ADVISING AND REGISTRATION NOTES:

- All 200, 300, and 400-level English courses fulfill English Elective requirements for the EBA, CW, and PW majors. Most courses also fulfill other major requirements and are noted as is appropriate.
- Many 300 and 400-level English courses are open only to upperclassmen. Courses with such restrictions are noted.
- During the first few days of registration, most English courses are reserved for students who have primary and additional majors and minors in English. After all English students have had a chance to register we open registration to students outside of the department.

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**76-206**  
**Between the Lines: The Politics of Sports, and the Steep Cost of the Games We Play**  
**Instructor:** Jason England  
**Meetings:** MW 12:00-1:20 p.m.  
**Units:** 9  
**Fulfills:** EBA English Elective  
**Prerequisite:** 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing  
**Open to:** Undergraduates  

The overlap between sports and societal issues is consistent and unavoidable. In this class we'll read, analyze, and write about the games themselves, and especially about the nexus between sports and societal truths/trends. We'll sort through a wide and diverse range of writing and film about sports, including work by David Foster Wallace, Norman Mailer, and Lee Jenkins. We'll use the lens of sports to view and frame race, gender, labor, politics, ethics, and culture; we'll also read, write, and discuss the peculiarities and subtle joys of participation in and fandom of sports, from baseball to boxing to football to tennis to running, and more. Does sports reveal character? Whose? What truths do popular sports reflect not only about the participants, but also the audience? What does it say about a society when our favorite teams and athletes are tantamount to religious icons? What's the cost of that sort of worship and fervor - both to our society and to the sports figures themselves?

**76-221**  
**Books You Should Have Read by Now**  
**Instructor:** Steve Gotzler  
**Meetings:** TR 10:30-11:50 a.m.  
**Units:** 9  
**Fulfills:** CW Literature Elective; EBA English Elective; PW Text/Context Elective  
**Prerequisite:** 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing  
**Open to:** Undergraduates  

In this course students will read a range of classic literary works in the British tradition ranging from some of the earliest novels in the English language such as Daniel Defoe's Robinson Crusoe up to contemporary critically acclaimed works like Zadie Smith's White Teeth. In surveying these British classics we will explore the various ways that literature has served as a cultural register of the major shifts and transformations that have shaped the course of British society during the modern era (1700-2000), such as the rise and fall of the British Empire, processes of urbanization, industrial revolution and decolonization, the trauma of two world wars, and changing norms regarding gender and sexuality. Special attention will also be paid to questions of national identity and cultural belonging in modern Britain, as well as the changing social character of London in its growth from imperial capital and industrial urban center, into global metropolis and financial hub. While reading these "great books" students are urged to reflect upon the function of the "literary canon" itself, and its relation to debates about representation and political bias in social and cultural institutions like the publishing industry and university.
Other authors read in the course may include: Jane Austen, Charles Dickens, George Eliot, Oscar Wilde, Joseph Conrad, James Joyce, Virginia Woolf, D.H. Lawrence, George Orwell, Salman Rushdie, Doris Lessing and Martin Amis.

76-240  Environmental Crisis and the End of Nature in Global Literature and Culture
Instructor:  Pavithra Tantrigoda
Meetings:  TR 12:00-1:20 p.m.
Units:  9
Fulfills:  CW Literature Elective; EBA English Elective; PW Text/Context Elective
Prerequisite:  none
Open to:  Undergraduates
Hurricanes, forest fires, melting glacial and sea ice, heat waves and floods all over the world are increasingly drawing our attention to the harmful effects of man-made climate change. These cataclysmic changes in the global climate have captured the attention not only of scientists and environmentalists, but also novelists, poets and filmmakers. A new genre of fiction called cli-fi has emerged in the last decade, rendering the current and future realities of global warming more palpable.

In this class, we will consider questions such as: how and why does cli-fi matter in the context of climate change? Can cli-fi help alter our conceptions of the earth and our role in changing it? How are identities of class, race and gender important to the narratives about ecological crisis? How do these texts conceive ways of adapting to new realities of climate change and imagine alternative futures? We will also analyze the specific formal and stylistic conventions of the genre of cli-fi and situate these texts within broader debates and discourses—scientific, philosophical, historical, and political—about climate change.

76-241  Introduction to Gender Studies
Instructor:  Bret Vukoder
Meetings:  MWF 9:30-10:20 a.m.
Units:  9
Fulfills:  CW Literature Elective; EBA English Elective; PW Text/Context Elective; Gender Studies Minor
Pre-requisite:  76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing
Open to:  Undergraduates
What is gender? What is sex? And how do we “perform” these identities in everyday life? Covering topics such as pornography, feminism, bros, queer theory, and transgender rights, this course will introduce you how power and inequality have historically and structurally impacted categories of gender in American society. We will read novels, scholarly texts, and even blogs in an effort to understand how gender intersects with other forms of identity (such as race, class, sexuality, ability, and nationality).

Through a combination of class discussions, written essays, and short presentations, we will ultimately understand gender as a social construct that nonetheless is meaningful, personal, and significant for all members of society.

76-245  Shakespeare: Tragedies and Histories
Section A  Stephen Wittek  
Section B  Nathan Pensky
Meetings:  MWF 12:30-1:20 p.m.
Units:  9
Fulfills:  CW Literature Elective; EBA English Elective; PW Text/Context Elective
Sometime around the late sixteenth century, enterprising cultural producers in early modern London began to develop a new commercial venture called ‘playing’: a business that offered ordinary people a few hours of dramatic entertainment for the price of one penny. In addition to watching the professional players onstage, spectators also participated in a form of play themselves, in a sense, because theatrical experience provided a unique opportunity to engage imaginatively with otherwise inaccessible people, worlds, and ideas. More than four hundred years later, the drama of the period now ranks among the most esteemed texts in all English literature, and the name 'Shakespeare' has become a byword for literary genius.

This course will offer an introduction to Shakespeare's tragedies and histories, including Hamlet, Macbeth, Antony & Cleopatra, Richard II, Richard III, and Henry IV pt. 1. As we read through these works, we will endeavor to understand what—and how—they meant in their original context, thereby developing a historically informed perspective on their influence over our own cultural landscape.

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**Survey of Forms: Fiction**

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
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<tbody>
<tr>
<td>Kevin Gonzalez</td>
<td>Jason England</td>
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<tr>
<td>TR 10:30-11:50 a.m.</td>
<td>MW 1:30-2:50 p.m.</td>
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**Units:** 9

**Fulfills:** CW Required Core Course; EBA Required Core Course; PW Required Core Course; TW Required Core Course

**Prerequisite:** 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing

This course is an introduction to the reading and writing of short fiction. Students will create original short stories during the course of the semester and have them critiqued by the class. The focus will be on successful character development and the creation of realistic scenes. Revisions of the stories will constitute a major part of the final grade. Frequent reading assignments will illustrate the different elements of fiction, and students will be required to analyze stories from a writer's point of view and actively participate in class discussions.

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**Survey of Forms: Creative Non-Fiction**

| Instructor: Jane Bernstein |
| Meetings: TR 1:30-2:50 p.m. |

**Units:** 9

**Fulfills:** CW Required Core Course; EBA Required Core Course; PW Required Core Course; TW Required Core Course

**Prerequisite:** 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing

The National Endowment for the Arts defines "creative nonfiction" as "factual prose that is also literary." In this survey course, students will read a wide range of work that falls into this lively genre, including memoir, travel writing, the personal essay, and nature writing. Weekly writing assignments will give students the chance to work on short pieces of their own creative nonfiction.

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**Survey of Forms: Poetry**

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
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<tbody>
<tr>
<td>Jim Daniels</td>
<td>Gerald Costanzo</td>
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<tr>
<td>MW 10:30-11:50 a.m.</td>
<td>MW 12:00-1:20 p.m.</td>
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</tbody>
</table>

**Units:** 9
Fulfills: CW Required Core Course; EBA Required Core Course; PW Required Core Course; TW Required Core Course

Prerequisite: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing

Open to: Undergraduates

This course is designed to familiarize students with the elements of poetic craft through actively studying and practicing a range of poetic forms and principles. This is a discussion class in which we will examine both student work and published authors; there will be creative assignments as well as analytical ones. Near the end of the course, students will submit a portfolio of their own poems.

76-269 Survey of Forms: Screenwriting
Instructor: Sharon Dilworth
Meetings: TR 10:30-11:50 a.m.
Units: 9

Fulfills: CW Required Core Course; EBA Required Core Course; PW Required Core Course; TW Required Core Course; Film and Media Studies Minor

Prerequisite: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing

Open to: Undergraduates

It is not so difficult to learn the format or even to master the style of the screenplay—the challenge lies in writing image-driven stories with believable dialogue, vivid characters, and a coherent, well-structured plot. To that end, students will view short and feature-length films, paying special attention to such fundamentals as character development and story structure. Students will read screenplays to see how scripts provide the blueprints for the final product, and write analytical papers. To gain experience and confidence, students will work on a number of exercises that will lead them toward producing a polished short screenplay by the end of the semester.

76-270 Writing for the Professions

<table>
<thead>
<tr>
<th>Section</th>
<th>Days</th>
<th>Start Time</th>
<th>End Time</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>A</td>
<td>MWF</td>
<td>9:30 A.M.</td>
<td>10:20 A.M.</td>
<td>Andrew Gordon</td>
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<tr>
<td>B</td>
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<td>11:20 A.M.</td>
<td>Andrew Gordon</td>
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<td>C</td>
<td>MWF</td>
<td>11:30 A.M.</td>
<td>12:20 P.M.</td>
<td>Juliann Reineke</td>
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<td>D</td>
<td>MWF</td>
<td>12:30 P.M.</td>
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<td>Ryan Roderick</td>
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<td>E</td>
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<td>2:20 P.M.</td>
<td>Maggie Goss</td>
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<td>F</td>
<td>TR</td>
<td>9:00 A.M.</td>
<td>10:20 A.M.</td>
<td>Emily Ferris</td>
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<td>G</td>
<td>TR</td>
<td>9:00 A.M.</td>
<td>10:20 A.M.</td>
<td>Will Penman</td>
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<td>H</td>
<td>TR</td>
<td>9:00 A.M.</td>
<td>10:20 A.M.</td>
<td>Nisha Shanmugaraj</td>
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<tr>
<td>I</td>
<td>MW</td>
<td>1:30 P.M.</td>
<td>2:50 P.M.</td>
<td>Ana Cooke</td>
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</tbody>
</table>

Units: 9

Prerequisites: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing

Open to: Undergraduates in majors other than English. English majors should take 76-271 Introduction to Professional and Technical Writing.

Writing in the Professions is a writing course specifically designed for juniors and seniors in all majors other than English. The course is appropriate for upper-level students in all CMU colleges, has no writing prerequisites, and assumes that you may not have had much college-level writing instruction past your freshman year. The basic idea of the course is to give you experience in developing the writing skills you will be expected to have as you make the transition from student to professional. The course will cover resume writing, proposal writing, writing instructions, the difference between writing for general and specific audiences, and analysis of visual aids in various texts. The course requires that students work both independently and in groups.
Introduction to Professional and Technical Writing

76-271
Instructor: Necia Werner
Meetings: MW 10:30-11:50 a.m.
Units: 9
Fulfills: PW Required Core Course; TW Required Core Course
Prerequisite: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing
Open to: Undergraduate English majors only. Non-majors should take 76-270 Writing for the Professions.

Introduction to Professional and Technical Writing is designed specifically for declared majors in Professional or Technical Writing. The main work of the course is a series of five situation-based writing assignments spread over three broad and often overlapping areas - business/professional writing, media writing, and technical writing.

Typical assignments include resumes, instructions, proposals, and adaptations of specialized information for non-expert audiences. At least one of the assignments will be a group project. As a final project, you'll create a portfolio of polished writing samples that you can use in applying for internships and employment.

The range of assignments in the course is designed to give you experience with a variety of writing situations that professional writers frequently encounter. The assignments also reflect options for specialization that you may wish to pursue in future coursework and in your career as a professional writer. As you work through the assignments, you should learn both current conventions for the kinds of writing you’ll be doing and a broadly applicable procedure for analyzing novel situations and adapting conventional forms (and creating new ones) to meet the unique demands of each new situation and task.

Topics in Russian Language & Culture: 20th C. Russian Masterpieces

76-295
Cross-List: 79-439
Instructor: Naum Kats
Meetings: MW 1:30 p.m. to 2:50 p.m.
Units: 9
Fulfills: CW English Elective; EBA English Elective; PW Elective
Prerequisite: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing
Open to: Undergraduates

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

Internship

76-301
Instructor: James Wynn
Units: 3 – 12
Fulfills: CW English Elective; EBA English Elective; PW Advanced Writing/Rhetoric Course; TW Track Theory/Specialization Course—Additional Option
Prerequisites: Must have internship approved by James Wynn
Open to: Undergraduates
This course is designed to help you explore possible writing-related careers as you gain workplace experience and earn academic credit. You’ll work on- or off-campus as an entry-level professional writer for 8-10 hours per week in a field of interest to you (public relations, journalism, advertising, magazine writing, non-profit, healthcare, etc.). You are responsible for finding an internship. Most of your class time for the course will be completed at your internship site—a minimum of 120 hours (8-10 per week) over the semester for 9 units of credit. As the academic component of the course, you’ll keep a reflective journal and meet periodically with the internship coordinator to discuss your internship and related professional issues. You must register for the course before the add/drop deadline of the semester in which you want to do your internship. Before you can register, you must contact the internship instructor listed above to express your interest in the course and to be cleared for registration. Credit for the internship course cannot be retroactively awarded for past internships.

76-306  Editing and Publishing
Instructor: Gerald Costanzo
Units: 3 – 18
Fulfills: CW English Elective; PW Advanced Writing/Rhetoric Course
Prerequisites: Permission of instructor
Open to: Undergraduates
Note: Registration in this course is by permission only. Students must contact Prof. Costanzo directly. In this course students will work closely with the editors of Carnegie Mellon University Press to learn many of the facets of producing books. These range from business management and marketing to the elements of editing, book design, and production.

76-307  Advanced Editing and Publishing
Instructor: Gerald Costanzo
Units: 3 – 18
Fulfills: CW English Elective; PW Advanced Writing/Rhetoric Course
Prerequisites: Permission of instructor
Open to: Undergraduates
Note: Registration in this course is by permission only. Students must contact Prof. Costanzo directly. In this course students will work closely with the editors of Carnegie Mellon University Press to learn many of the facets of producing books. These range from business management and marketing to the elements of editing, book design, and production.

76-309  Stories
Instructor: Andreea Ritivoi
Meetings: TR 3:00-4:20 p.m. (Mini A4)
Units: 4.5
Prerequisite: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing
Open to: Undergraduates
Powerful stories have a remarkable ability to endure across time and space, while the best of them not only continue to delight and transform generations of readers around the world, but also reflection in philosophers, social critics, and political thinkers. The premise of this course is that great stories raise essential questions about the human experience. We will study how and why narratives raise these questions by focusing on a few fundamental texts in the Western tradition, as well as on philosophical responses to them. We will seek to understand the power of these narratives in framing our moral imagination about key issues, such as justice, empathy, and truthfulness.

76-322  Gender and Sexuality in Performance
"Performance" describes a wide range of practices, from the everyday to the artistic. Gender and sexuality are key elements in everyday, political, and artistic performances, from the very personal—how you order a latte at Tassa D'Oro, tell a lover goodbye at the airport or comfort a crying child—to the very public—performing a Bach cello suite or an iconic King Lear, staging a demonstration against police violence or marketing a new app. This course will be co-taught by a specialist in gender and queer theory and a practitioner of performance art. We plan to bring performance art and theory into a practical partnership 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 performance prompts 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.

76-329  Unruly Women in Early Modern Drama
Cross-List:  76-729
Instructor:  Noémie Ndiaye
Meetings:  MW 1:30-2:50 p.m.
Units:  9
Fulfills:  CW Literature Elective; EBA Core Course; EBA Period Course (Pre-1900); PW Text/Context Elective; Gender Studies Minor
Prerequisite:  76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing; Gender Studies Minor
Open to:  Sophomores who have taken 76-294, Juniors, Seniors

“Unsex me here” Lady MacBeth famously exclaims on her path to murder, power, and psychological collapse. The connections between sex, gender, and agency that she articulates are connections that early modern theater-makers, from Shakespeare to Aphra Behn, obsessively revisited as they created some of the most haunting characters of the canon, both tragic and comic. In this course, we will look at shrews, witches, she-devils, ranting widows, aspiring divorcees, sex workers, roaring girls, evil queens, and all sorts of nasty women that would tread the boards in early modern London. At the heart of those theatrical depictions lie strong cultural anxieties surrounding the desire and possibility to fashion, control, and discipline—in other words, to regulate and rule over—femininity in a time period that witnessed the invention of the “two-sex model” (Thomas Laqueur) and “the cultural production of domestic heterosexuality” (Valerie Traub). How did theatre participate in the invention of early modern femininity? How did performance relate and/or resist the discourses about women deployed in the domains of law, religion, medicine, economy, and politics? How did women of color specifically fare in early modern dramaturgy? And what changed when women were allowed to act and actresses replaced boy actors under the Restoration? To study unruly women in early modern drama, we will read plays by Shakespeare, Elizabeth Cary, John Webster, Thomas Middleton, Thomas Heywood,
Thomas Dekker, John Fletcher, Aphra Behn, and others in conversation with contextual materials and theoretical texts from the field of Women’s, Gender, and Sexuality studies.

### 76-330 Communicating in the Global Marketplace

**Cross-List:** 76-730  
**Instructor:** Andreea Ritivoi  
**Meetings:** MW 10:30-11:50 a.m. (Mini A3) or MW 10:30-11:50 a.m. (Mini A4)  
**Units:** 4.5  
**Fulfills:** EBA Rhetoric Course; PW Rhetoric Course or Advanced Writing/Rhetoric Course  
**Prerequisite:** (76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing) AND (76-270 Writing for the Professions or 76-271 Introduction to Professional and Technical Writing)  
**Open to:** Undergraduates

In this day and age, some of the most exciting employment opportunities are with multinational and international corporations and non-profits. But are you prepared for the challenge of working with professionals from all over the world? Even as more people around the globe learn English, specific cultural values, beliefs, and assumptions continue to influence the way in which they communicate. Often, behind a foreign accent, we encounter an entirely different worldview. The same word or phrase in English might actually carry very distinct connotations for someone whose native language is French, German, Russian, or Japanese. Can we learn to anticipate, understand, and become sensitive to these connotations? How can we mend potential miscommunications that might arise due to these conceptual differences? This course is designed as an introduction to international professional communication. We will talk about the way in which culture influences communication, about the job of translators and interpreters, and about specific communicative norms for the global marketplace. We will look at many concrete example of communication in the international arena, acting as problem-solvers and communication consultants who are focused on understanding and designing plans of action for navigating communicative obstacles. We will also have the opportunity to speak with professionals who are experienced in the field, and we will cover case studies ranging from corporate business to global activism and advocacy.

### 76-339 Advanced Film Studies

**Instructor:** Jeff Hinkelman  
**Meetings:** TR 12:00-1:20 p.m. (class meeting); T 6:30-9:20 (screening)  
**Units:** 9  
**Fulfills:** CW Literature Elective; PW Text/Context Elective; Film and Media Studies Minor  
**Prerequisite:** (76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing) AND 76-239 Introduction to Film Studies  
**Open to:** Undergraduates

This course is designed as a companion to 76-239, "Introduction to Film Studies." It utilizes a narrower focus on several key technical components of filmmaking and the ways they function within the film text, as well as the ways they can be read as an indication of the underlying ideology of a work. Individual units of the course will concentrate on performance, production design, photography, editing and music. Films will be drawn from a variety of national cinemas from around the world. A secondary goal of the course is the development of practical and research skills particular to film studies. Students will engage in a number of focused research and filmmaking assignments as well as a final paper based on original research.

### 76-345 Parchment to Pixels: History of Books

**Cross-List:** 76-745  
**Instructor:** Mary Kay Johnsen
Meetings: TR 3:00-4:20 p.m. (Mini A3)
Units: 4.5
Fulfills: EBA English Elective; CW English Elective
Prerequisite: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing
Open to: Undergraduates

This course surveys the evolution of the physical book through the history of writing materials, manuscript production, printing presses, type design, illustration, bookbinding, and book formats from the earliest times to the present. The best part: examining and experiencing real books from the 14th through 21st centuries in the Fine & Rare Book Room of Hunt Library.

The course objective is to enable you to analyze and appreciate the purposes and attributes of books and related technologies. Some themes that help organize the 3,000 years of history of the book: types of content; information and communication; organization, storage, retrieval and transmission of knowledge; economic aspects; readers and community; parts of the book; effect of societal changes on the book; future of the book. Keep asking who or what enabled the next development.

To flourish in the course, you will need to be curious, finding patterns and inter-relationships. Your evaluation will be based on class discussion, a journal, two quizzes, two short papers, and a take-home final exam to synthesize ideas. The class includes in-class, non-graded exercises on calligraphy, illuminating, binding, & 3-D printing.

76-348 Gender and Communication
Cross-List: 76-748
Instructor: Joanna Wolfe
Meetings: TR 1:30-2:50 p.m. (Mini A3)
Units: 4.5
Fulfills: PW Advanced Writing Course; TW Theory/Specialization Additional (SMC or TC track)
Prerequisite: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing
Open to: Undergraduates

This mini will examine sociolinguistic research on gender, ethnicity, and communication in a range of settings—both face-to-face and online—to investigate how language use intersects with cultures of power. The course operates on the assumption that, not only are men and women socialized to communicate differently, but their genders affect how their communication is perceived by others. We will look at research describing these differences and work together to imagine interventions that can change communication dynamics to allow broader participation. For instance, we will look at barriers to women’s discourse in male-dominated settings; we will examine factors that might inhibit men from participating in more feminized and nurturing speech communities; we will look at how a participant’s ethnicity interacts with their gender roles, providing unique challenges and opportunities for change. Throughout the course we will ask ourselves both “what dynamics and inequities exist?” and “what can we do to change them?”

Graded coursework will include reading responses, a class presentation, and a small research project. Readings will primarily consist of research articles from sociolinguistics, rhetoric, business, and education.

Please note that in terms of time commitment, a 4.5 unit mini is equivalent in weekly workload to a 9 unit full semester course. The mini is half the credits because it requires the same workload but only for half the semester.
Instructor: Joanna Wolfe
Meetings: TR 1:30-2:50 p.m. (mini A4)
Units: 4.5
Fulfills: PW Advanced Writing Course; TW Theory/Specialization Additional (SMC or TC track)
Prerequisite: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing
Open to: Undergraduates

Oral presentations are essential to professional success. Yet many people find themselves growing weak in the knees at the thought of presenting in front of a group. They read off of notes, speak too fast, or pepper their speech with nervous filler words such as “um” or “you know.”

76-356 Oral Presentations is a mini intended for students who want to boost their confidence in presenting in front of others. You will learn strategies for structuring the content of a presentation, designing effective presentation slides, and controlling your voice and body language to produce a smooth, confident-sounding oral delivery.

We will begin with giving short informal presentations and gradually increase the stakes as your confidence improves. You will have weekly opportunities to practice and improve your skills. We will also find opportunities to practice in a variety of physical settings so you can envision yourself as a calm, confident speaker no matter your surroundings.

Grades in the course will be based on improvement and effort to encourage students to focus on their development rather than on final outcomes.

76-360  Literary Journalism Workshop
Cross-List: 76-760
Instructor: Jane McCafferty
Meetings: TR 1:30-2:50 p.m.
Units: 9
Fulfills: CW Workshop Course; PW Rhetoric or Advanced Writing/Rhetoric Course
Prerequisite: (76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing) AND (76270 or 76265 or 76472 or 76372 or 76271 or 76261 or 76260 or 76262)
Open to: Undergraduates

Literary Journalism is non-fiction writing about the people and places in the world that might be overlooked by traditional journalism. Concerned more with those whose lives are outside of the traditional spot-light, literary journalism enriches our sense of who inhabits the contemporary world. Reading the stories of other lives can help us understand our own, by enlarging and deepening the context in which we understand our humanity. In this class, you will read a variety of professional literary journalism, and be asked to write your own. You’ll have chances to interview people you know, and don’t know, and write their stories, along with an assignment that invites you to capture your family history. You’ll write about Pittsburgh places, and you’ll learn how the stories of your own life can become literary journalism when you learn to contextualize them, and connect them to larger issues. The concerns and goals of Literary Journalism overlap with memoir, creative non-fiction, and magazine writing. The class is run as a seminar and demands high level of student involvement.

76-361  Topics in Digital Humanities: Corpus Rhetorical Analysis
Cross-List: 76-761
Instructor: David Kaufer
Meetings: TR 9:00-10:20 a.m.
Units: 9
Fulfills: EBA Rhetoric Course; PW Advanced Writing/Rhetoric Course; TW Theory/Specialization Course; HumAn minor;

Prerequisite: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing

Open to: Juniors and Seniors; or permission from the instructor

This course investigates methods for analyzing rhetoric as it mainly exists in digital environments (e.g. blogs, newsgroups, homepages, political sites, Facebook and so on). The focus will be on verbal rhetoric, but students who wish to analyze visual rhetoric interactively with verbal rhetoric will be welcome to do so. In the first part of the course, we will review various methods for analyzing digital texts descriptively (viz., concordance, collocate and keyword analysis) and inferentially, through multivariate analysis (e.g., manova, factor analysis, discriminant analysis, cluster analysis). To learn these methods, in the first half of the course, we will use simple textual data sets supplied by the instructor. In the second half of the class, students will choose their own digital environments to analyze and they will be expected to write publishable-quality rhetorical analyses of these environments. To meet this expectation, students will need to do considerable background research in the digital environments they are studying.

76-363 Reading in Forms: Poetry - Introduction to Literary Translation
Instructor: Lauren Shapiro
Meetings: MW 10:30-11:50 a.m.
Units: 9
Fulfills: CW Required Core Course; EBA Elective; PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing
Open to: Undergraduates

This course will serve as an introduction to the theory and practice of literary translation. We will examine the concepts of fidelity to the original, authorial intention, the nuance of tone and style, and the politics of translation. Texts will include essays on theory and a variety of literary works (primarily fiction and poetry) in translation. We will look at multiple translations of the same work, and there will be the option for students to pursue their own project in literary translation. Work outside the classroom will involve several field trips to City of Asylum, a sanctuary for writers in exile. Working knowledge of a language other than English is helpful but is not required for this course.

76-364 Reading in Forms: Fiction – The Writer’s Voice
Instructor: Sharon Dilworth
Meetings: TR 9:00-10:20 a.m.
Units: 9
Fulfills: CW Required Core Course; EBA English Elective; PW Text/Context Elective
Prerequisite: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing
Open to: Undergraduates

Often confused with style, technique, or even point of view, The Writers’ Voice might be better defined as the unique conglomeration of the writer’s thoughts, passions, feelings, fears, and attitudes – all coming together to produce a memorable dramatic narrative. The Writer’s Voice is the vehicle through which writers express their take on the worlds they create. This is a readings course in dramatic narrative where we will look at the strange, complex, and varied tool of artistic production called “THE WRITER’S VOICE. We will examine and analyze how voice works in different media including film, fiction and drama. Texts could include the novels: The Catcher in the Rye, The Lover, Lolita The Unbearable Lightness of Being, Everything is Illuminated, and the films of directors: Spike Lee, Sophia Coppola, Richard Linklater, Wes Anderson, Quentin Tarantino.

76-365 Beginning Poetry Workshop
Instructor: Lauren Shapiro
Meetings: MW 1:30-2:50 p.m.
Units: 9
Fulfills: CW Workshop Course; EBA English Elective; PW Elective
Prerequisite: (76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing) AND (‘B’ in 76-265 Survey of Forms: Poetry)
Open to: Undergraduates

This course is designed first and foremost as a workshop, meaning that a large percentage of class time will be devoted to critiquing your and your classmates’ creative work. I will expect you to become strong editors and contributors to class discussion, and to accept and learn from criticism. You will be composing individual poems as well as working on a series or longer work. I will also assign a fair amount of reading, mainly contemporary poetry (individual poems and collections) published in the last few years. You will finish the semester by compiling a portfolio of creative work.

76-369  Art, Conflict, and Technology in Northern Ireland
Cross-List: 16-397, 60-397
Instructors: John Carson, Jennifer Keating, & Illah Nourbakhsh
Meetings: W 10:00 a.m.-12:20 p.m., F 10:30-11:50 a.m.
Units: 12
Fulfills: CW English Elective; EBA English Elective; PW English Elective
Prerequisite: none
Open to: Undergraduates

Legacies of conflict and post-conflict reconciliation in Northern Ireland have held international attention since the early days of The Troubles. The region's high profile violence and internationally monitored peace negotiations have served as a focus for research and artistic production, in the UK, Ireland and abroad since the 1960s. This course will facilitate students' exploration of visual and literary art that conceptualizes, contends with and criticizes narratives associated with Northern Irish violence, development of democratic processes, individual / group identity formation, and the influence of evolving technology on these social and political phenomena.

Students will be introduced to work ranging from Dermot Healy's A Goat's Song and Christina Reid's "Belle of the Belfast City," to visual art produced by John Kindness, Rita Duffy, Willie Doherty and others. Students will become conversant on the strife and post-conflict reconciliation efforts associated with Northern Ireland in the last four decades. An undercurrent to these topics will focus on technological advancement throughout the period, as we consider direct and indirect influences on elements of the conflict ranging from media coverage to population surveillance to individual expression and empowerment, or lack thereof. Lectures from faculty and researchers associated with CREATE Lab, who focus on the development of technology as a means for individual education and empowerment, will introduce us to the role of technology from the standpoint of its creators, punctuating our discussion in relation to Northern Ireland as our case study. Students will learn to work with CREATE Lab’s technology and use it as a medium for final projects, wherein students can respond to content presented in class or explore how it may serve as a ready tool in gathering and building narratives in or in response to on-the-ground experience in Northern Ireland.

76-371  Innovation, Teamwork, and Rhetorical Invention
Cross-List: 76-771
Instructor: Linda Flower
Meetings: TR 10:30-11:50 a.m.
Units: 9
Fulfills: PW Rhetoric or Advanced Writing/Rhetoric Course; TW Theory/Specialization Additional Option (SMC or TC track)
Prerequisite: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing
Open to: Undergraduates
Teams regularly face challenges, yet our standard operating practices resist change. So how does innovation happen? First, how do people uncover root problems and possibly transform practice in a collaboratively managed team, social organization, or workplace project? Secondly, how can rhetoric and the art of rhetorical invention support the transformation of team practices?

This course will study the challenges of teamwork and the art of change, using examples from films, scholarly studies, and your own observations. To understand how teamwork and innovation work as cognitive, social and cultural actions, we will use the methods of activity analysis to unpack the influence of three key forces: Rules & Institutions; Roles & Power; and Mediating Tools (from language to technology). Learning to track the interplay of these forces in an activity (including the contradictions or conflict among them) reveals how that activity is being shaped—and how it might also be transformed.

Taking a rhetorical perspective on how people then transform a practice like teamwork, starts with understanding some of the forces that create and resist change, such as the role of discourse, identity, and difference. And it will let you expand your repertoire of rhetorical skills for analyzing problems, addressing conflict, and drawing others into collaborative problem-solving. You will be asked to apply what you are learning to the analysis of an activity you have a special interest in and to a consulting report on live teamwork.

76-374 IDeATe - Dietrich College Cuban Interactive Documentary Project
Instructor: Ralph Vituccio
Meetings: TR 2:30 p.m. to 4:20 p.m.
Units: 9
Fulfills: CW English Elective; EBA English Elective; PW English Elective; Film and Media Studies Minor
Prerequisites: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing
Open to: Sophomores, Juniors, Seniors
In this project-based course students will create a computer-based interactive documentary about contemporary Cuban society, which will be filmed in Cuba during the Spring break week of 2018. The class will explore different styles and techniques of storytelling 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. Students will work within interdisciplinary teams in the creative areas of English and creative writing, video production, interactive media, data visualization and programming. Students will be encouraged to think about 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.

76-378 Literacy: Educational Theory and Community Practice
Cross-List: 76-778
Instructor: Linda Flower
Meetings: TR 1:30 – 2:50 p.m.
Units: 9
Fulfills: EBA Rhetoric Course; PW Rhetoric Course or Advanced Writing/Rhetoric Course; TW Theory/Specialization Course—Additional Option (SMC & TC Tracks)
Prerequisites: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing
Open to: Sophomores, Juniors, Seniors
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? 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 see literacy in action and develop your own skills in intercultural collaboration and inquiry. You can visit the Intercultural Inquiry website at http://english.cmu.edu/research/inquiry/two.html to see what other community literacy mentors learned in this collaborative inquiry with their teenage partners, and can preview Decision Makers at www.cmu.edu/thinktank.

### 76-382 Media: Past, Present, and Future

**Cross-List:** 76-782  
**Instructor:** Kathy Newman  
**Meetings:** M 6:30-9:20 p.m.  
**Units:** 9  
**Prerequisites:** 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing  
**Open to:** Sophomores who have taken 76-294, Juniors, Seniors  

In the late 1700s moral crusaders were worried about the latest media scandal: the surge in women reading novels. As one observer complained, “Women, of every age, of every condition...retain a taste for novels. I find [novels]...in the work-bag of the seamstress, in the hands of the lady who lounges on the sofa, the mistresses of nobles, the mistresses of snuff-shops, the belles who read them in town, and the chits who spell them in the country.” While today we might be genuinely concerned about texting while driving, or the depression associated with high levels of facebook use, in this class we won’t judge so much as we will analyze. We will look at what historic media trends have in common with, and how they are different from, the media trends of today. We will read about the print revolution, the electronic media revolution, the current digital revolution, and we will also try to peer into the future. Importantly, we will take a literary and cultural studies approach to this material. We will ask, specifically, what can the Humanities teach us about media revolutions over time? How is narrative, or story-telling, central to each media revolution?

### 76-390 Style

**Instructor:** Barbara Johnstone  
**Meetings:** MW 3:00-4:20 p.m.  
**Units:** 9  
**Fulfills:** EBA Rhetoric Course; PW Required Core Course; TW Required Core Course  
**Prerequisites:** 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing  
**Open to:** Sophomores, Juniors, Seniors  

In classical rhetoric, “style” is a term that refers not to what we write but how we write. Yet considerations about how we write – coherence, emphasis, concision, shape, diction, and elegance – can never be fully separated from an understanding of what, why, and for whom we are writing. Ideally, then, far from being an exercise in expressing personal idiosyncrasies, revising style means understanding a set of strategic choices and always weighing these choices in relation to questions such as, “Who is my audience?” and “What is my purpose?” This course will have two main objectives: (1) to help you develop a repertoire of stylistic options and a critical vocabulary for discussing those options, and (2) to give you the opportunity to put this knowledge into practice when revising writing. Two recurring questions for us will be the
following: if style depends on both the rhetorical situation of a text and knowledge of specific guidelines, how can we ever say that we have achieved “good” style? Should stylistic rules or practical experience carry more weight in the decisions we make as writers?

76-394 Research in English
Cross-List: 76-798
Instructor: Kristina Straub
Meetings: TR 1:30-2:50 p.m.
Units: 9
Fulfills: EBA Required Core Course; PW Text/Context Elective
Prerequisites: (76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing) AND 76-294 Interpretive Practices
Open to: Sophomores who have taken 76-294, Juniors, Seniors
In this course we will explore methods of researching, writing, and presenting original work in English Studies. The field of English Studies is profoundly interdisciplinary. We will strive to understand not just traditionally used methods (such as text analysis), but also more recent developments borrowed from other disciplines (such as history and sociology, anthropology, and visual studies). We will cover methods for developing topics, constructing research plans, finding and using scholarly sources and conducting field research, organizing, writing, revising, and presenting a research paper of 20-25 pages. Students will also learn how to situate their work in the context of scholarly conversation, by testing their hypotheses against alternatives and presenting their research to audiences in the field of English studies. Throughout the semester, students will develop and work on an original research project. At the end of the semester, students will give a public presentation of their research to other students and English faculty.

76-395 Science Writing
Instructor: Mark Roth
Meetings: TR 10:30-11:50 a.m.
Units: 9
Fulfills: PW Rhetoric Course or Advanced Writing/Rhetoric Course; TW Theory/Specialization Course—Recommended Option (SMC Track); TW Theory/Specialization Course—Additional Option (TC Track)
Prerequisites: (76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing) AND (76-270 Writing for the Professions, 76-271 Introduction to Professional and Technical Writing 76-372 Introduction to Journalism, 76-375 Magazine Writing, OR 76-472 Multimedia Storytelling in a Digital Age)
Open to: Sophomores, Juniors, Seniors
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 journalists, 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. Students will get a chance to read several examples of top-notch 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 controversies in science. Students should expect
to see their writing critiqued in class from time to time, 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.

76-408  Culture and Globalization  
Cross-List:  76-808  
Instructor:  Marian Aguiar  
Meetings:  TR 9:00-10:20 a.m.  
Units:  9  
Prerequisites:  76-101 Interpretation and Argument or 76-102 Advanced First-Year Writing  
Open to:  Juniors, Seniors  
We are often told we live in a period of globalization, but what that means differs widely. Theories of globalization describe such diverse processes as international capital and markets, neo-liberalism and neo-colonialism, transnational labor and migration, secularism, modernity/postmodernity, shifts in spatial and temporal relations, cosmopolitanism, and global cultural production and consumption. In this course we will explore and historicize the concept of globalization from a critical perspective. Using an interdisciplinary approach that pairs theory from cultural studies with scholarship in the fields of sociology, political science, economics and anthropology, we will examine the contradictions, conflicts and possibilities of associated changes. We will elaborate these ideas by considering the work of fiction writers, filmmakers, journalists and activists. The course will be organized as a series of topical foci that might include neoliberalism and labor, the local and the global, secularism and tradition, the globalization of feminism, and global migration and border control. Readings might include Arjun Appadurai, Aihwa Ong, Joseph E. Stiglitz, David Harvey, Saba Mahmood, Wendy Brown, Zygmunt Bauman, Arundhati Roy, Sunjeev Sahota, and Timothy Brennan.

76-417  Realism and Modernism in 20th-Century American Fiction  
Cross-List:  76-817  
Instructor:  David Shumway  
Meetings:  T 6:30-9:20 p.m.  
Units:  9  
Fulfills:  EBA English Period Course (post-1900); PW English Elective; CW English Text/Context  
Prerequisites:  76-101 Interpretation and Argument or 76-102 Advanced First-Year Writing  
Open to:  Juniors, Seniors  
In this course we read fiction of the U.S. in the 20th Century in the context of two movement or tendencies, realism and modernism. The idea behind the course is that realism isn't replaced by modernism, but rather persists along side and is influenced by it. We will ask to what extent modernism typical of such writers as Joyce and Woolf on the other side of the Atlantic actually developed on this side. Likely authors will include James, Chopin, Dreiser, Wharton, Fitzgerald, Hemingway, Faulkner, Wright, Ellison, Updike, Roth, and Morrison.

76-439  The Rise of the Art Film  
Instructor:  Jeff Hinkelman  
Meetings:  MW 12:00-1:20 p.m.  
Units:  9  
Fulfills:  Film & Media Studies Minor; English EBA Period Course (post-1900); PW English Elective  
Prerequisites:  76-101 Interpretation and Argument or 76-102 Advanced First-Year Writing  
Open to:  Sophomores, Juniors, Seniors  
The years between 1945 and 1970 saw an explosion of filmmaking talent around the world. Directors such as Vittorio De Sica, Jean-Luc Godard, Agnes Varda, Akira Kurosawa, Ingmar Bergman and Satyajit Ray completely changed the way narratives looked on screen. Just as important, however, was the fact that American audiences used to the standards and
storytelling strategies of the Hollywood studio system were suddenly presented with a variety of international cinemas which collectively came to be known as "art films." This class will examine a broad cross section of such films while also scrutinizing the impact of the "art film" on Hollywood narrative strategies, domestic distribution networks, film criticism and American culture.

76-448 Shakespeare on Film
Cross-List: 76-848
Instructor: Stephen Wittek
Meetings: MW 3:00-4:20 p.m. (lecture); W 6:30-9:20 p.m. (screening)
Units: 9
Fulfills: Film and Media Studies Minor; PW English Elective; EBA English Elective
Prerequisites: 76-101 Interpretation and Argument or 76-102 Advanced First-Year Writing
Open to: Undergraduates

The dramatic works of William Shakespeare have inspired an extraordinarily rich and varied cinematic legacy that began in the era of silent films and now boasts masterpieces by directors such as Akira Kurosawa, Roman Polanski, Peter Greenaway, and Orson Welles, not to mention history-making performances by icons including Marlon Brando, Elizabeth Taylor, Laurence Olivier, Al Pacino, Leonardo DiCaprio, and Ian McKellen (among many others).

This course will consider a selection of key Shakespeare films alongside critical readings centered on questions of adaptation and performance. As we watch and read 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 the author's massive cultural impact.

76-460 Beginning Fiction Workshop
Instructor: Kevin González
Meetings: TR 1:30-2:50 p.m.
Units: 9
Fulfills: CW Workshop Course; EBA English Elective; PW English Elective
Prerequisites: (76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing) AND 76-260 Survey of Forms: Fiction
Open to: Undergraduates

This course builds upon survey or introduction courses to exercise the writer's craft in fiction. Several texts will be analyzed, in both the short story and novel forms. We will read closely with a focus on the craft of writing: the voice, point of view, character development, etc. We will develop a vocabulary for speaking about the craft of fiction and hone our skills by reading good fiction, discussing work in class and writing response papers with an eye toward the various aspects of the writing process. We will arrange a schedule in which each student’s work will be reviewed twice via peer review and in-class discussion.

76-462 Advanced Fiction Workshop
Instructor: Jane McCafferty
Meetings: TR 3:00-4:20 p.m.
Units: 9
Fulfills: CW Workshop Course; EBA English Elective; PW English Elective
Prerequisites: 76-101 Interpretation and Argument or 76-102 Advanced First-Year Writing; AND 76-460 Beginning Fiction Workshop
Open to: Undergraduates
This advanced workshop is designed for students with a serious interest in reading and writing fiction and a commitment to creating and revising their own stories or novellas.

Students will read published stories and novels, familiarize themselves with literary journals, attend readings by visiting writers, and have the chance to critique the stories of their peers and present their own work. By the end of the semester, students will have completed at least 40 pages of polished creative work, and have one story ready to submit to a publication on or off-campus.

76-465 Advanced Poetry Workshop
Instructor: Jim Daniels
Meetings: MW 12:00-1:20 p.m.
Units: 9
Fulfills: CW Workshop Course; EBA English Elective; PW English Elective
Prerequisites: (76-101 or 76-102) AND (one of the following: 76-260, 76-265, 76-269, 76-363, 76-365, 76-366, 76-460, 76-462) OR Permission of Instructor
Open to: Undergraduates

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

76-469 Screenwriting Workshop: Screenwriting/Television Writing
Cross-List: 53-372, 53-872
Instructor: Jane Bernstein & Chris Klug
Meetings: TR 3:00-4:20 p.m.
Units: 9
Fulfills: CW Workshop Requirement; EBA English Elective; PW English Elective; Film and Media Studies Minor
Prerequisites: (76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing) AND (Grade of A or B in 76-269 Survey of Forms: Screenwriting. A student who received a C in 76-269 may enroll in 76-469 only with the permission of the 76-469 professor. A student who received a D or R in 76-269 may not take 76-469.)
Open to: Undergraduates

This team-taught course is designed for students interested in writing for one-hour dramatic television and those who are interested in image-driven screenwriting. Students will choose one form or the other by end of the first week. Both television and film writing employ many of the same techniques and present many of the same problems. By teaching both forms together we believe writers will gain from each perspective. Assignments for TV writers include analysis of the chosen show, creation of show breakdowns, scene studies, and beat sheets. Screenwriters will work on creating a usable premise, dimensional characters, a detailed act structure, and a step outline. Lectures include fundamentals of dramatic structure, dialogue, and script format. Both groups will produce an interim and final draft; both will have their work critiqued in class.

The final project for students who choose TV writing is a "spec script" for a one-hour drama, broadcast in the US any time during the last 30 years. Image-driven screenwriters will produce by semester's end an original 60-minute screenplay.

76-472 Multimedia Storytelling in a Digital Age
Cross-List: 76-872
Instructor: Thomas O'Boyle
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.

76-474 Software Documentation
Cross-List: 76-774
Instructor: Alan Houser
Meetings: M 6:30-9:20 p.m.
Units: 9
Fulfills: PW Rhetoric Course or Advanced Writing/Rhetoric Course;
TW Theory/Specialization Course—Recommended Option (TC Track);
TW Theory/Specialization Course—Additional Option (SMC Track)
Prerequisites: (76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing) AND (76-270 Writing for the Professors or 76-270 Introduction to Professional and Technical Writing)
Open to: Sophomores, Juniors, Seniors
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.

76-475 Law, Performance, and Identity
Cross-List: 76-875
Instructor: Doug Coulson
Meetings: MW 3:00-4:20 p.m.
Units: 9
Fulfills: EBA Rhetoric Requirement; PW Rhetoric Course or Advanced Writing/Rhetoric Course;
TW Theory/Specialization Course—Additional Option (SMC and TC Tracks)

Prerequisites: 76-101 Interpretation & Argument or 76-102 Advanced First-Year Writing
Open to: Juniors and Seniors

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 is a rigorously defined technical discourse that can be applied free of social or political influence. This view of legal discourse is disputed by critics who point out the figurative aspects of legal language, the importance of character, emotion, and narrative in legal discourse, and the ways in which law protects social structures of power such as race, class, and gender privilege. In this course we examine the often fraught relationship between rhetoric and law by considering the ways in which a variety of legal discourses constitute identities in global contexts, particularly 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 politics influenced desegregation and civil rights discourse in the United States, then we study the ways in which the prosecutions of deposed rulers have been orchestrated to persuade global audiences that emerging democracies observe the rule of law in order to garner international support. Alongside primary sources of legal discourse, we will study a selection of interdisciplinary scholarship about the relationship of rhetoric and law.

76-487  Web Design
Cross-List: 76-887
Instructor: Paul Mazaitis
Meetings: TR 12:00-1:20 p.m. (lecture), T 6:30-7:50 p.m. (lab)
Units: 12
Fulfills: PW Advanced Writing/Rhetoric Course; TW Required Core Course
Prerequisites: (76270 or 76271 or 76272 or 76101 or 76102) and (51261 or 51262 or 76382 or 76391)
Open to: Sophomores, Juniors, Seniors

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 and 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.

76-489  Advanced Document & Information Design
Cross-List: 76-889
Instructor: Suguru Ishizaki
Meetings: MWF 1:30-2:50 p.m.
Units: 12
Fulfills: PW Advanced Writing/Rhetoric Course
Prerequisites: (76-101 Interpretation and Argument or 76-102 Advanced First-Year Writing) AND 76-391 Document and Information Design
Open to: Juniors and Seniors

This course builds on the foundational visual design skills introduced in 76391/791 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.
**76-492  Rhetoric of Public Policy**

**Cross-List:** 76-892  
**Instructor:** James Wynn  
**Meetings:** TR 3:00-4:20 p.m.  
**Units:** 9  
**Fulfills:** EBA Rhetoric Course; PW Rhetoric Course or Advanced Writing/Rhetoric Course; TW Theory/Specialization Course—Recommended Option (SMC Track); TW Theory/Specialization Course—Additional Option (TC Track)  
**Prerequisites:** 76-101 Interpretation and Argument or 76-102 Advanced First-Year Writing  
**Open to:** Juniors and Seniors

This course explores a rhetorical approach to public policy which focuses on the interconnected role that data, values, beliefs, and argument play in the policy process. From this perspective we will examine the important public debate over the pros and cons of various forms of energy production including nuclear, natural gas, and solar. In these investigations, we will explore questions like “How do policy makers use rhetoric to shape public perspectives on energy production?” “How can rhetorical approaches to argument function as tools for policy analysis and development?” And “What role does technological expertise play in public debate?” To pursue these questions, we will be reading works in rhetorical theory and public policy and applying the concepts and methods in those works to exploring primary artifacts of public argument like records of public hearings, social media memes, handbooks designed by activists, and stories about energy production in the popular media.

**76-494  Healthcare Communications**

**Cross-List:** 76-894  
**Instructor:** Mario Castagnaro  
**Meetings:** W 6:30-9:20 p.m.  
**Units:** 9  
**Fulfills:** PW Rhetoric Course or Advanced Writing/Rhetoric Course; TW Theory/Specialization Course—Recommended Option (SMC Track); TW Theory/Specialization Course—Additional Option (TC Track)  
**Prerequisites:** (76-101 Interpretation and Argument or 76-102 Advanced First-Year Writing) AND (76-270 Writing for the Professions, 76-271 Introduction to Professional & Technical Writing, 76-272 Language in Design, or 76-395 Science Writing)  
**Open to:** Sophomores, Juniors, Seniors

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.