

Spring 2020

Graduate Course Descriptions

Updated 10/14/2019
Information subject to change.

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)
 - These must be composed of at least five 12-unit courses plus 1 mini in LCS (that is, taught by LCS faculty or adjuncts).
 - 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:

- up to two courses taught by LCS faculty or adjuncts
 - up to two courses taught by Rhetoric faculty or adjuncts, and
 - 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:**
 - a minimum of 30 credit hours (90 units) of required and elective course work.
 - 24 credit hours (72 units) of which must be in rhetoric courses approved by the student's advisor.
 - 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).
 - 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:**
 - 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.

- In spring 2019, all MAPW students will be registered for 76-889 Advanced Document & Information Design.
- If you were unable to take 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:**

- 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.)
- 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
 - one pedagogy course, 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.).

Instructor: Jeffrey J. Williams
Meetings: MW 1:30 – 2:50 p.m.
Units: 12

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.

76-731 **Dissenters and Believers: Romanticism, Revolution, and Religions**
Instructor: Jon Klancher
Meetings: TR 1:30-2:50 p.m.
Units: 12

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.

76-752 **Music, Technology, and Culture**
Instructor: Rich Purcell
Meetings: W 6:30-9:20 p.m.
Units: 12

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.

76-771 **Teamwork for Innovators: Theory and Practice**
Instructor: Linda Flower

Meetings: MW 10:30-11:50 a.m.
Units: 9, 12

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 on www.cmu.edu/thinktank/docs.html)

76-773 **Argument**
Instructor: James Wynn
Meetings: MW 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.

76-774 **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.

76-777 **Shakespeare on Film**
Instructor: Stephen Wittek
Meetings: TR 3:00-4:20 p.m.

Units: 12

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).

76-778 Literacy: Educational Theory and Community Practice

Instructor: Linda Flower

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

Units: 12

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.

76-780 Methods in Humanities Analytics

Instructor: David Brown

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

Units: 9

The computer-aided analysis of text has become increasingly important to a variety of fields and the humanities is no exception, whether in the form of corpus linguistics, stylometrics, "distant reading," or the digital humanities. In this course, we will build a methodological toolkit for computer-aided textual analysis. That toolkit will include methods for the collection data, its processing via off-the-shelf software and some simple code, as well as its analysis using a variety of statistical techniques. In doing so, the class offers students in the humanities the opportunity to put their expertise in qualitative analysis into conversation with more quantitative approaches, and those from more technically-oriented fields the opportunity to gain experience with the possibilities and pitfalls of working with language. The first part of the term will be devoted to introducing fundamental concepts and taking a bird's eye view of their potential application in domains like academic writing, technical communication, and social media. From there, students will initiate projects of their own

choosing and develop them over the course of the semester. The goal is to acquaint students with the strengths and limitations of computer-aided textual analysis and to provide them with the necessary foundational skills to design projects, to apply appropriate quantitative methods, and to report their results clearly and ethically to a variety of audiences. This class requires neither an advanced knowledge of statistics nor any previous coding experience, just a curiosity about language and the ways in which identifying patterns in language can help us solve problems and understand our world.

76-789 **Rhetorical Grammar**
Instructor: **Hannah Ringler**
Meetings: **MW 9:00-10:20 a.m.**
Units: **9**

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

76-790 **Style**
Instructor: **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.

76-794 **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.

76-793 **Narrative & Argument**
Instructor: **David Kaufer**
Meetings: **MW 12:00-1:20 p.m.**
Units: **9, 12**

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’ 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.

76-795 **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.

76-797 **Instructional Text Design**
Instructor: **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.

76-815 **Mediated Power & Propaganda**
Instructor: **John Oddo**
Meetings: **TR 3:00-4:20 p.m.**
Units: **12**

For most of us, the word "propaganda" triggers a familiar script. We tend to think of totalitarian regimes where the State controls information and prohibits the expression of dissenting views. We also tend to associate propaganda with certain rhetorical techniques - highly emotional words, deceptive representations, and glittering generalities that inhibit rational thought and manipulate public opinion. According to such popular views, propaganda is linked to the dissemination of false information and is antithetical to the norms of democratic society. Our class will challenge these assumptions. First, instead of confining propaganda to authoritarian governments, we will examine how propaganda functions within democratic society. Indeed, we will focus on domestic propaganda in America, especially political propaganda but also propaganda in advertising and public relations. Next, instead of focusing exclusively on deceptive rhetorical techniques, we will ask a more elemental question: What enables propaganda to circulate? Answering this question will force us to

consider the routines and values of corporate media as well as the power relations that give some people special access to channels of mass communication. Certainly, we will also examine propaganda messages themselves, attending to manipulative tactics as well as rhetorical strategies used to induce uptake in the mainstream press. We begin our seminar by studying key theories of propaganda, looking at primary texts for various definitions and criticisms of the concept. We will then examine how powerful institutions, especially media organizations, manage the dissemination of propaganda in democracies. Finally, we will consider how to analyze propaganda, generating methodological prerequisites for scholarly study. Ultimately, students will have the opportunity to conduct their own research on propaganda as it relates to their academic and professional goals.

76-824 Theory and Design of Writing Instruction

Instructor: Danielle Wetzel

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

Units: 9, 12

This course introduces prospective and developing teachers to the most meaningful questions we can ask from the writing classroom: how do we design and sequence reading and writing tasks relevant to diverse learners? How do we teach writing so that students can effectively adapt their strategies to new writing situations? What knowledge about writing processes and texts should teachers have to design meaningful learning experiences for developing writers? How do we assess what our students have learned? We will approach these questions by reading from a variety of disciplines, including writing studies, second language writing studies, educational psychology, and instructional design. First we will conceptualize the learner as reader and writer, bringing diverse experiences and abilities to the classroom, so that we can design accessible instruction. We will then grapple with the questions about what we should teach our students, or which genres should students learn to write. To clarify the "what" question, we will draw upon genre-based pedagogy as it applies to approaches in First-Year Writing and across disciplines. Finally, we will employ instructional design principles so that students will develop and situate their own pedagogical interventions within an existing curriculum that they have selected. Regular course requirements include brief synthesis papers of the course readings and a final project developed according to students' particular interests.

76-825 Rhetoric, Science, and the Public Sphere

Instructors: James Wynn

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

Units: 9, 12

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.

76-829 Introduction to Digital Humanities

Instructor: Scott Weingart
Meetings: WF 9:00-10:20 a.m.
Units: 9, 12

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.

76-836 **Issues in the Discipline**
Instructor: Jon Klancher
Meetings: TR 10:30-11:50 a.m. (mini A3)
Units: 6

In a time of interdisciplinary studies, we can sometimes forget what elements make up a "discipline" of knowledge in the first place. This 7-week course introduces students to current problems in the discipline of literary and cultural studies by beginning, in the first two weeks, with how literary study was formulated in the 1940s and 50s, then rethought in the 1970s-80s. From that basis we then turn to 21st century problems and approaches. We will be guided by the idea that however we define it, our discipline has its basis in a three-part commitment to theory, texts, and cultural history. Readings will include major theoretical arguments concerning the aims and methods of this discipline, including its mobilizing of "interdisciplinary" approaches as well (and may include J.C. Ransom, Northrop Frye, Raymond Williams, Fredric Jameson, John Guillory, Rita Felski, Simon During, Stephen Greenblatt or others.) Two short papers will be required.

76-843 **Restoration & 18th Century Theatre**
Instructor: Kristina Straub
Meetings: TR 1:30-2:50 p.m.
Units: 12

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.

76-845 **Milton**
Instructor: Chris Warren
Meetings: MW 3:00-4:20 p.m.
Units: 12

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.

76-861 **Immigrants, Migrants, and Refugees: Literary and Cultural Representations**
Instructor: **Marian Aguiar**
Meetings: **TR 9:00-10:20 a.m.**
Units: **12**

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, Nolo Violet Bulawayo, Shailja Patel, and Caryl Phillips.

76-872 **Multimedia Storytelling in a Digital Age**
Instructor: **Steve Twedt**
Meetings: **R 6:30-9:20 p.m.**
Units: **9**

This course explores the craft of journalism in the context of the history, traditions and glory of journalistic nonfiction in the United States. It seeks to help you hone your writing and thinking skills as you produce pieces of substance that reflect those traditions and standards. As a published author, foreign correspondent and Pulitzer-Prize winning editor, the instructor has been a foot soldier in print journalism and media management for 30 years. The practical emphasis of the course reflects his extensive and varied background. The course focuses on the four stages necessary to any nonfiction story: idea, concept, reporting and writing. Subjects include how to make news judgments, gather evidence, make word choices, compose stories and interpret events, unpacking the language and vocabulary of the craft of journalism. As part of our exploration of advanced nonfiction styles, we examine the six major genres of journalistic nonfiction: the trend story, the profile, the explanatory, the narrative, the point-of-view and the investigative. We will read, critique, discuss and analyze examples of each genre, and students will produce work of their own in four of the genres. Students may substitute (for one of the four writing genres) independent research on a topic of their choosing. In addition, we explore journalism's glorious past and its role in the promotion and maintenance of democracy. The last segment of the course examines the evolution of journalism in the digital age and the impact that is having on the media landscape, particularly print. Students will be given assistance and encouragement as they seek outlets for their writings and connections in the media world that could lead to internships and employment.

76-875 **Law, Performance, and Identity**
Instructor: **Doug Coulson**
Meetings: **TR 10:30-11:50 a.m.**
Units: **9, 12**

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.

76-882 **History of Rhetoric: The Classical Age and Its Legacy**
Instructor: **Doug Coulson**
Meetings: **TR 1:30-1:50 p.m.**
Units: **12**

This class surveys a number of key concepts from canonical texts within the classical tradition of European rhetorical thought, beginning in antiquity with the Greek sophists, Plato, and Aristotle, then moving to treatises of Cicero and Quintilian from ancient Rome, before tracing the influence of the concepts developed by these figures in the Medieval and Renaissance periods. Alongside canonical texts from the classical period, we will also read contemporary scholars and theorists who have examined and/or reappropriated their concepts in their work. Thus, we will seek to align canonical texts with contemporary adaptations and scholarship. The course is designed to provide you with a foundational knowledge of the classical rhetorical tradition, its themes, controversies, and evolution to prepare you to situate your own scholarship and teaching in relation to the history of rhetoric and to teach a history of rhetoric course in your future careers. Ultimately, the course will challenge you to produce an original research study that investigates some aspect of the classical tradition or use historical concepts to understand contemporary rhetoric.

76-887 **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.

76-889 Advanced Document and Information Design

Instructor: Suguru Ishizaki

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

Units: 9

This course builds on the foundational visual design skills introduced in 76-391/791 Document & Information Design, and provides students with opportunities to further develop their skills through a series of larger and more complex document and information design problems. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussions and critiquing are essential parts of this course. Adobe Creative Studio (InDesign, Photoshop, Illustrator) will be used to complete the assignments.

76-895 The Art of the Interview

Instructor: Jeffrey J. Williams

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

Units: 12

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?