completed in the summer between the second and third semesters but occasionally extending to six months or longer.
  - o In spring 2019, all MAPW students will be registered for 76-889 Advanced Document & Information Design.
  - o If you were unable to taken 76-790 Style in fall 2018 because you were registered for 76-702 GCC Practicum, you will be registered for Style in spring 2019. If this causes a potential scheduling conflict with another course, please consult with Professor Chris Neuwirth to possibly register in fall 2019.

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

- **Ph.D. in Literary and Cultural Studies program requires:**
  - o Complete, with a cumulative GPA of at least a B (3.00), 72 hours (216 units) of approved coursework. Approved courses are normally at the 700- level or above in Carnegie Mellon's system. (Note that students with previous graduate training may petition the Graduate Committee for approval of transfer credit. See the relevant policy.)

  - o Required coursework includes:
    - ▪ Introduction to Literary and Cultural Studies
    - ▪ two mini courses on Literary and Cultural Theory
    - ▪ one course in a period prior to 1900
    - ▪ one course in a period after 1900
    - ▪ 76-824 Theory and Design of Writing Instruction, taken Spring of the first year of coursework
    - ▪ two semesters of Teaching Writing Practicum

- one four-hour (12 unit) Directed Reading course taken in the final semester of coursework under the supervision of your Ph.D. Exam Committee Chair. During this Directed Reading course, you will draft your Ph.D. Qualifying Exam Proposal

- **Ph.D. in Rhetoric program requires:**
  - Complete, with cumulative GPA of at least a B (3.00), 72 hours (216 units) of approved coursework. Approved courses are normally at the 700- level or above in Carnegie Mellon's system. (Note that students with previous graduate training may petition the Graduate Committee for approval of transfer credit. See the relevant policy.)

  - Required coursework includes four designated core courses during the first two years of the program:
    - 76-824 Theory and Design of Writing Instruction
    - 76-863 Contemporary Rhetorical Theory
    - 76-882 History of Rhetoric
    - 76-884 Discourse Analysis

  - Elective classes of individual interest selected in consultation with your advisor to mesh with your research interests. These may come from existing course offerings in the graduate program, either inside or outside the English Department. Students are normally expected to take graduate-level courses as electives, although exceptions can be made when undergraduate courses are more appropriate for the student's needs.

  - One 4-hour (12-unit) Directed Research in Rhetoric course (76-800) in which a student in an original research project in collaboration with or under the supervision of a Rhetoric faculty member. This may involve working with the faculty member on his or her research, or it may involve the student's own pilot or exploratory research, conducted under close faculty supervision. Students taking Directed Research in Rhetoric must receive the approval of his or her advisor before registering for the course; and develop a written research plan with the supervising faculty member before the beginning of the semester. The plan should include concrete milestones and requirements for the semester. A copy of the plan must be submitted to the Assistant Director of Graduate Programs before the end of the first week of classes.

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

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

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

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

- **Pass/Fail (MAPW students only):**
  MAPW students are encouraged to take challenging courses that stretch their abilities. To that end, MAPW students may, with the approval of their advisor, take one elective course on a pass/fail basis without needing to petition the Graduate Committee. One additional course may be taken pass/fail with the approval of the Graduate Committee via petition. A student must submit a Pass/No Pass Approval form to the University Registrar's Office indicating the course they are electing as pass/no pass before the end of the university's drop period. This decision is irreversible thereafter. No information regarding the student's decision will be passed on to the instructor. Instructors will submit letter grades, which will automatically be converted to pass/no pass.

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

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

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

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

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

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

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

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

  Restrictions:

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