

Department of English

Spring 2020

Undergraduate Course Descriptions

*200-level and above**

*For 100-level/First-Year Writing courses, visit
https://www.cmu.edu/dietrich/english/first_year/index.html

Updated 10/30/2019

Information subject to change.

ADVISING AND REGISTRATION NOTES:

- All 200, 300, and 400-level English courses fulfill English Elective requirements for the CW, EBA, L&C, and PW majors. Most courses also fulfill other major requirements. Questions? Contact Laura Donaldson, Assistant Director of Undergraduate Programs and Academic Advisor at ldonalds@andrew.cmu.edu.
- Many 300 and 400-level English courses are open only to upperclassmen. Courses with such restrictions are noted.
- During the first few days of registration, most English courses are reserved for students who have primary and additional majors and minors in English. After all English students have had a chance to register we open registration to students outside of the department.

76-207 Special Topics in Literature & Culture

Instructor: Professor Kimberly Ellis

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

Units: 9

Spring 2020: August Wilson Dramas This single author course is designed to introduce you to the literary history and focused study of August Wilson dramas. We will be immersed in his cycle of ten plays, focusing upon the scope, theme and lessons of each. As we contextualize Mr. Wilson's works, we will do so within the "Four B's," which influenced his life and work --- Amiri Baraka, Jorge Luis Borges, Romare Bearden and the Blues, as well as James Baldwin and Paul Robeson. We will use the plays as primary texts and supplement our readings with critical reviews, essays, theatrical productions, a group tour of the Hill District (Wilson's childhood neighborhood) and possible attendance at a Conference or other event occurring off campus and perhaps, outside of the city. Some of these will be extra credit opportunities, while others will be experiential learning to enrich what we study within class. Online participation is mandatory and vital to our discussions and overall class participation.

76-221 Books You Should Have Read by Now

Instructor: Craig Stamm

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

Units: **9**

Spring 2020: Fantasy & Myth. This course will trace the history of the fantasy literary genre from its origins in myths and legends to our contemporary understanding of fantasy in popular culture. Using texts ranging from the epic poem Beowulf to the 20th century works of authors like J. R. R. Tolkien and Margaret Atwood, we will look at how works of fantasy construct new worlds that reimagine our own reality, providing readers throughout history with new perspectives on their own past, present, and possible futures. We will be reading significant works of fantasy of various forms and literary periods, paying attention to how tropes of fantasy are reproduced or subverted to produce various subgenres of fantasy writing, and raising questions about what exactly we mean when we label a text a work of fantasy.

76-233 **Literature & Culture in the English Renaissance**

Instructor: **Professor Stephen Wittek**

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

Units: **9**

Spring 2020: Reformation to Revolution The Renaissance (c. 1500-1700) was a time of world-shattering change brought about by innovation, exploration, colonization, religious upheaval, the emergence of capitalism, the print revolution, scientific discovery, and unprecedented flourishing in the creative arts. In England, the same years also ushered in a golden age for English literature, which grew into its own with the arrival of canonical authors such as Thomas More, William Shakespeare, Edmund Spenser, John Milton, and many others. In this course, we will survey major works of the English Renaissance alongside a wide-ranging selection of documents that will help to bring England's extraordinary literary output into connection with its equally fascinating cultural context. Key themes in focus will include "the literature of conversion," "women in power," "the discovery of humanity," "gender relations," "race before race," "political writing," and "writing the self." As we read, write, and converse together, we will work toward a broad understanding of what the literature of the English Renaissance means in a 21st century context, and how it has helped to shape the culture of modernity.

- Textbook: Norton Anthology of English Literature, Volume B: 16th & Early 17th Century (10th ed.)
- Core readings: Utopia (More), The Faerie Queene (Spenser), Doctor Faustus (Marlowe), Twelfth Night (Shakespeare), The Duchess of Malfi (Webster), Volpone (Jonson), and Paradise Lost (Milton).
- Assignments: regular online discussion posts, short essay (3-4 pp.), 'maker' project + presentation (4-5 min.), term paper (5-6 pp.) (no exams).

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

Instructor: **Professor Koel Banerjee**

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

Units: **9**

This course provides an overview of the technological, historical, aesthetic, and ideological dimensions of cinema. It covers the basic concepts and major theoretical frameworks of the discipline of film studies and maps the development of cinema via key moments in its international history. The course introduces students to the various genres of narrative fiction film as well as to different cinematic practices such as documentaries and experimental films. The first half of the course focuses on the formal elements of the cinematic medium, such as editing, cinematography, mise-en-scène, and sound. The second half concentrates on theories of race, gender, and class representation in film. Students will engage with the ideological elements of popular cinematic culture and analyze how films produce meaning.

76-241 **Introduction to Gender Studies**

Instructor: **Section A: Ryan Mitchell**

Section B: Professor Rachel Kravetz

Meetings: **Section A: TR 10:30-11:50 a.m.**
Section B: MW 12:00-1:20 p.m.

Units: **9**

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

76-247 Shakespeare: Comedies & Romances

Instructor: **Professor Chris Warren**

Meetings: **MWF 10:30-11:20 a.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 the best-loved and well-known of Shakespeare's comedies and romances but also some of the weirdest and perplexing.

76-260 Survey of Forms: Fiction

Instructor: **Section A: Professor Jim Daniels**

Section B: Professor Jason England

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

Section B: MW 3:00-4:20 p.m.

Units: **9**

Sections A & B: This is an introduction to the reading and writing of short fiction. Character development and the creation of scenes will be the principal goals in the writing of short stories during the course of the semester. Revisions of the stories will constitute a major part of the final grade. Reading assignments will illustrate the different elements of fiction reviewed and practiced, and students will analyze and discuss stories from a writer's point of view.

76-265 Survey of Forms: Poetry

Instructor: **Section A: Professor Lauren Shapiro**

Section B: Professor Lauren Shapiro

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

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

Units: **9**

Sections A & B: 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.

76-269 Survey of Forms: Screenwriting

Instructor: **Professor Jane Bernstein**

Meetings: **TR 3:00-4:20 p.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	TBD	TBD	TBD	TBD
K	TBD	TBD	TBD	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 of your writing process. Through genres like job application packages, proposals, presentations of complex information for non-experts, and team-based technical documentation, you will practice the skills you will need as you move from student writer to professional. The course is writing intensive, and requires regular participation and attendance. This course is designed for all undergraduates pursuing majors and minors outside English, and has no pre-requisites beyond First Year Writing.

76-271 Introduction to Professional and Technical Writing

Instructor: **Professor Necia Werner**

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

Units: **9**

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

76-280 Gender and Sexuality in Performance**Instructor:** Professor Kristina Straub**Meetings:** MW 1:30-2:50 p.m.**Units:** 9

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

76-290 Literature & Culture in the 20th Century**Instructor:** Professor Rich Purcell**Meetings:** TR 3:00-4:20 p.m.**Units:** 9

Spring 2020: Black Fiction This course will take a transatlantic approach to what constitutes black literature and artistic expression from the nineteenth until the early twenty-first century. We will investigate how black authors use literature and other mediums of expression for social, political and self-presentation. Our primary focus will be on fiction with some memoir, poetry and non-fiction essays thrown into the mix. We will cover canonical black writers of the diaspora as well as key literary periods and movements. Along with these more conventional ways of accounting for literary history we will look at the way gender, sexuality, (trans) national belonging, ideology and political economy shape the reception, aesthetics and context of black writing. Authors covered in this course include: Fredrick Douglass, Nella Larson, Audre Lorde, Ralph Ellison, Melvin Tolson, Percival Everett, Merle Collins, Claudia Rankine and Tayari Jones to name a few.

76-293 Special Topics in Rhetoric**Instructor:** Alex Helberg**Meetings:** MWF 1:30-2:20**Units:** 9

Spring 2020: 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.

76-295 Topics in Russian Language & Culture**Instructor:** Professor Tatyana Gershkovich**Meetings:** MW 12:00-1:20 p.m.**Units:** 9

Spring 2020: 19th C. Russian Masterpieces In the 19th century, Russian writers produced some of the most beloved works of Western literature, among them Dostoevsky's Crime and Punishment, Gogol's Diary of a Madman, and Tolstoy's Anna Karenina, to name just a few. These novels continue to captivate audiences and inspire adaptations in theater, film, and television. This course will examine the fertile century that yielded these masterpieces. In addition to the works mentioned above, students will encounter texts by writers who may be less well known but are no less significant, including Pushkin, Lermontov, and Chekhov. We will consider the social and cultural circumstances in which these works were produced and reflect on the reasons these Russian masterpieces have appealed to audiences well beyond the Russian-speaking world. No prior knowledge of Russian language or culture is required. The course is conducted in English, but students will have the option to do work in Russian for three extra course units.

76-297 Topics in Russian Language & Culture**Instructor:** TBA**Meetings:** TR 1:30-2:50 p.m.**Units:** 9

Spring 2020: Reckoning with Stalinism in Soviet Politics, Literature, and Film In a "secret speech" delivered at the Twentieth Party Congress of the Communist Party of the Soviet Union, Nikita Khrushchev (First Secretary of the Communist Party) called on Soviet leadership to acknowledge the political murders, unjust imprisonment, and other forms of repression that took place under Stalin's leadership. He suggested that these abuses were possible because a "cult of the individual" had developed around Stalin—a cult built not only by politicians but also by Soviet writers, artists, and filmmakers. This course explores the period of public reflection on the abuses of Stalinism that was initiated by Khrushchev's speech. The seminar will begin with an analysis of the core ethical and aesthetic problems of Socialist Realism, the official artistic style of the Soviet Union. It will then examine how the goals of artists changed in the decades following Stalin's death, paying particular attention to artistic treatments of subjects such as World War II and the Stalinist purges. In order to examine how a society comes to terms with its complicity in widespread abuse of its citizens, students will be required to critically analyze literature, film, and historical documents. No prior knowledge of Russian language or culture is required. The course is conducted in English, but students will have the option to do work in Russian for three extra course units.

76-312 Crime & Justice in American Film**Instructor:** Jeffrey Hinkelman**Meetings:** MW 3:00-4:20 p.m.**Units:** 9

Films dealing with criminal activities and criminal justice have always been popular at the box office. From the gangsters of the Thirties and the film noir of the Fifties to the more recent vigilante avenger films of Liam Neeson, the film industry has profited from films about crime and its consequences. How those subjects are portrayed, however, tells us a great deal about larger trends in American history and society. Every imaginable type of criminal activity has been depicted on screen, as have the legal ramifications of those acts. But these films raise profound questions. What is the nature of crime? What makes a criminal? Are there circumstances in which crime is justified? How do socioeconomic conditions affect the consequences? How fair and impartial is our justice system? Perhaps most importantly, how do depictions of crime and justice in popular media influence our answers to these questions? This class will utilize a variety of films to discuss the ways in which popular media portrays the sources of crime, the nature of criminals, the court and prison systems, and particular kinds of criminal acts. Films to be screened may include such titles as The Ox-Bow Incident, Out of the Past, 12 Angry Men, Young Mr. Lincoln, Brute Force, The Equalizer, Jack Reacher and Minority Report. By thoroughly discussing these films and related readings we will be able to trace the various changes in attitude towards crime and justice in America over the last century.

76-313**Creative Visual Storytelling in Film Production**

Instructor: Professor Ralph Vituccio

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

Units: 9

Visual storytelling cuts to the heart of the filmmaking process, combining all elements of the craft to engage the viewer. Every picture is comprised of a story, visuals, and, sometimes, sounds. This class is about learning how to understand and control time-based images to better tell your story. We will learn essential skills for becoming a creative technological storyteller – how to think visually and aurally. Fundamental focus will be on understanding the basic visual components – using space, tone, line, shape, color, movement and rhythm- and how they are used to visually tell a story, define characters, communicate moods, emotions, thoughts and ideas. We often are not consciously aware of them within a film but are critical in establishing the relationship between story structure and visual structure. Through readings, film analysis, creative brainstorming, assignments and individual critiques this class will guide each student into translating their creative vision into a short final film.

76-317 Contemporary American Fiction

Instructor: Professor Jeffrey Williams

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

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.

76-331 Dissenters & Believers: Romanticism, Revolution, and Religion

Instructor: Professor Jon Klancher

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

Units: 9

We usually think of the American and French revolutions as primarily political, but they also confronted dominant religious beliefs and generated alternatives ranging from enthusiasm and pantheism to atheism. We will explore the literary and political meanings of religious belief and dissent in major writers like Samuel Coleridge, Thomas Paine, Edmund Burke, William Wordsworth, Matthew Lewis and others who grappled with Protestantism, Catholicism, Dissent, and such interesting extreme alternatives as evangelicalism, enthusiasm, pantheism, and atheism. Two interpretive papers and in-class presentations will be required.

76-350 Theory from Classics to Contemporary

Instructor: Professor Kathy Newman

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

Units: 9

Theory, it has been said, is what we do when we talk about what we are doing---it is a meta-discourse. Every discipline has such a discourse but in literary and cultural studies we are unusual, in part, because the meta-discourse of theory has itself become an area of inquiry. In this course we will investigate the history of theory and criticism, its central thinkers and their major statements from the ancients to our contemporaries. In particular, we will look at some of the main poles of contemporary theory. One of the key shifts in criticism in the past fifty years has been the development of literary and cultural theory that stands as its own form of discourse, not simply to provide a service to literature but that reflects on language, social structures, race, class, ideology, gender, sexuality, and so on. We will read widely in the *Norton Anthology of Theory and Criticism* and much of the writing you do in the course will be essays in self-clarification and understanding.

76-352 Music, Technology, & Culture

Instructor: Professors Rich Purcell and Rich Randall

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

Units: 9

Music has been a part of our individual and communal lives for 40,000 years. We developed the technology to record and playback music for about 140-years ago. In this seminar we will study the relationship of music, technology and culture from a variety of disciplinary approaches including science and technology studies, musicology and ethnomusicology, neuroscience, sound studies, critical race and ethnicity studies, political economy, cultural studies and media archeology. The course will focus on the impact mediating technologies like vinyl, cassette tapes, mp3s, film and television, the development of music journalism and of course live human performance have had on our social, political and personal interactions with music. We have built the course around case studies that illustrate the intersection of music, technology and culture such as audio analgesia devices, movie soundtracks, streaming services, the rise of internet "listicles" and other crucial moments in twentieth and twenty-first century musical culture. Students in this course will develop critical projects that cross technological, humanistic, and musical boundaries. We hope that students come away from this class with better a host of critical tools to better think about what music means to us and how mediating technologies redefine these meanings.

76-354 Bollywood: Introduction to Popular Indian Cinema

Instructor: Professor Koel Banerjee

Meetings: MW 10:30-11:50 a.m. (lecture) & T 6:30-9:20 p.m. (screening)

Units: 9

This course provides an overview of popular Indian cinema, with an emphasis on contemporary Bollywood films. The course will trace the development of Indian cinema from the 1950s to the present moment, mapping its transformation from a national film industry to a global culture industry. We will build a cinematic and cultural vocabulary that would enable us to critically engage with popular culture, particularly cinema, from non-Western contexts. We will watch and analyze a diverse range of film genres and styles, including mainstream Bollywood films, art-house films, crossover films, indie/multiplex films, as well as popular films from other regional Indian film industries. Focusing on the aesthetic, narrative, and ideological elements of these films, the course invites us to examine the role of popular cinema in shaping Indian national identity. We will familiarize ourselves with some of the key debates and issues in Indian cinema, such as the role of cinema in the postcolonial state, the function of realism, the status of melodrama, the significance of song and dance, the nature of film censorship, and the relationship of Bollywood with other film cultures. The course will conclude with the global travels of Bollywood, mapping its popular and scholarly reception, and its impact on other media and creative industries.

76-363 Reading in Forms: Poetry

Instructor: Professor Jerry Costanzo

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

Units: 9

Course description TBA.

76-365 Poetry Workshop

Instructor: Professor Jim Daniels

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

Units: 9

In this course, you will be expected to take your knowledge of the principles and techniques of poetry and utilize them in workshop discussions, written analysis, and the composition of your own poems. In addition, reading of books by visiting poets will be required. Participation in a book-making project, cross-genre writing, and/or a mentoring project with high school students will also be included, as well as a unit on the connections between poetry and music.

76-371 Innovations in Teamwork

Instructor: Professor Linda Flower

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

Units: 9

College courses, research teams, campus organizations, and workplaces run on teamwork. But people differ on how it should work. For some the top priority can be collegiality and conflict avoidance; for others it is speed and efficiency with the least effort. However, when innovation is your goal and the quality of the outcome is the top priority, your achievement can depend on how the group manages the practice of teamwork itself.

This is a course in the theory and practice of teamwork as collaborative problem-solving, planning, and communication. Drawing on work in rhetoric, psychology, and management, you will learn how to take a strategic approach to the teamwork process itself, to translate research into practice, and to communicate your expertise to others. How, for instance, would you deal with (or perhaps use?) difference and conflict, or turn a team strategy for inventive exploration into outcomes, on schedule? And analyzing a team at another level, within its social, cultural, and cognitive activity system, can reveal new pathways to innovation.

The course is designed to not only help you be a better team member, but to develop and demonstrate your expertise as a Team Leader or Consultant with two portfolio pieces. The midterm project lets you design a short "Playbook" (in a medium of your choice) to teach an expert team strategy drawn from our readings. Working in small groups, the final team project will let you document, present and publish your analysis of team dynamics in a course, project, or campus organization of your choice. (See some examples at cmu.edu/thinktank/docs.html.)

76-373 Argument

Instructor: Professor James Wynn

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

Units: 9

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

76-374 Mediated Narrative, English-IDeATE - Brazilian Interactive Documentary

Instructors: Professors Ralph Vituccio & Andres Tapia

Meetings: TR 2:30-4:20 p.m.

Units: 9

Recent innovations in research and practice in new media and communication studies now focus on the combination of database functionality and digital delivery, producing multimodal forms of scholarship. Digital platforms are expanding the field of the traditional documentary and different degrees of interactivity are changing the way documentary storytelling relates to reality. This course is structured as a project-based class where students will explore the properties of non-linear, multi-linear, and interactive forms of narratives and apply them to create a computer-based interactive documentary about contemporary Brazilian society with an emphasis on ecology and sustainability. This documentary will be filmed in Recife during the spring break week of 2020. The class will explore different styles and techniques of creating narratives with the flexibility of form offered by the computer through the practice of digression, multiple points of view, disruptions of time and of storyline, etc. As well, the course will introduce students to Brazilian history and culture, considering Brazil's strategic importance as Latin America's largest economy, and one of the most biodiverse countries in the world. Students will be exposed – in order to deepen reflection on their own narrative style and to gain

critical awareness of the cultural context where they will be working – to some of Brazil's most prominent writers, photographers and filmmakers, with particular emphasis on cultural production from Northeast Brazil. Students will work within interdisciplinary teams in the creative areas of academic research, writing, video production, interactive media, data visualization and programming. Students will be encouraged to think about communication in digital interactive media not just in terms of technology but also considering broader issues such as verbal and visual language, design, information architecture, communication and community. Students will be prompted to think critically about culturally appropriate ways of documenting and narrating other cultures. Participating students will work to deeply understand the concept and content of their message, considering the cultural aspects of their international experience, through an interactive documentary. The media acquisition aspect of this class will take place during 8 days of immersive cultural exchange in the city of Olinda, Brazil. This process will be done under the supervision of educators, scientists, artists, filmmakers, media professionals from educational and cultural institutions in both countries.

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

76-377 Shakespeare on Film

Instructor: Professor Stephen Wittek

Meetings: TR 3:00-4:20 p.m. (lecture) & R 6:30-9:20 p.m. (screening)

Units: 9

The dramatic works of William Shakespeare have inspired an extraordinarily rich and varied corpus of films that includes legendary performances, adaptations from across the full breadth of world cinema, and experiments in every major genre. This course will consider a selection of key Shakespeare films alongside critical readings centered on questions of authorship, adaptation, technology, and performance. As we watch, read, write, and converse together, we will work toward a broader understanding of what Shakespearean drama means in a 21st century context and how film has helped to shape Shakespeare's unparalleled cultural influence.

Assignments: regular online discussion posts, short essay (3-4 pp.), presentation (8-10 min.), term paper (6-8 pp.) (no exams).

76-378 Literacy: Educational Theory and Community Practice

Instructor: Professor Linda Flower

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

Units: 9

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

76-380 Methods in Humanities Analytics

Instructor: Professor David Brown

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

Units: 9

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

76-389 Rhetorical Grammar

Instructor: Hannah Ringler

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

Units: 9

This course covers the anatomy of the single and multi-clause English written sentence and is useful for English majors and Master's students of professional writing (MAPWs) 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.

76-390 Style

Instructor: Professor John Oddo

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

Units: 9

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

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

We cannot—and will not—look at all possible writing contexts in this class. Instead, we will focus our attention on professional writing contexts in which the goal (presumably) is to communicate clearly and coherently in texts composed of sentences and paragraphs. Even in such professional writing contexts, there are no cast-iron rules. But there are some general principles that can guide us. The principles you learn in this course will help you 1) to clearly represent actions and the characters responsible for them; 2) to make your paragraphs coherent and cohesive; 3) to write sentences that stress important information; 4) to cut unnecessary prose; and 5) to reshape lengthy sentences so as not to perplex your

reader. In pursuit of these goals, you will perform a number of exercises and assignments that ask you to revise texts and improve their style. Along the way, you will also learn to employ a technical vocabulary of style, so that you can talk about why and how you made particular changes.

76-393 **Narrative & Argument**

Instructor: **Professor David Kaufer**

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

Units: **9**

This is an English Department course for non-English majors interested in understanding and practicing writing as an art of design thinking and decision-making. We work through seven writing exercises divided into “experiential” and “informational” clusters and we discuss the underlying design principles that unite and divide these clusters. Experiential writing (think character-based fiction, personal profiles, travel writing, narrative histories) supports reader learning but in an indirect, unsupervised fashion. Information writing (think self-help, workplace reports, journalism, instructions, op-eds, essays, seminar papers, theses, and dissertations) more directly supervises reader learning and so must preview upfront what readers will learn if they continue to read. Students write short papers within each of these clusters to glimpse and grapple with the different compositional (design) challenges. Within experiential writing, students practice making themselves (from the first person) and third parties characters that readers can come to know and care about. They practice immersing readers within immediate and historical scenes by creating the feel of extended space or elapsed time. Within information writing, students practice presenting readers with new ideas by following the readers’ native curiosity (exposition), guiding readers through manual tasks (instruction), and structuring readers’ decision-making (argument) in controversies when there are multiple decision paths. Argument is a capstone of information writing that bids for social and political change. While writing for experience and writing for information are distinct clusters, they are highly interactive and the best information writers routinely import techniques of experiential writing into their craft to enliven and layer the reader’s experience. Technologies for making visible for students their tacit decision-making over hundreds and thousands of compositional moves when writing experience and information are introduced and provide students a literal “lens” on the texts they write as an endlessly curious design artifact.

76-395 **Science Writing**

Instructor: **Mark Roth**

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

Units: **9**

This course will teach students how to write clear, well-organized, compelling articles about science, technology and health topics for a general audience. Students will learn how to conduct research on scientific topics using primary and secondary sources, how to conduct interviews, and how to organize that information in a logical fashion for presentation.

For writing majors, the course will increase their understanding of scientific research and how to describe it accurately and completely to a general audience. For science majors, this course will teach them how to craft fluid, powerful prose so that they can bring their disciplines to life. The course is not intended just for those who want to become science writers, but for anyone who may have the need to explain technical information to a general audience, whether it is an engineer describing a green building project at a public hearing, a doctor describing the latest research on a disease to a patient advocacy group, or a computer programmer describing new software to his firm's marketing staff.

Scientists and educators today are increasingly concerned about the public's lack of understanding about scientific principles and practices, and this course is one step toward remedying that deficit.

Students will get a chance to read several examples of high-quality science writing and interview researchers, but the primary emphasis will be on writing a series of articles -- and rewriting them after they've been edited.

The articles will range from profiles of scientists to explanations of how something works to explorations of controversial issues in science.

Students should expect to see their writing critiqued in class, in a process similar to what journalists routinely go through. The goal will be clarity and verve; the ethos will be mutual learning and enjoyment.

76-397 **Instructional Text Design**

Instructor: Professor Chris Neuwirth

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

Units: 9

This course focuses on the planning, writing, and evaluating of instruction of various kinds, especially instructional texts. It is particularly appropriate for professional and technical writers, but also a good option for anyone interested in fields that involve substantial instruction, such as teaching or employee training. In the first part of the course, we'll examine the recent history of instructional design and the major current theories. Then we'll take a step back and study the concepts of learning upon which these theories are based, with particular attention to their implications for how instruction is structured. You'll find that different learners (e.g., children, older adults) and goals (e.g., learning concepts and principles, learning to apply principles to solve novel problems, learning a procedure, learning to change one's behavior, etc.) require different types of instruction. In the second part of the course, we'll look in detail at models of how people learn from texts and what features (e.g., advanced organizers, examples, metaphors, illustrations, multimedia) enhance learning under what circumstances. We will study and analyze particular types of texts. Some possible examples include an introduction to the concept of gravity; a tutorial for computer software; a self-paced unit in French; adult educational materials in health care; a workshop on sexual harassment in the workplace; or a unit to train someone how to moderate a discussion. We will also look at various methods (concept mapping, think-aloud, comprehension tests, etc.) that are used to plan and evaluate instructional text. You will do a project, either individually or in a small group (2-3), in which you design, write and evaluate instruction.

76-409 **History of German Film**

Instructor: Professor Steve Brockmann

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

Units: 9

This course is a chronological introduction to one of the world's greatest cinema traditions: German cinema. It moves from the silent cinema of the 1910s to the Weimar Republic, when German cinema represented Hollywood's greatest challenger in the international cinema world. It then addresses the cinema of Hitler's so-called "Third Reich," when German cinema dominated European movie theaters, and moves on to the cinema of divided Germany from 1949-1989, when cinema in the socialist east and cinema in the capitalist west developed in very different ways. In the final weeks of the semester, we will address German cinema in the post-unification period, which has experienced a revival in popularity and interest. The two historical foci of the semester will be the Weimar Republic, the classic era of German cinema, and the era of the so-called "New German Cinema" of the 1970s and 1980s, when major German directors developed radical new approaches to cinema and critiques of Hollywood. Among the great directors focused on in the course of the semester will be Friedrich Wilhelm Murnau, Fritz Lang, Leni Riefenstahl, Wolfgang Staudte, Werner Herzog, Wim Wenders, and Rainer Werner Fassbinder. No knowledge of the German language is required for this course; most of the films will be in German with English subtitles. The course will be cross-listed in the departments of Modern Languages, English, and History. Students will be required to attend class, to watch all of the required films, to actively participate in discussion, to write a 15-page term paper on a topic related to German cinema history, and to take a midterm and a final examination.

76-425 **Rhetoric, Science, & the Public Sphere**

Instructor: Professor James Wynn

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

Units: 9

In the 21st century science and technology are ubiquitous presences in our lives. Sometimes these phenomena spark our imagination and affirm our confidence in a better future. In other instances, they create fear and generate protests over the risks new technologies and scientific ideas pose to prevailing social, cultural, economic, and political orders. In this course we will examine the complex dynamics in the relationships between science, technology, and society. Towards this end we will engage with questions such as: How do we decide who an expert is? To what extent do scientists have an

obligation to consider the social and ethical consequences of their work? Is public education about science and technology sufficient for addressing social concerns about risk and controversial scientific ideas? We will grapple with these and other questions by exploring public debates including conflicts over global warming, vaccinations, and the AIDS crisis. With the help of analytical theories from sociology, rhetoric, and public policy, we will develop a framework for thinking about argument and the dynamics of the relationship between science, technology, and the public. We will also look to these fields for tools to assess public debate and to complicate and/or affirm prevailing theories about the relationship between science and society. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-429 Introduction to Digital Humanities

Instructor: Professor Scott Weingart

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

Units: 9

This course introduces students to core methods and readings in Digital Humanities, an emerging field that's been called "the next big thing" in literary and cultural studies. Students will read influential scholarship by Miriam Posner, Johanna Drucker, Alan Liu, Bethany Nowviskie, Ted Underwood, and Dan Cohen, and explore successful projects like Linked Jazz, Histography, Wearing Gay History, Colored Conventions, Transcribe Bentham, NYPL Building Inspector, and Six Degrees of Francis Bacon. In an effort to facilitate non-traditional collaborations, the course is open to (a.) humanities students curious about computational approaches to humanistic questions and (b.) students with technical, data-driven, or design backgrounds interested in contributing to humanistic knowledge. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-433 Love: A Cultural History

Instructor: Professor Marian Aguiar

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

Units: 9

This is a course about the literary and cultural history of love. We will focus on romantic love, with an emphasis on how ideas about love have been a dynamic part of our social, political and economic world. Some of the questions to be addressed include: How, historically, did the idea of love become coupled with freedom? How did romantic love come to be considered the epitome of self-fulfillment and what are the contradictions in that idea? How has the idea of romantic love been mobilized on behalf of things like the state, the nation, capitalism or revolution? How do types of love function as a measure of belonging or deviance? How does the discourse of love enter different kinds of institutional arrangements, such as marriage or state citizenship? As a way to explore these questions, this course focuses on literature, reading canonical and non-canonical texts through philosophy, history, anthropology, sociology and law. Students will immerse themselves in an interdisciplinary range of material as they read, discuss and write about these representations. We will roam through cultural theory of affect, psychoanalytic notions of love, historical constructions of marriage, and feminist discussions of love and sexuality. The emphasis will be on Euro-American narrative traditions, but the final part of the course will include a contemporary global comparative context. Literary readings might include William Shakespeare, Jane Austen, Charlotte Bronte, James Baldwin, Toni Morrison, Arundhati Roy and Jeanette Winterson. This course is an advanced undergraduate-only English course with intensive reading. It also satisfies the Capstone requirement for Literature & Culture majors. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-443 Restoration & 18th Century Theatre

Instructor: Professor Kristina Straub

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

Units: 9

London theaters turned on their lights (or more properly, lit their candles) in 1660 when the Puritan regime ended and Britain returned to monarchical rule. The newly opened theaters quickly became spaces for political and social performances by both actors and audiences. The theater was the place not only to see plays but to hear the latest gossip about the glitterati of the court, to monitor political plots, and to speculate on which pretty actress was current mistress to the King. It was literally a space in which society performed itself, to itself. We will look at the development of the

theater as an important social institution and trace its development, up to the mid-1700s, as a media hub that spread its tentacles into newspapers, visual materials, and other popular culture media. Of course, we will read some of the most important plays of this time period, but we will also pay attention to the print and visual culture that grew up around and in response to the theater. In addition to building knowledge about this important chapter in the development of modern media culture, this course will introduce students to performance studies as a framework for the study of culture in any historical period. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-445 **Milton**

Instructor: **Professor Chris Warren**

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

Units: **9**

Although censored and reviled by many in his own day, John Milton (1608-1674), author of *Paradise Lost* among other powerful anti-monarchical writings of the English Revolution, has influenced writers as varied as William Blake, Mary Shelley, Thomas Jefferson, Friedrich Engels, C.S. Lewis, Malcolm X, and Philip Pullman. This course will investigate what has made Milton a writer at once so much imitated and beloved by his admirers and loathed and denigrated by detractors. The bulk of this course will center on a careful, challenging, and chronological reading of Milton's works, primarily *Paradise Lost* but also his great shorter poems including *Lycidas*, *Paradise Regain'd*, and *Samson Agonistes*, and selections of his voluminous prose (*Areopagitica*, *Of Education*, *Tenure of Kings and Magistrates*, *Readie and Easy Way to Establish a Free Commonwealth*). Studying Milton's development as a poet, controversialist, and pamphleteer, students will examine Milton's contexts (chiefly, literary, political, and theological) in order gain further insights into the complex relations between Milton's 17th-century world and his major poems and prose. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-454 **Rise of the Blockbuster Film**

Instructor: **Jeff Hinkelman**

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

Units: **9**

The term "blockbuster" has been a part of the American film industry for over sixty years, but, like "pornography," it's extremely difficult to define from a critical standpoint. For most of the viewing public the "we know it when we see it" definition seems to suffice. In an academic sense, however, such vagueness is problematic. This course will explore the idea of the "blockbuster" over time and across cultural boundaries. What is the origin of the concept? What is the structural impact of the "blockbuster" on the film industry? How does the meaning of the term change from genre to genre? Is it a genre in and of itself? How does a "blockbuster" reinforce our cultural conceptions? How might the concept change in the future? What does all of this tell us about ourselves?

This course will draw examples from across the history of film in order to develop a holistic understanding of what the term might encompass from a variety of perspectives. By thoroughly discussing a wide selection of texts we will be able to better understand the ways in which the "blockbuster" has influenced the film industry, how the concept has both manifested itself and changed over time, and how it has shaped our cultural perspectives.

Students will be required to view at least two feature-length films a week outside of class. Assignment will include weekly films, readings, quizzes and two papers.

Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-460 **Beginning Fiction Workshop**

Instructor: **Professor Sharon Dilworth**

Meetings: **TR 1:30-2:50 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, Somerset Maugham, The Nick Adams Stories, Ernest Hemingway and others.

76-461 Immigrants, Migrants, and Refugees

Instructor: Professor Marian Aguiar

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

Units: 9

Contemporary literary writers offer vibrant portrayals of questions around identity, displacement and belonging that accompany immigration, transnational labor (and love) migration, and asylum claims. While British and American works in the late 20th century focused primarily on questions of identity and assimilation for new immigrants, contemporary literary works are increasingly examining the regulations of states, the permeability of border, the experiences of detainment, and the less visible parts of transnational labor and commodity exchange. This is primarily a contemporary English, American and Anglophone global literature course that includes fiction, poetry, and drama; the course also includes non-fiction theoretical, journalistic and memoir readings, as well as documentary film, that will help us analyze the experiences and structures of transnational migration. Possible readings might include Juno Diaz, Julia Alvarez, Celeste Ng, Dina Nayeri, Chimamanda Ngozi Adichie, Jhumpa Lahiri, Viet Thanh Nguyen, Sunjeev Sahota, Noloviolet Bulawayo, Shailja Patel, and Caryl Phillips. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-462 Advanced Fiction Workshop

Instructor: Professor Jason England

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

Units: 9

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

76-469 Screenwriting Workshop: Screenwriting/Television Writing

Instructor: Professors Jane Bernstein & Chris Klug

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

Units: 9

We begin by examining the fundamental building blocks of television writing, reading scripts, writing scenes, and watching the best of the medium. We end with our students creating a full Spec Script for a one-hour television drama. Topics include: how one-hour television works, how it emotionally manipulates the audience, how genre functions in television, why certain genres dominate, how a full length story is created from small two-page building blocks. This course functions as a workshop; we don't talk about writing but rather, we write. Assignments are frequent and pointed. Writing exercises are assigned to stretch the students writing muscles as they work towards completing their final script. Entrance in the course is by permission of the instructor only. Students desiring entry should register and all will initially be placed on the wait list. At the end of the registration week the Instructor will interview the wait list and select those who will gain entry.

76-472 Topics in Journalism: Storytelling in a Digital Age

Instructor: Steve Twedt

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

Units: 9

Advanced Journalism students will learn how to plan and execute long-form news feature stories from the ground up, starting with recognizing a promising idea, organizing a solid proposal then ultimately producing a publication-ready report that is both accurate and compelling.

We will focus on four types of feature stories over the course of the semester: a trend story, a profile, an explanatory report and a data-driven investigative story.

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

While each student is responsible for his or her work, class sessions will be highly collaborative as ideas and strategies are critiqued with an eye toward helping all students achieve their best work. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-474 Software Documentation

Instructor: Alan Houser

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

Units: 9

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

76-475 Law, Performance, and Identity

Instructor: Professor Doug Coulson

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

Units: 9

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

76-487 Web Design

Instructor: Paul Mazaitis

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

Lab: T 6:30-7:50 p.m.

Units: 12

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

76-489 Advanced Document and Information Design

Instructor: Professor Suguru Ishizaki

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

Units: 9

This course builds on the foundation of visual communication design introduced in 76-391/791 Document & Information Design, and provides students with opportunities to further develop and refine their skills. Students will work in teams to solve a larger and more complex communication planning and information design problem. Class discussions and critiquing are essential parts of this course. Adobe Creative Studio (InDesign, Photoshop, Illustrator) will be used to complete the assignments. Sophomores must obtain instructor permission.

76-494 Healthcare Communication

Instructor: Mario Castagnaro

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

Units: 9

Healthcare communications is designed for students with an interest in how medical and health care information is constructed and transferred between medical experts, health care providers, educators, researchers, patients and family members who are often not experts but need a thorough understanding of the information to make important health decisions.

Throughout the course, we will explore the interactions of current theory and practice in medical communication and the role of writing in the transfer and adoption of new therapies and promising medical research. We will also study how the web and social media alter the way information is constructed, distributed, and consumed. We will examine the ways medical issues can be presented in communication genres (including entertainment genres) and discuss how communication skills and perceptions about audience can influence clinical research and patient care.

Additionally, we will explore clinical trials, grant writing, and press releases, and will feature guest speakers from these fields will discuss their experiences. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-495 The Art of the Interview

Instructor: Professor Jeffrey Williams

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

Units: 9

In literary studies, we usually draw our research from books and articles, or possibly archives of documents. But one other way to find out information is from interviews. Historians, anthropologists, and journalists use interviews, albeit in different ways. How might apply their methods to literary study?

This course will look at different modes of interviewing. You will also conduct some interviews yourselves. Thus the course will be a mix between a criticism course and a workshop. Through the semester you will be responsible for conducting and editing one long-form interview with a person about art, literature, or another field. In addition, you will develop a project conducting multiple interviews on a topic. Lastly, you will build a portrait or report drawn from one of those projects. For instance, if you wanted to study the prominence of videogames in people's lives, how would you find out? Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.