Department of English Courses

Note on Course Numbers
Each Carnegie Mellon course number begins with a two-digit prefix which designates the department offering the course (76-xxx courses are offered by the Department of English, etc.). Although each department maintains its own course numbering practices, typically the first digit after the prefix indicates the class level: xx-1xx courses are freshmen-level, xx-2xx courses are sophomore level, etc. xx-6xx courses may be either undergraduate senior-level or graduate-level, depending on the department. xx-7xx courses and higher are graduate-level. Please consult the Schedule of Classes (https://enr-apps.as.cmu.edu/open/SOC/SOCServlet) each semester for course offerings and for any necessary pre-requisites or co-requisites.

76-050 Study Abroad
Fall
No course description provided.

76-100 Reading and Writing in an Academic Context
Fall and Spring: 9 units
76-100 is an academic reading and writing course for multilingual students, especially those who are not native speakers of English or who consider English to be their weaker language. The course emphasizes reading comprehension strategies for reading a variety of text types in English (e.g., journalism, textbook selections, popular press arguments, and academic journal articles). Throughout the semester, students use these sources to write summaries and short position papers. The course introduces students to readers' expectations for North American rhetorical style at the sentence, paragraph, and whole text or genre levels. Within the course we discuss explicit genre and linguistic norms for writing in academic English so that writers can connect with their readers. Students who take this course qualify through an online placement test that is administered through the university prior to the fall semester. (All sections are offered MWF). Each 76-100 course is structured by the reading and writing objectives of the course and as a vocabulary for writing in English, but some courses present different themes (or content) in their readings.
Course Website: http://www.cmu.edu/hss/english/first_year/index.html

76-101 Interpretation and Argument
Fall and Spring: 9 units
76-101 introduces first-year students to an advanced, inductive process for writing an argument from sources. Because the course is based upon empirical research about professional academic writers, students will learn expert practices for authoring their own arguments that contribute to an existing community of authors. Because reading and writing are inseparable practices for academic writing, students will read a variety of texts so that they can explore and critically evaluate a single issue from multiple perspectives and from different disciplinary genres. Students will learn methods for summarizing, synthesizing, and analyzing arguments within that issue so that they may contribute an argument of their own. The course is also geared toward helping students understand the requirements of advanced college-level writing. Our students are typically very accomplished readers and writers, and we are eager to push their accomplishments toward greater excellence. For this purpose, students will build upon their composing knowledge by reflecting and thinking strategically as they plan, write, and revise their own texts. Ultimately, they will develop critical reading, rhetorical and linguistic practices for analyzing and producing texts within the context of an academic community. Each section of 76-101 is structured by the same objectives and core assignments. There is a core vocabulary and set of heuristics that all sections teach. However, students may find particular issues more appealing than others—we encourage students to pursue their interests, but we also ask that students engage any 76-101 course with intellectual curiosity. Due to the limits of our schedule, we are unable to meet each student’s individual preferences for course topics, but we do offer a wide variety from which to choose. Section descriptions are posted at: http://www.cmu.edu/hss/english/first_year/index.html
Course Website: http://www.cmu.edu/hss/english/first_year/index.html

76-102 Advanced First Year Writing: Special Topics
All Semesters: 9 units
76-102, Advanced First-Year Writing courses are designed for students who have demonstrated an understanding of academic writing that most incoming freshmen have not. Because of the students’ level of preparedness, the First-Year Writing Program provides intensive, advanced courses for students to work closely with senior faculty within the English department. Advanced courses assume that students have established strong reading and synthesizing skills, as well as a demonstrated interest in writing and communication, prior to entering Carnegie Mellon. The course topics shift each semester. Students enroll through special invitation. Class size for 76102 is capped at 19 and there are no prerequisites for the course. Advisors will be notified if their students qualify for the advanced writing courses.
Course Website: http://www.cmu.edu/dietrich/english/first_year/index.html

76-203 Pirates and Prostitutes in the 18th Century
Fall: 9 units
In this course, we discuss how sailors, pirates, and prostitutes changed the modern world. Blackbeard, Captain Kidd, “Black Sam” Bellamy, Calico Jack Rackham: these are just a few of the pirates who gained notoriety by terrorizing the seas in the 18th Century. We explore this Golden Age of Piracy, investigating how these privateers created their own counter-culture. Equally important were the “ladies of the night” who eagerly anticipated the ships’ return to port. Our course discusses how some of these women were able to amass fortunes off the pirates’ plunder, and even became pirates themselves. We will examine various texts depicting sailors, pirates and their wenches, including paintings, cartoons, novels, songs about sailing, and plays. In doing so, students will be able to see how people dealt with various problems associated with privateers: sailors kidnapping loved ones, drunkenly tearing up the ports and spreading venereal disease, and enacting revenge against the Royal Navy’s barbarity.

76-205 Jane Austen
Intermittent: 9 units
It is a truth universally acknowledged that Jane Austen is one of the most popular writers of the past two hundred years. In this course, students will have the opportunity to indulge in the work of this beloved author and answer: What can an exploration of Austen’s time tell us about her novels and about ourselves as readers? In this course, we will read Austen’s six published novels (Northanger Abbey, Pride and Prejudice, Sense and Sensibility, Emma, Mansfield Park, and Persuasion) as we consider: In what ways can we describe Austen’s novels as “romantic,” and how does her work fit within the parameters of the Romantic canon? With increases in literacy rates and the emergence of lending libraries, what can Austen’s novels tell us about readership and popular fiction in the early nineteenth century? How do these vibrant texts engage with important issues of their (and our) time, like revolution, women’s rights, race, sexuality, nationality and religion? Additionally, we will encounter excerpts from Austen’s contemporaries and explore other cultural materials - like diaries, letters, periodicals, maps, music, fashion, and the visual arts - to paint a rich historical context around our reading. Finally, we will consider how cinematic adaptations of Austen’s works can contribute to our interpretations of her novels.
76-213 19th Century British Literature
Intermittent: 9 units
Topics vary by semester. Spring 2012: Women writers played an essential role in the construction of Victorian literary culture. In this course we will read novels, poems, and periodical extracts by a diverse body of nineteenth-century female authors as means of better understanding women’s historic and aesthetic impact on Victorian culture. While some of our authors are well known, like the wildly popular poet Elizabeth Barrett Browning, we will also encounter the ‘lost’ author, journalist, and controversial anti-feminist Eliza Lynn Linton. The writing of Victorian women exemplifies important social debates from the nineteenth-century. Social taboos such as divorce, suffrage, Bloomerism, children out of wedlock, and women in the workforce were all topical in Victorian culture. As the conflicted and introspective heroine of George Eliot’s The Mill on the Floss reminds readers, the role of marriage as a woman’s sole profession was becoming increasingly untenable in the modern era. Victorians were forced to ask what other function were women fit to occupy. From the Pre-Raphaelite poetry of Christina Rossetti, to the gothic horror of Emily Bronte’s Wuthering Heights, “the woman question” served as a lightening rod for a variety of nineteenth-century cultural anxieties. The woman as deviant and criminal which we will encounter in Mary Elizabeth Bradon’s Lady Audley’s Secret was an especially controversial aspect of the female-dominated genre of “Sensation Fiction.” Margaret Oliphant records in an 1867 review from Blackwood’s: “What is held up to us as the story of the feminine soul as it really exists underneath its conventional coverings is a very fleshy and unlovely record.” (See Dept. for full desc.)

76-215 19th Century American Literature
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Spring 2010: In this class, we will be reading many of the major works of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville. Often described as America’s Dark Romantics, these three authors are frequently read as reacting to the current of optimism and ideal of human perfectibility that characterized antebellum America and the Transcendentalist movement. We will begin by reading most of Poe’s short fiction and novellas and a number of his poetic and journalistic works. We will also read Hawthorne’s two major novels House of the Seven Gables and The Scarlet Letter, as well as a number of his shorter works from Twice-Told Tales. The class will also look at a number of Melville’s major works beginning with his first novel Typee, his short story collection The Piazza Tales, and culminating with Moby Dick. In addition to reading these canonical authors for their artistic merit, we will also consider the ways in which their works interacted with some of the prevailing ideas of their historical moments. Prerequisite: 76-101

76-217 Contemporary American Literary & Cultural Studies
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Summer 2010. It has been said that the teenager is the most free and least happy of all living beings. Given America’s current obsession with youth culture, it’s hard to imagine a time when the word “teenager” did not exist. However, this word came into being largely as a result of the post World War II boom in consumerism when advertisers needed a new way to define an emerging demographic group with its own disposable income and spending power. Through a survey of twentieth century literature that focuses on the teenage experience, we’ll explore the changing meanings of young adulthood over the last one hundred years. What is the relationship between the invention of the teenager and modernist aesthetics? What characteristics were considered markers of young adulthood in the 1920’s? In the 1950’s? In 2000? How are the experiences of angst, anomie and the unfilled American dream connected to modern Western life through the teenager subject? How do tropes of individualism, rebellion, freedom and resistance connect the literature of teen angst with other genres of American literature? How has teen angst been both an impediment to and the inspiration for cultural resistance and social change? To answer these questions, we will compare and contrast texts such as Philip Roth’s Portnoy’s Complaint, Anzia Yezierska’s The Bread Givers, J.D. Salinger’s Catcher in the Rye, Margaret Atwood’s The Edible Woman, Dave Eggers’ A Heartbreaking Work of Staggering Genius, and Barbara Yoshimoto’s Kitchen. See English Department for full description. Prerequisite: 76-101

76-221 Books You Should Have Read By Now
Intermittent: 9 units
This class is for those people who should have read some of the best books around, but haven’t managed to yet — books you should have read by now. We will ask ourselves how classics of American literature define America and what they mean for the American culture we experience now. We will confront the frontier wilderness of James Fenimore Cooper’s The Last of the Mohicans and consider Henry David Thoreau’s challenges to industrial society in Walden. We will explore the racial conflicts of 1920s Harlem in Toni Morrison’s Jazz, take part in Jack Kerouac’s search for authentic experiences in On The Road, and speculate about what it means to be human after the collapse of civilization in Cormac McCarthy’s The Road. Along the way, we will use the idea that literature is equipment for living, to help us understand ourselves and others, the past and the present, and the experiences that inform how we view our cultures and our world.

Course Website: http://www.cmu.edu/hss/english/courses/index.html

76-223 Contemporary Black Literature
Spring: 9 units
This course will take a transatlantic approach to what constitutes blackness as well as black literature and expression from the turn of the 20th century until the present. We will investigate the relationship between poetic forms and expressions of social and self-representation. However, this class will primarily focus on prose works (novels, memoirs and non-fiction essays) that span a multitude of genres from mystery to literary and science fiction. Authors include: W.E.B. Dubois, Zora Neale Hurston, James Baldwin, Zadie Smith, Claude McKay, Amiri Baraka, Franz Fanon, Marlon James, Edouard Glissant, Nnedi Okorafor, Merle Collins and Jamaica Kincaid to name a few.

Course Website: http://www.cmu.edu/dietrich/english/index.html

76-225 Topics in Rhetoric: Words and Numbers
Intermittent: 9 units
Topics vary by semester. Spring 2014: For decades, communication researchers relying on stimulus-response theories associated a text with a single dominant stimulus evoking a single dominant response. This thinking widely influenced rhetorical understandings of language for decades as well. Today, rhetorical theories of language have discredited these behaviorist theories in favor of theories that see language as the constructors of situations rather than the effects of them. When speakers and writers use language, they resuscitate, enact, and perform worlds of experience from words. They create not only meanings but histories, identities, and social bids to initiate social change. This course introduces students to a theory and ontology of language study that is in keeping with language as a constructive activity. Students will learn to use software designed to analyze texts qualitatively and numerically from a constructive point of view. The software works as a microscope to help you see patterns of language use that escape the limited attention span of even the most painstaking of close readers. After learning how the software works, we will do exercises with small textual samples so that students can sharpen their powers of observing language across families of patterns. Students are encouraged to analyze the texts they love most — from literature, politics, journalism, to their favorite blogs, posts, tweets, and Facebook posts. (Full course description available on English department website).

76-227 Comedy
Intermittent: 9 units
We can’t, of course, expect to come up with an absolutely complete definition of the comic, but for our purposes we can consider it as an embodiment of the opposite of “gravity.” Comedy is characterized by its levity. This does not mean, of course, that it is any less “serious” than tragedy, even if—or especially—because it tends to favor the superficial over the profound. Indeed, if tragedy is adolescent, then the mature, adult mode is the comic, being more social and rational. A key characteristic of comedy is wit—or simply intelligence. Comedy involves a lot of pure play of the mind. It turns out that there have been a few notable attempts to help us understand just why comedy is the “social” genre beyond all others, why the comic attitude is the civilized, urbane, mature view of life. And we’ll consider some of those theories while trying to understand why some things are comic and some are not. We’ll consider several classical works of comic literature, beginning with Aristophanes, Shakespeare, and moving on to more recent examples, including some films.
76-232 Introduction to African American Literature
Intermittent: 9 units
The purpose of this course is to introduce you to diverse examples of literary, cinematic, and musical expression centered on or created by the women and men of the African diaspora. This particular version of the class will concern itself with the very fraught and at times incommensurate relationship between politics, protest and art. The tragic deaths of Michael Brown, Renisha McBride and Eric Garner have illuminated the way Web 2.0 continues to play a crucial role in the organization of political protest (for instance through the hashtag #blacklivesmatter) as well as a representational war of position concerning how Brown, McBride and Garner were represented to the public sphere. Through a variety of media forms like the novel, television, cinema, music and the Web this class will take a historical view on our current politics of organization and representation starting with the Civil Rights and Black Power Movements of the 1960s and end roughly with the events in Ferguson, Missouri. You will read, listen or watch the works of James Baldwin, Amiri Baraka, Toni Morrison, Spike Lee, Aaron McGruder, Justin Smien, Ava DuVernay, Kara Walker and N.W.A. to name just a few of the artists we will discuss in this class. Along with these primary works this course will also introduce you secondary readings that will help you explore the historical, aesthetic and political issues that surround these works of art, give you a sense of how criticism functions and the multitude of forms criticism can take.
Prerequisite: 76-101

76-235 20th Century American Literary and Cultural Studies
Intermittent: 9 units
Topics vary by semester. Example, Fall 2010: 20th Century American Bestsellers: In this course we will work to construct a story about the United States and its literary tastes in the twentieth century by reading a selection of bestselling American fiction from the last 100 years. The class will introduce students to concepts central to the cultural study of popular texts, as well as a number of more and less familiar authors and novels. Readings will include only novels that appeared on yearly Publisher's Weekly top-ten bestsellers lists from 1900 to 1975. Winston Churchill's A Far Country, Edith Wharton's The Age of Innocence, Margaret Mitchell's Gone with the Wind, Sloan Wilson's The Man in the Gray Flannel Suit, J. D. Salinger's Franny and Zooey, and E. L. Doctorow's Ragtime are just a few of the novels that have shown up on this list. To complete our sketch of popular contemporary fiction, students will present on a bestseller from the last three decades and its reception. Moving through the wide range of texts that became bestsellers, from Wharton to Dan Brown or Stephen King, we will endeavor to understand whether Daniel J. Boorstin really got the whole story of the American bestselling novel and, in light of the recent economic collapse, whether the publishing industry is the engine of the American economy. 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.
Prerequisite: 76-101

76-237 Post Colonial Literature
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department for current offerings.

76-238 What Was the Hip-Hop Generation?
Intermittent: 9 units
This course will attempt to answer a simply stated but not simply answered question: What is (or was) the “hip-hop” generation? Bakari Kitwana gives us a very broad but useful rubric to understand whom that generation was in his 2002 book, The Hip-Hop Generation: Young Blacks and the Crisis of African-American Culture. For Kitwana it defines the first generation of African-American youth that grew up in post-segregation America. While useful, Kitwana’s definition is also quite provocative since many of the earliest practitioners (and consumers) of what would eventually be called “hip-hop” were not all African-Americans but Greeks, Puerto Ricans, Jews, Jamaicans, Germans, Trinidadians, Mexicans, etc., many of whom lived in America but also encountered hip-hop elsewhere on the planet. In our class we will take a broad, global perspective on the question of “what is/ was the hip-hop generation” through scholarly and popular works by Kitwana, Jeff Chang, Tricia Rose and many others. Given the significant media studies components of this course our class will lean heavily on musical, cinematic and televsional sources. Not only will you watch early fictional films about hip-hop like Wildstyle and Krush Groove but others like Matthieu Kassovits La Haine and Rick Famuyima Brown Sugar which are influenced by hip-hop culture. We will also watch music videos as well as listen to the singles and select albums like Queen Latifah’s All Hail the Queen, Kendrick Lamar’s To Pimp A Butterfly, Die Antwoords Tension as well as read memoirs such as Jay-Zs Decoded.
Prerequisite: 76-101

76-239 Introduction to Film Studies
Fall and Spring: 9 units
This course will serve as an introduction to the history, theory, and form of film. In the first half of the semester, we will look at the early moments of cinema, tracing the historical development of film from early narrative while investigating the incipient theories that sought to define its methods and effects. Working primarily through Bordwell and Thompson’s seminal text, Film Art: An Introduction, we will also learn the grammar of and various approaches to analyzing film. Additionally, we will trace the rise of the Hollywood studio system, understanding and situating its dominance during its golden age by watching movies that both represent and challenge the classical Hollywood mode. In the second half of the course, we will survey several national cinema movements, such as Italian Neorealism and French New Wave. And alongside a wide range of international films, we will consider many of the dominant strains within film theory, e.g., discussing auteur theory and watching an Ingmar Bergman film. To finish class, we will define the place of the hybrid-form blockbuster in our increasingly global and interconnected context, interrogating the current state of the movies and moviegng.
Course Website: http://www.cm.edu/dietrich/english/index.html

76-241 Introduction to Gender Studies
Fall and Spring: 9 units
What is gender? What is sex? And how do we perform these identities in everyday life? Covering topics such as pornography, feminism, bro, 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
Spring: 9 units
We will be reading eight playstyxthree histories from early in Shakespeare’s career and five tragedies from later and some essays on tragic drama. We will try to see these plays: 1) in relation to the culture for which they were written and which they helped shape—the newly established public theater in London, prevailing notions about social class and gender, Puritan attacks on play-going, and the like, and 2) in terms of “what’s in it for us” how current audiences and readers can enjoy and interpret these plays. We will be considering what the plays have to say about the authoritative institutions and discourses of their time, and how they address us now that those institutions and discourses have been replaced by others. Students will be required to attend and participate regularly, submit brief responses to Blackboard, write three prepared essays, and take a final exam.

76-247 Shakespeare: Comedies and Romances
Fall: 9 units
Sometime around the late sixteenth century, enterprising cultural producers in early modern London began to develop a new commercial venture called playhouses 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 delightful and sometimes, surprisingly edgy comedies and late romances, including The Merchant of Venice, Measure for Measure, A Midsummer Night’s Dream, The Tempest, The Winter’s Tale, and the Taming of the Shrew. As we read through these works, we will endeavor to understand what, how and why they meant in their original context, thereby developing a historically informed perspective on their influence over our own cultural landscape.
Course Website: http://www.cm.edu/dietrich/english/index.html
76-260 Survey of Forms: Fiction
Fall and Spring: 9 units
This is an introduction to the reading and writing of fiction designed as
the first in a sequence of courses for creative writing majors and also as a
general course for students wanting some experience in creative writing.
Character development and the creation of scenes will be the principal goals
in the writing of a short story or stories during the course of the semester
—to a minimum of 15 pages. Revisions will be important and reading
assignments will illustrate the different elements of fiction reviewed and
practiced. A journal is required and two quizzes on the reading material.
Prerequisites: 76-101 or 76-102
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-261 Survey of Forms: Creative Nonfiction
Intermittent: 9 units
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.
Prerequisite: 76-101

76-262 Survey of Forms: Nonfiction
Intermittent: 9 units
According to The National Endowment for the Arts, creative nonfiction is “factual prose that is also literary.” Memoir, the essay, and literary
journalism are just three kinds of writing that fit into this very broad, very
vital genre. While creative nonfiction often borrows techniques from fiction,
such as narrative, scene, dialogue, and point of view, creative nonfiction is
based on actual events, characters and places. What distinguishes creative
nonfiction from journalism is that it conveys more than bare-bones facts and
that language, analysis and narrative voice are integral parts of each piece.
In this course, students will have the chance to read widely within the genre.
Exercises and writing assignments will give students the chance to write
their own pieces, so that by the end of the semester, everyone will have
written four different kinds of creative nonfiction.
Prerequisite: 76-101

76-263 Survey of Forms: Playwriting
Intermittent: 9 units
This course is an introduction to the craft of playwriting. Beginning with
an understanding of the basic elements of dramatic action such as:
character, conflict, plot, setting and dialogue, students will be given weekly
writing prompts both in class and as homework assignments in order to
explore each of these elements in their own writing, along with reading
and analyzing examples of contemporary dramatic literature. There will be
opportunities to attend local and university productions in order to appreciate
how text is transformed when staged. Student writing will be workshopped in class with the goal of learning how to give and take feedback as well as completing a short play by the end of the semester.
Prerequisite: 76-101

76-265 Survey of Forms: Poetry
Fall and Spring: 9 units
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.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-267 The Short Story
Intermittent: 9 units
Poe defined the short story as something that could be read at one sitting.
While simple enough, the definition in fact suggests a story with
concentrated form and unified artistic effect. In a sense, the short story has
been around as long as people have been telling each other tales, but as
a literary form it came into its own in modern times, during the 19th
century, and it continues to be produced in considerable numbers. For
many readers one of the great features is the one Poe pointed to, it is short.
People who have never finished a novel by Henry James must be legion.
So, with the short story, we can experience something with genuine literary
merit, in an accessible form. Concentration, of course, can bring issues of
comprehension and often short stories can seem puzzling, or incomplete
to the average reader. This class will attempt to develop our abilities to
read with care and attention—and feeling—in order to make us better
readers of any artistic text. The challenges of the short form turn out to be
excellent opportunities for learning a lot, in a little space. We’ll make use
of several inexpensive anthologies, and look at one or two central writers
(Hemingway and Borges) in more depth. The class will require the writing of
a few short papers, engaging in online discussions on Blackboard, and three
in class tests. Students can expect to develop their historical understanding
of current experience and to gain an understanding of how to interpret
and comment on significant pieces of fiction. They will become familiar
with some key ideas about the nature of short stories in general and the
interpretation of texts, and will engage in an attempt to develop a theory
of the aesthetic nature of short fiction.
Prerequisite: 76-101

76-269 Survey of Forms: Screenwriting
Fall and Spring: 9 units
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.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-270 Writing for the Professions
Fall and Spring: 9 units
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.
Prerequisites: 76-101 or 76-102
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-271 Introduction to Professional and Technical Writing
Fall and Spring: 9 units
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.
Prerequisites: 76-102 or 76-101
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-272 Language in Design
Fall: 9 units
Language in design is a professional communications course for designers. During your career as a designer, you will be expected to produce written documents to supplement and accompany your design processes and solutions. In this course, you will learn the conventions associated with the types of writing that designers most often have to produce on the job, such as proposals, memos, and reports. Additionally, you will prepare a job packet (including a resume, a cover letter, and a portfolio) that you can use as you begin your job search. You will also refine your ability to talk about your projects to both expert and non-expert audiences. Ultimately, this course aims to prepare you for the professional communications situations that you will encounter in your design career.

76-273 Presenting a Public Self
Fall: 9 units
Presenting your work and ambitions in public forums is a skill that you will be expected to demonstrate as you emerge from undergraduate studies and prepare to enter the commercial sector, graduate-level academic work or professional education in business, medicine or law. While such expectations exist, practice in this genre of writing, particularly in the personal statement, is not always readily available in existing coursework. “Presenting a Public Self” will introduce methods for developing and practicing your ability to communicate individual proclivities and aspirations in written form, while bringing you in contact with a body of published work by public intellectual figures from the U.S. and other territories whose writing demonstrates an intertwining of personal narrative and public, professional identity, to engage readers of all stripes. Throughout the term you will practice writing in the public yet personal vein through assignments like: self-portrait essay, to cultivate a first-person voice, an op-ed essay, to practice balance in argument from the position of a burgeoning expert in your disciplinary area, and a personal statement, where you will learn to combine articulation of a personal narrative and professional competency to argue why you are a strong candidate for a particular opportunity. Reading selections for the semester will include work produced by your peers, as well as published writers whose work combines personal and professional spheres, ranging from texts like Paul John Eakin’s Living Autobiographically to Mary Catherine Bateson’s Composing a Life to Spencer Nadler’s The Language of Cells: A Doctor and his Patients, amongst others. Prerequisite: 76-101

76-276 Genre Studies
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Fall 2012: Poe defined the short story as something that could be read at one sitting. While simple enough, the definition suggested concern with concentrated form and unified artistic effect: in a sense, the short story has been around as long as people have been telling each other tales, to be sure, but as a literary form it came into its own in modern times, during the 19th century and it continues to be produced in considerable numbers. For many readers one of the great features is the one Poe pointed to: it is short. People who have never finished a novel by Henry James must be legion. So we can experience something with genuine literary merit, in an accessible form. Concentration, of course, can bring issues of comprehension and often short stories can seem puzzling or incomplete to the average reader. This class will attempt to develop our abilities to read with care and attention—and feeling—in order to make us better readers of any artistic text. The challenges of the short form turn out to be excellent opportunities for learning a lot, in a little space. We’ll make use of several inexpensive anthologies, and look at one or two central writers (Hemingway, for example) in more depth. The class will require the writing of a few short papers, engaging in online discussions on Blackboard, and three in class tests. Prerequisite: 76-101

76-281 Modern American Drama
Intermittent: 9 units
This course will focus on major American playwrights of the 20th century, likely including S. Glasspell, O'Neill, Hellman, Wilder, Hansberry, Guare, Williams, Wilson, Mamet, Miller, Albee, Shepard, Wasserstein, Kushner, and Moris. Some plays will be viewed on video or in film adaptations. Prerequisite: 76-101

76-285 Team Communication
Intermittent: 6 units
This mini will introduce you to research and theory on how to create effective teams. In it, you will learn: - leadership strategies for managing projects and getting everyone to contribute to their best capacity - interpersonal skills for negotiating team conflict - communication strategies for working with individuals from very different professional and cultural backgrounds. - techniques for fostering trust and inspiring team innovation and creativity - how to use technology to manage teams that are geographically separated Professor Joanna Wolfe has been studying student and professional technical teams for fifteen years and is the author of multiple books and award-winning articles on team communication. This course will be hands-on with assigned readings and video cases that are discussed in class with plenty of opportunities to role-play different communication strategies and techniques. Prerequisites: 76-102 or 76-101

76-286 Oral Communication
Intermittent: 6 units
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.” 76-286 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 performance. 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 grades. Prerequisites: 76-101 or 76-102

76-294 Interpretive Practices: Introduction to Critical Reading
Fall: 9 units
What is an author? How do we invest in a culture through the language in which we speak or write? How are identities of race, class or gender performed in ways that give it meaning? What is an intersectional approach to these structures and how might such an approach be used to upset dominant narratives? This course addresses these questions as it introduces students to the theories and practices of interpretation. Combining the approach of critical theoretical study with close textual analysis, we will consider how meaning is produced through language and narrative. Theoretical approaches include those that explore the role of the author, those emphasizing the workings of language, such as structuralism and post-structuralism, as well as those that underscore the relationship between texts and contexts, such as feminism, critical race theory, and postcolonial studies. Critical readings will be read alongside literary works from multiple genres and cultural contexts. Prerequisite: 76-101
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-295 Introduction to Russian Culture: 19th Century Russian Masterpieces
Fall: 9 units
In the 19th century, Russian writers produced some of the most beloved works of Western literature, among them Dostoevsky’s Crime and Punishment, Gogol’s Dead Souls, and Tolstoy’s Anna Karenina, to name just a few. These novels continue to captivate audiences and have inspired innumerable adaptations in theater, film, and television. This course will examine the fertile century that yielded these masterpieces. In addition to the novels mentioned above, students will encounter texts by writers who may be less well known but are no less significant, including Pushkin, Lermontov, and Turgenev. We will consider the social and cultural circumstances in which these works were produced and reflect on the reasons these Russian masterpieces have appealed to audiences well beyond the Russian-speaking world. By analyzing some of Russia’s key cultural achievements, students will come to better understand contemporary Russian society and its place in world culture. Students will be asked to critically analyze literary and historical texts, participate actively in class discussions, and write three short essays. This is a 9-unit course taught in English. For those proficient in Russian, however, a total of 12 units can be earned by conducting some portion of the work in Russian and meeting outside of class for some additional hours. Details are to be worked out in advance, in consultation with the instructor.
76-300 Professional Seminar
Fall: 3 units
This weekly, 3-unit seminar is designed to give professional writing majors an overview of possible career and internship options and ways to pursue their professional interests. Each session will feature guest presenters who are professionals working in diverse communications-related fields such as web design, journalism, public relations, corporate and media relations, technical writing, medical communications, and working for non-profits. The visiting professionals talk about their own and related careers, show samples of their work, and answer student questions. The course is required for first-year MAPW students and is open to all English undergraduates, who are urged to participate in their sophomore or junior years to explore options for internships and careers.
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-301 Internship
Fall and Spring
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.). The intern will be 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.
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-302 Writing in the Disciplines
Fall: 9 units
Note: This course requires co-enrollment as a tutor in the Global Communication Center (GCC). To learn how to apply for a GCC tutoring position, see https://www.cmu.edu/gcc/faqs/index.html. This course prepares you to analyze and respond to a wide range of academic genres. You will learn to provide research-based advice to writers working on projects ranging from introductory philosophy to research articles and dissertation proposals in Chemical Engineering or Robotics. This course will also teach you principles for responding to visual and oral modes of communication and introduce you to best practices in collaborative writing. You will learn about different methods for instructing writers in different disciplines as well as methods for working with Non-native English speaking students. Ph.D. students taking the course will also complete seminar readings providing a theoretical grounding in the subfield of Writing in the Disciplines.
Prerequisite: 76-101
Course Website: https://www.cmu.edu/gcc/faqs/index.html

76-303 Independent Study in Creative Writing
All Semesters
An Independent Study course is a course taken with faculty supervision that goes beyond the courses offered in a particular area of interest. It should not duplicate a course offered in the regular schedule of classes. A student wishing to take an independent study needs to locate a faculty member whose research interests are close to the area of proposed study and meet with the faculty member to discuss whether it is something the faculty member is interested in doing. The department requires that the student and instructor submit a written contract (available in the English Department) detailing the expectations (description of course study, readings, how often the student/faculty member will meet) and requirements for the completed independent study project (number & length of papers) and a time-line for completion of the work. You should think of this as developing the equivalent of a detailed course syllabus/ schedule, and typically involves development of a bibliography of readings.
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-306 Editing and Publishing
Fall and Spring
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.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-307 Advanced Editing and Publishing
Fall and Spring
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.

76-311 Acting Out in the London Theatre
Intermittent: 9 units
More Londoners went to the theater between 1660 and 1800 than read novels or even newspapers. The theater was THE social media of this formative period in the history of an English-speaking, urban public, and this course explores the power of the theater as a means of both social control and political resistance. What audiences did and said in the theater could matter as much as the plays in the formation of public opinion. A growing print media carried public consensus or dispute from the theater into coffee shops, taverns, and private libraries. Instead of taking a traditional "survey" approach to this period in the English theater, we will study a succession of "nights at the theater," specific performances of plays that happened on particularly eventful evenings when the playwhile significantly was not the only important performance. The introduction of an actress to a king who would make her his royal mistress, the final performance of a beloved actor, and the violent riots that were frequent occurrences in theaters are examples of cultural performances that shaped public opinion. We will read plays, of course, but also print and visual documents that speak to the moment of the play; we will listen to music, and generally immerse ourselves in the social and political struggles over public opinion in a world that very much prefigures our current world of celebrity and fake news.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-312 Crime and Justice in American Film
Intermittent: 9 units
Films dealing with criminal activities and criminal justice have always been popular at the box office. From the gangsters of the Thirties and the film noir of the Fifties to the more recent vigilante avenger films of Liam Neeson, the film industry has profited from films about crime and its consequences. How those subjects are portrayed, however, tells us a great deal about larger trends in American history and society. Every imaginable type of criminal activity has been depicted on screen, as have the legal ramifications of those acts. But these films raise profound questions. What is the nature of crime? What makes a criminal? Are there circumstances in which crime is justified? How do socioeconomic conditions affect the consequences? How fair and impartial is our justice system? Perhaps most importantly, how do depictions of crime and justice in popular media influence our answers to these questions? This class will utilize a variety of films to discuss the ways in which popular media portrays the sources of crime, the nature of criminals, the court and prison systems, and particular kinds of criminal acts. Films to be screened may include such titles as The O-Bow Incident, Out of the Past, 12 Angry Men, Young Mr. Lincoln, Brute Force, The Equalizer, Jack Reacher and Minority Report. By thoroughly discussing these films and related readings we will be able to trace the various changes in attitude towards crime and justice in America over the last century.
76-313 19th Century British: Victorian Sensations
Intermittent: 9 units
Today if something causes a “sensation,” it gives us a rush of excitement, a public uproar, a scandalous controversy, a terrifying threat, all magnified to us by electronic and global media. How should we think about, as opposed to merely reacting to, such sensations that preoccupy both public media and personal fears and fantasies? This course will show that “sensation culture” began in the 19th century and has been ever since a key part of modern culture, perhaps the sensations of the center of very different public “sensations” there could be serial killers, astonishing scientific discoveries, daring visions of revolutionary transformation, revelations of devastating poverty and over-the-top luxury and wealth. Sensations powerfully affect the feelings, body and image, whether they are exploitative media concoctions or staggering revelations of the most serious social and natural secrets. We will read across this range of Victorian sensations—from Dickens! Oliver Twist and the 1% vs. the 99%, to the jolt produced by new theories of evolution (Darwin and Chambers), to alarming visions of revolution (Marx and Engels), to terrifying domestic secrets revealed in “sensation novels,” to the advent of the serial killer (Jack the Ripper and Mr. Hyde), to anthropologies of disease and death. We will see all of these in relation to the new Victorian mass print media that constructed these and other “sensations” to contemporary readers. Readings in recent theory will help us raise conceptual issues about what makes a sensation and why some current cases (think epidemic, terror, climate change, vast inequality) help us grasp the history of producing and responding to painfully serious or pleasurably spectacular “sensations.” Prerequisite: 76-101

76-314 19th Century British Literary and Cultural Studies
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2011: Changes in industry and education in the Victorian period affected women deeply; many women began to actively explore their options outside of the domestic arena, seeking access to education, careers, contraception, voting and alternatives to marriage and motherhood. These early feminists became known as “New Women,” and from around 1870 to 1900, discourse by and about them flourished. The New Woman both exhilarated and terrified. Was she a signifier of England’s progressive health or was she a monstrous harbinger of the decline of proper English society? How did she both redefine and entrench gender ideology in the late-nineteenth century? We will read short stories, journalistic articles and several novels that address the New Woman, including Sarah Grand’s The Heavenly Twins, Grant Allen’s The Typewriter Girl and Bram Stoker’s Dracula. Cultural narratives about gender, sexuality, science, industry and empire will inform our discussions. Prerequisite: 76-101

76-315 19th Century American Literature
Summer: 9 units
These days, it’s pretty easy to get to Walden Pond. It’s right off route 126 South (not too far from Concord) and there is a nice little farm stand there called the Farm at Walden Woods, where you can get corn and raspberries and freshly baked bread. In this class we’ll go back in time to the Walden Pond of Thoreau’s time, with a focus on the Green Nineteen—writers and thinkers who considered the relationship between human civilization and the American wilderness (Thoreau, Emerson and Hawthorne). We will think about the interrelationship between the environment and nascent capitalist industries by reading the poetry and prose by young women who worked in the Lowell Mill (The Lowell Mill Offerings). We will also think about the environment in relation to two slave narratives (Douglass, The Slave Narrative of Frederick Douglass and Harriet A. Jacobs, Incidents in the Life of a Slave Girl). Finally we will consider the environmental consciousness of the two most important poets of the 19th century, Walt Whitman and Emily Dickinson. As for coursework, we will use the class to practice meditation, nature walks, and one group project in which you will design your own environmentally conscious Utopian community. Prerequisite: 76-101

Course Website: http://www.cmuh.edu/hss/english/courses/courses.html

76-316 Contemporary American Fiction
Intermittent: 9 units
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 the present is. At the present moment in American literature, we will consider such themes as identity, immigration, race, class and globalization. We will examine the histories of migration and study how the experience of living between two homelands has been theorized. In addition to examining diasporic literature, the course will investigate contemporary South Asian global cultures including popular culture, film, music, and dance. Possible readings include works by V.S. Naipaul, Hanif Kureishi, Meeray Syal, Salman Rushdie, Jhumpa Lahiri, Nadeem Aslam, Mohsin Hamid, and Michael Ondaatje. Prerequisite: 76-101
76-323 God: A Literary and Cultural History
Intermittent: 9 units
This course will investigate ideas about God, primarily from the Western intellectual tradition. Our readings will include selections from Hebrew and Christian scripture, Dante’s Inferno, Augustine’s Confessions, Benedict Spinoza’s Theological-Political Treatise, and Carl Schmitt’s Political Theology, as well as more recent investigations by Pope Francis, Marilynne Robinson, and Talal Asad. Students will be responsible for a presentation and two interpretive papers.

76-324 Topics in Rhetoric: Language and Place
Intermittent: 9 units TBD
Prerequisite: 76-101
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-325 Intertextuality
Spring: 9 units
What do we mean when we say that someone has “twisted our words, or that our words have been “taken out of context”? Why is Martin Luther King Jr. best remembered for saying, “I have a dream,” and not for saying, “War is the greatest plague that can affect humanity”? What are political “talking points” and how are they perpetuated? How does a claim (un)found or not) become a fact? How does a fact become a myth? These are just some of the questions that we will consider. More specifically, this is a course in how meaning changes as texts created in one context and for specific purposes are repeated, cited, and used in other contexts and for other purposes, sometimes related and relevant, sometimes not. More technically, we will be focusing on the rhetorical nature of intertextual discourse. Our goal will be to examine the ways that people of all kinds including politicians, journalists, and scientists strategically draw upon and transform the statements, arguments, and evidence of other people to promote their own viewpoints or purposes. We will begin by investigating scholarship that views language as an extended conversation in which people struggle to have their own voices heard, and other voices countered or even suppressed. Later, we will survey a number of studies that suggest how individuals and organizations recontextualize and reinterpret prior discourse for persuasive ends. More specifically, we will analyze how the micro-features of the language (for example, qualifications, evaluations, and attributions) are used to persuade audiences that certain assertions are (not) factual, that certain speakers are (not) authoritative, and that certain proposed actions are (un)desirable. Ultimately, you will conduct your own research on intertextual rhetoric on a topic of specific interest to your academic or professional goals.
Prerequisites: 76-101 or 76-102

76-327 Influential Women Writers
Intermittent: 9 units
Since long before the first autobiographical text in the English language? Margery Kempe’s women writers have opened new territory for prose narrative. This course will deal with some historical examples of this phenomenon: Marie de France’s short fiction, Aphra Behn’s Oroono, and, of course, Jane Austen’s novels. We will then focus on some twenty-first-century writers with various kinds of influence. Virginia Woolf is known for technical experimentation, and Ursula Le Guin excelled in the male-dominated arena of science fiction. The innovative use of known forms is represented by Hilary Mantel’s historical fiction and A. S. Byatt’s remarkable Possession.
Prerequisite: 76-101

76-328 Visual Verbal Communication
Spring: 9 units
People create a wide range of communicative artifacts that integrates visual and verbal elements-newsletters, product brochures, web pages, graphical novels, journal articles, resumes, software references, yellow stickies, etc. Yet, such visual-verbal discourse has only recently attracted the serious attention of research communities. Some of the relevant research questions include: Why do visual variations exist across different contexts? (e.g., Popular science looks different from Discover.) Why and how do visual styles change over time? (e.g., Magazines from the 1950s don’t look like present day magazines.) Do visual elements have persuasive power? If so, what roles do they play in shaping an argument? How do people learn to communicate using visual-verbal artifacts? In this seminar, we will address these and other questions through readings and discussions on various threads of studies around the analysis of communicative artifacts that integrate visual and verbal expressions. We will review key research publications concerning visual-verbal communication from relevant disciplines, including professional & technical communication, rhetoric, argumentation, and literacy. Particular attention will be paid to descriptive methods (e.g., social-semiotic analysis, visual argument, and rhetorical structure theory) and the types of questions these methods can help us answer. Throughout the semester, students will be encouraged to explore the visual-verbal communication artifacts found around them and use those to connect class discussions to the practice of design. Required assignments include a brief bi-weekly response to the readings, several short analysis papers, and a longer term paper with a topic chosen by students based on their professional or research interests.
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-330 Medieval Literature
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department each semester for current offerings. EXAMPLE: Fall 2011: Renaissance scholars sometimes promote the misconception that Shakespeare was the first writer to create characters with inner lives (rather than just social roles), that he was the inventor of the human, as Harold Bloom puts it. The varieties of writing from the 700s to the 1400s—will we take up in this course will, I think, challenge that view. Some of the texts in which medieval men and women represented themselves are reflective, some are outrageous, some are charming, some are funny—all are populated by human beings we can recognize in spite of unfamiliar modes of presentation. We will explore both well-known fictions like Beowulf, The Song of Roland, Dante’s Inferno, and Malory’s Morte Darthur, and some not so well known. The lives of women in the Middle Ages will be a particular focus for the course. Students will also choose one twentieth-century fiction based on medieval materials to read and discuss with the class. Course requirements include regular attendance and participation in discussions, three brief papers and a final exam.
Prerequisite: 76-101

76-331 Dissenters and Believers: Romanticism, Revolution, and Religions
Intermittent: 9 units
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.
Prerequisites: 76-102 or 76-101
76-332 African American Literature: The African American Crime Novel
Intermittent: 9 units
Topics will vary by semester. Spring 2014: The hard-boiled crime novel, developed in the 1920s, 30s, and 40s, depicts a world full of corruption and exploitation, where law does not necessarily equate with justice. But while early hard-boiled crime fiction was typically written by white authors and focused on white protagonists, African Americans soon found the genre particularly appropriate to depict their long experience with systemic racism and economic exploitation in the U.S. In this class, we will explore how African-American authors like Richard Wright, Chester Himes, Walter Mosely, and Paula Woods appropriated the hard-boiled crime novel over the 20th Century to represent the effects of racism and economic inequality on the black community and American society, and, in doing so, develop the genre into a unique expression of African-American history and identity. We will also examine how the African-American crime novel is taken up by other cultural mediums like film and, more recently, the graphic novel to create new ways of expressing the genre.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-333 African American Studies
Intermittent: 9 units
Topics will vary by semester. Fall 2012: In this course students will explore “post-race” idealism within American literature and popular culture. With the election of President Barack Obama, the first African-American President of the United States, media pundits, historians and politicians marked the twenty-first century as the era in which we transcended “race” in American life. But what does it mean to be “post-race”? Where does this concept come from? Is this a good thing? Does being “post-race” mean the same thing to everyone? How does being post-race differ from multiculturalism? In order to explore these questions we will read or watch works such as Roth's The Human Stain, Jeff Chang’s Can’t Stop Won’t Stop: A History of the Hip-Hop Generation, Barack Obama’s Dreams From My Father, Toni Morrison’s A Mercy, Paul Haggis' Crash and Timothy Chey’s Fakin da Funk. We will also analyze contemporary print advertising, television commercials as well as explore theoretical and literary-critical approaches to the idea of race and post-race in American culture.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-334 Literature of Wall Street
Intermittent: 9 units
It started with a financial panic that closed the New York Stock Exchange for ten days. One quarter of the nation's transportation companies went bankrupt, as did nearly 20,000 businesses. Unemployment reached 14%. Four years later it was officially declared a "depression." When did all of this happen? Was it 2008? Or the 1930s? No, it was the depression triggered by the financial panic of 1873. Out of this period, also known as the "Gilded Age," came a unique strain of American literature. Frank Norris' gritty tale of an overbearing dentist and his miserable wife, McTeague, Abraham C. Armando's Autobiography, Upton Sinclair's The Jungle, Edith Wharton's tragic love story House of Mirth, Charlotte Perkins Gilman's feminist utopian novel, Herland, William Dean Howells' capitalist satire, The Rise of Silas Lapham, Theodor Drieser's mournful Sister Carrie—all of these novels, which were often critical of corporate capitalism, give us a rich and detailed picture of the last time in the US that Americans suffered under the kind of gap we have today between rich and poor. In the US today the top 1% controls 42% of the country's wealth, while the bottom 80% controls a mere 7% of the country's wealth. What can we learn about the present by reading the fictions of financial crisis and inequality in the past?
Prerequisite: 76-101

76-335 20th and 21st Century American Fiction
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department for current offerings. EXAMPLE Spring 2012: This course will survey American fiction from 1945 to 1980. Post-1945 has typically been the catch-all to describe American literature after the modernist period, and has often been called contemporary. However, that designation now seems inadequate: writers who became prominent in the immediate postwar era are historically removed, and writers arising since 1980 form a distinctly different generation, with a different sensibility. This course will account for the immediate postwar period, with the working hypothesis that we need to develop a new construal of American literature and its recent past. It will look at authors such as Norman Mailer, Flannery O'Connor, Saul Bellow, John Updike, and Thomas Pynchon.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/index.html

76-337 Representations of Islam in Early Modern England
Intermittent: 9 units
This seminar explores the representation of Islam and Islamic cultures in early modern English literature, from the late Middle Ages to the beginning of the sixteenth century. In the early modern period, England had a complex multifaceted relation to the Islamic world. Since the Crusades, England had thought of the Islamic world as a deadly religious enemy to annihilate, but at the end of the sixteenth century, the Islamic world was also a key diplomatic ally against the Spanish archenemy, a fabulously rich trading partner in the world emporium of the Mediterranean sea, and an efficient model of empire to emulate in the Atlantic world. As a result, the Islamic world came to occupy a central place in English national imagination and maintained that place throughout the seventeenth century. What fantasies about the Islamic world does early modern English literature reveal? How do religion, race, gender, and sexuality intersect in the formation of those cultural fantasies? Do authors reinforce those fantasies or pressure them? How do specifically English social, political, and cultural issues inform literary representations of Islam? What image of England emerges when English authors use Islam as a mirror for the nation? In other words, what do texts about Islam tell us about early modern England? To answer those questions, we will read across genres, comparing romances, epic poems, plays, travel writing, pamphlets, and essays, and we will set canonical authors such as Chaucer, Spenser, Marlowe, Shakespeare, and Milton in conversation with other illuminating early modern writers such as Richard Knolles, George Sandys, Robert Daborne, Henry Stubbe, and Mary Pix.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-338 The American Cinema
Intermittent: 9 units
This course will look at major works and major directors of sound-era American Cinema in the context of the history of the film industry and the larger society. It will do so through lens of Hollywood 50 years ago, 1967, which has been called the annus mirabilis (miracle year) of American cinema. Most weeks we will watch a film from 1967 paired with one made before or since. The focus will on major stylistic and thematic continuities and developments. We will look works such as Hawks, Hitchcock, Coppola, and Polanski, major genres, such as screwball comedy, crime dramas, and Westerns, and major styles, such as film noir.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-339 The Films of Spike Lee
Fall and Spring: 9 units
With sixty-three directorial credits to his name, Spike Lee is undoubtedly one of the most prolific, influential, as well as controversial black directors in contemporary American cinema. This class will be a survey of many of Lee's most iconic films like She's Gotta Have It, Do The Right Thing and Malcolm X and Bamboozled. However, we will also look at his more explicit commercial genre work (Inside Man), remakes (Old Boy), his dabbling in horror (Da Sweet Blood of Jesus), documentaries (4 Little Girls, When The Levees Break, and Kings of Comedy), commercials and music videos. While Lee's vast corpus of work will be the singular focus of the course we will also contextualize Lee within the profound economic and aesthetic changes to the Hollywood studio system (and time-base media making generally speaking) since the 1960s and 70s. Especially with films like Do The Right Things and Malcolm X we will also look at many of the controversies that Lee's films have provoked, many of which are a reminder of the way conflicts about race, gender, sexuality and culture are unavoidable in a mass media form like cinema.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-340 American English
Spring: 9 units
Ever since the development of radio in the early 20th century, Americans have expected that we would soon all talk alike. The conviction that the media would make us all sound the same revived with the widespread adoption of television, starting in the 1940s, and the development of the internet in the 1990s led to worry about how soon we’d all be writing the same. But fears of the homogenizing effects of the mass media on American English have proven to be exaggerated: Americans still talk and write in many different ways. In this course we explore why this should be. Why don’t we all speak alike? Why do we need variation in language? We will explore how regional and social dialects and varieties come to be and what their functions are, and you will learn how to hear, see, and describe varieties of language. We will also touch on American languages other than English. Documentary films and online materials about language will be the basis for another strand of the course, as we work together to explore how linguistic variety can best be represented and explained in non-technical ways, and in a variety of media, for the general public. Reading will be mainly in two books: American English, by Walt Wolfram and Natalie Schilling-Estes (2nd edition), and Language in the USA: Themes for the Twenty-First Century, edited by Edward Finegan and John R. Rickford. There will be regular homework assignments, a midterm exam, and a final project. Prerequisite: 76-101

76-341 Gender and Sexuality in Performance
Intermittent: 9 units
“Performance” describes a wide range of practices, from the everyday to the artistic. Gender and sexuality are key elements in everyday social practices, 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. How does everyday performance define gender and sexual identity? How do gender and sexuality define everyday performance? How does aesthetic performance, 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 read Judith Butler’s work on gender as performative, Joseph Roach’s work on the history of celebrity, Marvin Carlson’s work on theater, and important essays in queer and transgender theory. We will also read and view a wide variety of cultural and artistic practices, from the British 17th century up to the recent work of feminist and queer performance artists. Your written and spoken contributions to the class will, besides regular postings on the course materials and participation in class discussions, entail the investigation of an everyday, cultural, or aesthetic performance of your choosing. Prerequisites: 76-101 or 76-102

76-343 Rise of the American Novel
Intermittent: 9 units
This course will survey American fiction from the beginning of the nation through the first half of the twentieth century. We will look at early fiction, like Washington Irving’s “Rip Van Winkle” and mid-1800s classics like Hawthorne’s Scarlet Letter, up to twentieth-century works like The Great Gatsby and perhaps some contemporary novels. Through the term, we will ask how the fiction represents the special character of American experience. Alongside readings, you will write several short papers and present some of your research to the class. Prerequisite: 76-101

76-344 Censored Texts
Intermittent: 9 units
Censorship? Banned books? Book burnings? Could it happen here? Over the last century some of the most important films and books have book banned, censored, protested and withdrawn from high schools and in rare cases, college courses or public libraries. But artists don’t like to be silenced, and many of them have found ways to tell their stories, regardless of the consequences. In this course we will read a handful of books that have all been challenged by parents, school boards, and/or library patrons. This year is a special Sci-Fi/Fantasy version of the course! We will read texts including Shirley Jackson’s The Lottery and Other Stories, J.D. Madeleine L’Engle A Wrinkle in Time, J.K. Rowling, Harry Potter and the Sorcerer’s Stone, Salman Rushdie’s Satanic Verses, Margaret Atwood’s The Handmaid’s Tale, Octavia Butler’s Kindred, and Chuck Palahniuk’s Fight Club. We will also celebrate the American Library Association’s banned book week, which is September 25th to October 1. Prerequisite: 76-101

76-345 Renaissance Studies
Intermittent: 9 units
In the age of Shakespeare and Milton (the sixteenth and seventeenth centuries), poetry, international politics, and theology were far more intertwined than they are today. While dedicated primarily to poetry, this course will investigate the implications of this intertwining in practice. Seeking to do justice to the true interdisciplinarity of Renaissance poetry, the course supposes that poetry and verse technique mattered so much in the period due to questions spanning art, politics, and theology of how power (verbal power, divine power, political power) should be represented. Biographically, many canonical poets we’ll study in the course worked as ambassadors, representing power abroad (Wyatt, Sidney, Donne, Marvell). Many more poets including Shakespeare and Milton thematized diplomacy, in both its divine and more worldly forms (“angel,” in fact, means “messenger”). Poetry too was seen in similar terms. As Coleridge would later write, poems were the “envoys or representatives of vital passion.” Readings including Shakespeare’s Hamlet, Milton’s Paradise Lost, and John Donne’s The Ecstasy will be introduced and contextualized through writers such as Pseudo-Dionysius, John Calvin, Thomas Hobbes, Alberico Gentili, and George Puttenham. Topics to be considered will include historical poetics, divinity, sovereignty, immunity, license, fidelity, craft, and accommodation. Assignments and class discussions will be occasions to practice historically-informed criticism; to compare conceptual structures within seemingly distinct domains of history and thought; and to articulate major fissures and changes in Renaissance angelology, diplomatic practice, and literary craft. Prerequisite: 76-101

76-346 Angels and Diplomats -- Renaissance Poetry from Wyatt to Milton
Intermittent: 9 units
The starting point for this course is a question at the nexus of theology, politics, and art that no less central to the age of Shakespeare and Milton than it is today: how should power be represented? Biographically, many canonical poets of the sixteenth and seventeenth centuries worked as ambassadors, representing power abroad (Wyatt, Sidney, Donne, Marvell). Many more poets including Shakespeare and Milton thematized diplomacy, in both its divine and more worldly forms. What, then, can structures of mediation like diplomacy and angelic intervention tell us about works like Sidney’s sonnet sequence Astrophil and Stella, Shakespeare’s Hamlet, or Milton’s Paradise Lost? And what can Renaissance poetry tell us about topics such as sovereignty, immunity, license, fidelity, automation, and accommodation? The course will include introductory and contextual readings from Genesis, Pseudo-Dionysius, John Calvin, Thomas Hobbes, Alberico Gentili, and George Puttenham. Assignments and class discussions will be occasions to practice historically-informed criticism; to compare conceptual structures within seemingly distinct domains of history and thought; and to articulate major fissures and changes in Renaissance angelology, diplomatic practice, and literary craft. Prerequisite: 76-102 or 76-101

76-347 American Literary and Cultural Studies
Intermittent: 9 units
Topics will vary by semester. Spring 2014: 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 more recent work that has come since. In this course, we will read a selection of contemporary American fiction from the 1980s to the present and try to get a sense of what is distinct about fiction in the contemporary moment. Some of the authors that we might read include Michael Chabon, Teju Cole, Junot Díaz, Jennifer Egan, Bret Easton Ellis, Jonathan Franzen, Chang-Rae Lee, Sam Lipsyte, Cormac McCarthy, David Foster Wallace, Colson Whitehead, and Meg Wolitzer. We will also look at critical definitions of postmodernism and the contemporary to see how they describe the fiction and to see if they match with the fiction we’ll read. Prerequisite: 76-101
76-349 20th Century American: The Lost Generation  
Intermittent: 9 units  
Before the Beat Generation there was the Lost Generation. Both moments of literary history have an important relevance for our time, and both produced major literary works. The 20s, like the 50s and 60s, were marked by the effects of World War. Gertrude Stein seems to have started the whole generation naming fad with her comment to Hemingway, “You are the lost generation.” Paul Fussell identifies the cultural effect of WWI as the production of ‘irony’ as the central quality of modern identity (Some Beat writers make a similar claim for the effects of WWIII). This class is neither a prequel nor a sequel to the Beat writers class; it is related in theme but focused on different writers and texts. Students might consider taking this class as a point of entry to ‘The Beat’, or might consider this class as a follow-on to ‘The Beat’ in order to understand more fully some of the central literary and historical issues of our time. In both cases we focus on the intersection between cultural change and major war. The Lost Generation class might include, for example, work by Stein, Hemingway, W.B. Yeats, Ezra Pound, T.S. Eliot, the major War Poets, F. Scott Fitzgerald, Robert Graves, Vera Brittain, and Evelyn Waugh.  
Prerequisite: 76-101  
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-350 20th Century American: The Lost Generation  
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Prerequisite: 76-101  
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-350 Theory from Classics to Contemporary  
Fall: 9 units  
In this class, we will survey classic literary theories from Plato’s exiling the poets from his ideal republic, through the philosopher Immanuel Kant’s reflections on beauty, up to contemporary theories of deconstruction, Marxism, feminism, sexuality, and labor. (Our primary text will be The Non-Linear Theory of Criticism.) The class will give you a sense of the concepts and concerns critics have used to talk not only about literature but about culture and society.  
Prerequisite: 76-101  
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-351 Rhetorical Invention  
Intermittent: 9 units  
Rhetorical invention refers to the discursive process of inquiry, discovery, and problem solving, or how we decide what to say, what arguments to advance, and what means of persuasion to use. Although invention is centrally important to rhetoric-without which it becomes a superficial and marginalized study of clarity, style, and arrangement—from the Scientific Revolution and Enlightenment through the mid-twentieth-century invention all but disappeared as a topic of rhetorical study under the pressures of the view that invention should be exclusively directed by deductive logic and the empirical method rather than rhetorical considerations such as audience or language. This view of invention fundamentally shaped modern thought and continues to influence the ways we think and communicate today. In this course, we will begin by examining the repudiation of rhetorical invention in the development of modern thought before focusing on efforts to recover a rhetorical understanding of invention from the mid-twentieth century forward, surveying a variety of contemporary theories of rhetorical invention including those promoted by postmodern, posthuman, and digital rhetorics. The course is designed to explore the central importance of invention to contemporary rhetorical theory through a pairing of historical and contemporary readings.  
Prerequisite: 76-101

76-353 Transnational Feminisms: Fiction and Film  
Intermittent: 9 units  
How do controversial practices related to women become touchstones that draw women together across cultures or, conversely, push them into separate cultural and political spheres? This introductory-level course familiarizes students with the challenges transnational feminism has posed to Western notions of feminism. To explore these contestations, we will look at a series of controversies. We will read these controversies through novels, drama, short stories and films, with some secondary theoretical materials. This course will take six case studies concerning cultural practices that have generated global debates about the status of women and issues like consent, freedom, and equality. Beginning with several works about regional-Islamic practices of veiling, we will look specifically at the close connections made between women’s practices and elements of tradition, including religion. With an eye toward historicizing feminist interventions, we will look at 19th century debates on sati, commonly called widow burning, in India, to see how certain issues became focal for global intervention during colonial periods and, later, for global feminist movements. Within the contemporary period, we will turn to cultural, economic and political practices like female genital cutting, transnational domestic labor, global sex trade, and transnational forced marriage. For each of these controversies, we will be reading a range of positions represented in different types of writing across genre, with a focus on literary and filmic depictions.  
Prerequisite: 76-101

76-354 South Asian Literature  
Intermittent: 9 units  
Topics vary by semester. Spring 2014: This course focuses on twentieth-century literature written in English from India, Pakistan and other parts of South Asia, as well as by people of South Asian origin. The course will begin by looking at literary representations that portray the struggle for decolonization and the trauma of partition. As we move forward to the contemporary period, we will examine the competing aesthetics of social and magical realism. We will then look back at India from the perspective of the diaspora, considering themes of identity, immigration and globalization from the perspective of South Asians writing in Britain and the United States. Texts might include works by Mulik Raj Anand, Bapsi Sidhwa, Amitav Ghosh, Salman Rushdie, Romesh Gunesekera, Arundhati Roy, Aravind Adiga, and Jhumpa Lahiri.  
Prerequisite: 76-101

76-355 Leadership, Dialogue, and Change  
Fall: 9 units  
Leadership is often associated with the exercise of institutional authority or individual power; however the tradition of leadership based on dialogue shows us a powerful counter-rhetoric-one which organizes people to work together on complex problems through problem-posing, pragmatic inquiry, and the inclusion of marginalized perspectives. We will examine how this approach to leadership and change works in public voices of writers from Emerson and Martin Luther King, to the community organizing of an Alinsky, to the cultural critiques of African-American and feminist scholars such as Cornel West or bell hooks, and, equally importantly-in the ways ordinary professionals include voices and integrate values into effective workplace writing, and the ways students call forth change on campuses. This introduction to the rhetoric of making a difference shows how its roots in American philosophical pragmatism created a focus on outcomes, not just ideals, and translated commitments into strategic rhetorical practices. In this course you will develop your own skills in writing and leadership by working as a ‘rhetorical consultant’ to a campus or community group: learning how to investigate and define a shared problem, to develop a briefing book for deliberation, and to support inclusive decision making by documenting rival perspectives and options (see http://www.cmu.edu/thinktank). This portfolio project will also demonstrate your research skills and ability to support a problem-solving dialogue within an intercultural community or complex organization.  
Prerequisite: 76-101

76-357 Linguistic & Social Aspects of Immigration  
Intermittent: 9 units  
This course introduces students to the linguistic and social aspects of immigration in today’s global society. Immigration will be studied as a socio-political construct with an emphasis on the linguistic, socio-cultural, and political challenges and opportunities that immigration creates for the individual and society. Throughout the course we will explore one key question: What challenges and opportunities do different aspects of migration poses for multilingual societies and individuals? A great deal of the course focuses on issues around migration theories and policies, and the cultural critiques of African-American and feminist scholars such as bell hooks, that migration creates for the individual and society, with a special emphasis on the development of bilingualism and the education of immigrant children. From a larger socio-political perspective, the course focuses on various case studies of immigrant populations throughout the world in order to obtain a better understanding of the characteristics, opportunities, and challenges faced by immigrant populations internationally.  
Prerequisite: 76-101

76-359 Planning and Testing Documents  
Intermittent: 9 units  
In this course, you will deepen your mastery of the following research skills associated with planning and testing documents: interviewing in context, retrospective interviewing, focus groups, surveys, and testing documents. In addition to specific research methods and skills, we will cover issues that pertain to all research methods: How many people do I need to include in my study? How should I select them? Are my results valid? Is what I think I’m finding out reliable? What are the ethical issues in my study? We will use a combination of lecture, discussion, exercises and projects to achieve these objectives. This course will be useful for any student who is interested in learning more about methods that are widely used in professions such as designing/writing for new media, technical writing, science and healthcare communication, public & media relations, policy and non-profit communication.  
Prerequisites: 76-390 or 76-270 or 76-272 or 76-271  
Course Website: http://www.cmu.edu/dietrich/english/index.html
76-365 Beginning Poetry Workshop
Fall and Spring: 9 units
In this course, you will be expected to take your knowledge of the principles and techniques of poetry learned in the Survey of Forms. Poetry course 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, along with participation in a book-making project.
Prerequisites: 76-101 or 76-102 or 76-265 Min. grade B
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-366 Essay Writing Workshop
Intermittent: 9 units
In this course we will analyze the different types of narrative structure, narrative suspense, voice, metaphor, and point of view that make for effective non-fiction writing. We will also examine the difference between good writers and good work, the functions of objective distance from and intimate investment in a subject, as well as the philosophical questions spurred by non-fiction writing. What is the non-fiction writer's role, and how does it differ from that of the fiction writer? Where do the two genres overlap? What gives non-fiction writing integrity? What does the term creative non-fiction mean? How have the form and aims of non-fiction writing - from memoir to essays to long-form journalism - evolved for better and for worse? We will scrutinize the writing of Eula Bliss, Kate Fagan, Joan Didion, James Baldwin, Jo An Bear, Gary Young, David Foster Wallace, Umberto Eco, and many others. In addition to critical writing assignments, students will have several opportunities to write their own non-fiction pieces.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-367 Genre Studies
Intermittent: 9 units
Topics vary by semester. Fall 2013: The early part of the 20th century is often compared to the Renaissance as a time of massive literary innovation and production. This class will focus on a few novels by writers at the center of the invention of the modern literary world. Our goal will be to sharpen our reading skills and our understanding of a variety of experimental techniques in the novel. Henry James is often thought to be the source of modern ideas about fiction writing and was a powerful influence on all significant writers who followed him. D.H. Lawrence was a passionate critic of traditional novel forms, seeking a form more appropriate to the experiences of modern life. With his collaborator Ford Madox Ford, Joseph Conrad developed the technique known as impressionism, a style intended above all, as he said, to make us see. He is known for the complexity of his narratives and his formal experiments. James Joyce is regarded as having perfected all of the formal possibilities of the novel, effectively exhausting the form. The reading list will include books of this sort: Henry James: The Bostonians, Joseph Conrad: Lord Jim, D.H. Lawrence Lady Chatterley's Lover, James Joyce: Ulysses, Virginia Woolf: To The Lighthouse (not the actual list, but like that).
Prerequisite: 76-101

76-369 Role Playing Game Writing Workshop
Fall: 12 units
Role playing games - mainly traditional pencil-and-paper, but recently, video games RPGs as well - have matured over the last 40 years into a viable medium for modern interactive storytelling. There is now a generation of novelists, screenwriters, playwrights and TV writers who first honed their story-telling chops when they were a Gamesmaster of a Role Playing Game (RPG). The course instructor is one of those writers, having won three Game of the Year awards for his RPG stories and designs and then moved on to become a playwright, greatly influenced by his time Gamesmastering role playing games. The class will first examine and dissect RPG story and design (using pencil and paper examples) seeking an understanding of both design as well as storytelling 'best practices.' Once the groundwork has been laid, the class will be divided into three-to-five-person writing teams. Then, taking an existing pen-and-paper RPG system proceed to create and pitch a set of campaign adventure stories for that system and that story intellectual property. The pitch will then be fine-tuned and approved, and the students proceed to 'flesh out' their new story, delivering a full prose treatment, followed by Act breakdowns, mission arcs, dialogue for select scenes, and one shooting script for a two-minute cinematic. The final product is a hard copy trade submission piece. The class can primarily be based on every students individual quality of writing and story crafting. It should be emphasized this is a writing course, not an RPG design course.
Prerequisites: 76-260 Min. grade C or 76-269 Min. grade C
Course Website: http://www.cmu.edu/dietrich/english/index.html
76-370 Independent Study in Literary and Cultural Studies
All Semesters
An Independent Study course is a course taken with faculty supervision that goes beyond the courses offered in a particular area of interest. It should not duplicate a course offered in the regular schedule of classes. A student wishing to take an independent study needs to locate a faculty member whose research interests are close to the area of proposed study and meet with the faculty member to discuss whether it is something the faculty member is interested in doing. The department requires that the student and instructor submit a written contract (available in the English Department) detailing the expectations (description of course of study, readings, how often the student/faculty member will meet) and requirements for the completed independent study project (number & length of papers) and a timeline for completion of the work. You should think of this as developing the equivalent of a detailed course syllabus/schedule, and typically involves development of a bibliography of readings.
Course Website: http://www.cmu.edu/hss/english/index.html

76-372 News Writing
Fall: 9 units
In this introductory class, taught by a working journalist, students will learn the fundamentals of reporting and copy editing. We’ll start with the basics—judging newsworthiness, conducting research and interviews, then organizing the information into a concise, clear, accurate and interesting news story. Because the key to learning to write effectively is to practice the necessary skills, class emphasis—and much of your grade—will be based on seven writing assignments involving current events and covering various types of news writing. Through readings, assignments and class discussion, we’ll tackle questions such as: What makes a story newsworthy? How does a reporter decide which points to emphasize? What are effective techniques for a successful interview? How does a journalist turn pages of scribbled notes into a coherent news story? We’ll do a lot of writing, but we’ll also examine issues and trends affecting journalism today. We’ll cover at least two live events and hear from local professionals about working in print, broadcast and public relations. We’ll also look at how newer mediums—such as blogs, the internet, and cable news—shape and influence news reporting.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-373 Argument
Fall and Spring: 9 units
This course is an introduction to the theory and practice of argument. The course begins with an overview of major theories of argument followed by consideration of a variety of topics in argument production, analysis, and evaluation, often applying the principles we study to specific cases in class. Students will each select a type or genre of argument—whether academic, practical, professional, or otherwise—upon which to focus their research throughout the course. Students will begin by developing short assessments of the value and relevance of major theories of argument to the type of argument they are researching, then develop their own approach to argument analysis and apply it to an example of that type of argument, before producing an original argument of the type they have been studying by the end of the course.
Prerequisites: 76-101 or 76-102
Course Website: http://www.cmu.edu/hssenglish/courses/courses.html

76-375 Magazine Writing
Fall: 9 units
In this course we’ll be reading lots of great nonfiction, some of which has appeared in magazines during the past few years. We’ll look at how excellent nonfiction for magazines has to employ a strong narrative voice, and the techniques of storytelling. Students will be asked to research and write their own articles, based on a variety of assignments. The class will be conducted as a discussion, and demands participation from each class member.
Prerequisites: 76-270 or 76-262 or 76-272 or 76-260 or 76-372 or 76-271
Course Website: http://www.cmu.edu/hssenglish/
76-385 Introduction to Discourse Analysis
Intermittent: 9 units
Discourse analysis places a primary focus on how things are said; and this close attention to the details of "language in use" can offer insight into a variety of questions posed by researchers across the humanities and social sciences. In this course, we will examine the way discourse is itself a form of social action that plays a fundamental role in organizing social, cultural, and political life. In addition to becoming familiar with a variety of approaches and topics in the study of discourse, a major aim of the course is for you to develop the tools and skills needed to analyze actual discourse data. This will involve learning how to read transcripts and transcribe data at different levels of detail, learning how to ask questions about the data based on different analytic interests, and developing a vocabulary of scholarly terms and concepts that will allow you to comment on discourse features as you formulate interesting and persuasive claims. The first part of the course will involve assignments with shared data to develop fundamental skills. In addition, seminar participants will be responsible for selecting pieces of discourse for mini data sessions throughout the semester. For the final assignment, you will choose and analyze a piece of spoken or written discourse of interest to you. In the end, you should come away from the course with an ability to think critically about the way discourse operates in the world.
Prerequisites: 76-102 or 76-101

76-386 Language & Culture
Intermittent: 9 units
This course is an introduction into the scholarship surrounding the nature of language and the question of how language shapes and is shaped by social, cultural and political contexts. We will begin by studying important literature in linguistics and language theory, both to introduce us to how scholars think about language and to give us a shared vocabulary to use for the rest of the semester. We will then move into case studies and theoretical works exploring the intersections of language use, individual and group identities, and the exercise of power, in its many forms. In particular, we will focus on the relationship between language and culture by asking, in what ways does language influence and constitute social change? How is social change reflected by changes in the way we use language? Over the course of the semester, you will work on applying the knowledge and theoretical tools you gain to your own analysis of a linguistic artifact that you choose.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-387 Narrative & Argument
Intermittent: 9 units
This course investigates information effects basic to the communication professional, generated primarily through structures of narrative and argument. We cover various genres supported by these structures, such as personal narratives, profiles, scenic writing, oral histories, information and instruction writing and policy argument. This course emphasizes both the production and the analysis of writing.
Prerequisite: 76-101

76-388 Topics in Digital Humanities: Coding for Humanities
Intermittent: 9 units
This introductory course provides humanities students with the foundational knowledge and skills to develop computer-aided research tools for text analysis. Through a series of hands-on coding exercises, students will explore computation as a means to engage in new questions and expand their thinking about textual artifacts. This course is designed for students with no (or very little) coding experience. During the early part of the semester, students will learn basic programming using Python through examples and problem sets that are relevant to text analysis. Then, students will be introduced to a limited set of commonly used Python packages for text analysis, such as natural language processing, statistical analysis, visualization, web scraping, and social media text mining. Students are expected to complete a small final project that examines how evidence-based data-driven insights derived from text analysis would support humanistic research in their area of interest, including (but not limited to) genre studies, rhetorical criticism, authorship attribution, discourse analysis, cultural analysis, social network analysis, spatial/temporal text analysis, and writing assessment. Doctoral students in the Department of English must register for 12 units, and are expected to write a publishable quality paper. Students who are interested in digital humanities scholarship in literary and cultural studies may also consider Professor Warren’s seminar: 76429/829 ‘Introduction to Digital Humanities.’

76-389 Rhetorical Grammar
Spring: 9 units
The objective of the course is to provide writers with a standard framework for identifying and authoritatively discussing the grammatical forms and constructions of Written English and some of the standard conventions of usage and punctuation, and also to gain an understanding of the role of grammar in making stylistic decisions. The course will involve some linguistic analysis and practice in the parsing (diagramming) of sentences, recognition of types of constructions in the sentence, and control of the standard grammatical terminology that goes with these types. The rhetorical functions of grammatical constructions will be emphasized all along.
Prerequisites: 76-101 or 76-102
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-390 Style
Fall and Spring: 9 units
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, conclusion, 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 just exercise tricks of 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? Prerequisites: 76-101 or 76-102
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-391 Document & Information Design
Fall: 12 units
Today, many professionals are responsible for the visual design of documents. This course provides students who have already learned the foundation of written communication with an opportunity to develop the ability to analyze and create visual-verbal synergy in printed documents. Students will be introduced to the basic concepts and vocabulary, as well as the practical issues of visual communication design through a series of hands-on projects in various rhetorical situations. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussions and critiquing are an essential part of this course. Adobe Creative Studio (InDesign, Photoshop, Illustrator) will be taught in class, and used to create the assigned projects.
Prerequisites: 76-271 or 76-270
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-393 Corpus Rhetorical Analysis
Intermittent: 9 units
As more of the world’s texts become digital and systematically classified, scholars and analysts are increasingly able to analyze not only individual texts but also vast collections of texts, or textual corpora. The analysis of corpora becomes especially important when your focus of analysis is the genus rather than the individual and it has hundreds of applications. It is useful when instead of a single Aesop fable, you want to characterize Aesop’s fables as a group and you want to compare them, as a group, with, say, the writings of a contemporary musical artist. Corpus rhetorical analysis is also useful when you want to compare the styles of two columnists or critics based on a large sample of their writings. It is useful when you want to understand the ‘nuts and bolts’ rhetorical choices that make software documentation a different professional genre from sports journalism or science writing. This is a hands-on course where students get practice conducting corpus analyses using corpus software and statistical methods. The course is divided into three parts: in the first part, students will learn a theory of textual segmentation that is behind preparing a collection of texts for corpus study. In the second part, students will analyze corpora provided by the instructor and learn how to write a corpus report. In the third part, students will compile a corpus of their own choosing with a research question and then conduct a corpus study and submit a report that seeks to answer that question.
76-394 Research in English
Spring: 9 units
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 alternative 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.
Prerequisite: 76-294

76-395 Science Writing
Spring: 9 units
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 controversies 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.
Prerequisites: 76-375 or 76-372 or 76-102 or 76-472 or 76-101 or 76-271 or 76-270
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-396 Non-Profit Advocacy: Genres, Methods, and Issues
Intermittent: 9 units
Given the changes brought on by the information age, non-profit organizations, like all organizations, face an increasing diversity of audiences and media choices. What hasn’t changed is the need for effective communications to explain technical information to increasingly diverse publics, and to communicate with different groups in a logical fashion for presentation. Non-profit organizations need to learn how to deal with information presented in print and digital media, including social media, 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. 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.
Prerequisites: 76-270 or 76-101 or 76-271 or 76-272 or 76-102

76-397 Instructional Text Design
Intermittent: 9 units
This course focuses on the planning, writing, and evaluating of instruction of various kinds, especially instructional texts. It is particularly appropriate for professionals 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 complex skill, 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.
Prerequisites: 76-270 or 76-101 or 76-271 or 76-272 or 76-102

76-398 Museum of Broken Relationships
Intermittent: 9 units
The Museum of Broken Relationships in Zagreb, Croatia is a museum dedicated to “failed love relationships.” Its exhibits are made up of objects and stories that have been donated after relationships have failed. In the short time since the museum was established, 37 exhibitions have been mounted in cities all over the world. In November 2016, Pittsburgh will host an exhibition. Students who enroll in this course will have the chance to see photos and read stories from other exhibits. They will learn how to conduct the collection process, and then go into the community to collect stories and objects. They will also collaborate with Masters students from Entertainment Technology’s Location-Based Entertainment track, who specialize in designing and implementing exhibits. Together, these groups will then curate a show with stories and objects that reflect the culture and history of Pittsburgh. This course is designed for students who love stories and have the curiosity and motivation to travel throughout Pittsburgh to find them.
Prerequisites: 76-366 Min. grade C or 76-365 Min. grade C or 76-360 Min. grade C or 76-460 Min. grade C

76-403 The Crucible of Modernity: Vienna 1900
Intermittent: 9 units
Vienna at the turn of the century (that is, at the turn of the last century, 1900) was many things: the political center of the Habsburg dynasty of the Austro-Hungarian Empire; the meeting place of Czechs, Slovaks, Hungarians, Romanians, Slavs, Poles, Italians, Serbs, Bulgarians, and Germans; the center of German-language music and theater; the birthplace of Zionism and of psychoanalysis; the battleground for liberalism and anti-Semitism; a haven for socialism; the home of café-culture and the waltz; the garrison for an outdated army; the city of baroque urban palaces and squallid backyard tenements; the center for Enlightenment public policy and reactionary bureaucracy; and the showcase for historicism. And while the story of Vienna’s cultural and political turmoil is interesting, it probably would not command our attention today were it not for its role as the birthplace of Modernism. In an effort to understand today’s intellectual environment, therefore, we will examine Vienna before the collapse of the Austro-Hungarian Empire in 1918. We will be looking at a huge and at times confusing canvas which by necessity includes almost every aspect of culture. We will start with politics and history and move on through art, architecture, crafts, psychoanalysis, literature, music, and philosophy. We will be looking at art nouveau buildings and furniture, reading literature, viewing films, and listening to recordings - and we will build 3D models on a digital map which will help us understand how the different arts were all connected and influenced each other. Language of instruction: English
76-404 New Methods in American Studies
Spring: 9 units
American Studies as a discipline is only about sixty years old — born of Cold War anxiety and expansionism. Think, for a minute, about the fact that the novelist Tom Wolfe (Electric Kool-Aid Acid Test and Bonfire of the Vanities) got his PhD in American Studies at Yale (the first US American Studies program) in 1958. Wolfe says that his grad school exposure to sociology helped him to write about the importance of status for early astronauts in The Right Stuff. American Studies is a first cousin to Cultural Studies, but it is not exactly the same thing. In this course we will read mostly secondary texts — scholarly works — that are on the cutting edge of the "new methods" in American Studies, and the course readings will range from the Revolutionary War era to the present. Texts will include Christina Klein, "Why American Studies Needs to Think About Korean Cinema," Jonathan Sterne, MP3, Brian Edwards, ed., Globalizing American Studies, Richard Purcell, Race, Ralph Ellison, and American Cold War Culture, Waiden's Shore: Henry David Thoreau and Nineteenth Century Science, Wonder of Wonders: A Cultural History of Fiddler on the Roof, The Networked Wilderness: Communicating in Early New England, Book of Ages: The Life and Opinion of Jane Franklin, Gaga Feminism: Sex, Gender and the End of Normal, Sense of Place and Sense of Planet: The Environmental Imagination of the Global, and Transatlantic Traffic and (Mis)Translations.

76-410 The Long Eighteenth Century
Fall
This course offers students a chance to understand how English literature became modern. We will explore the cultural and historical processes by which we get Shakespeare to Austen by looking at the historical development of two media forms, the stage play and the novel. Since this archive includes an impossible amount of material to cover in a semester's work, we will focus on some points of connection and synergy between these forms. For example, we will read a novel and a play by Aphra Behn, a poet, playwright, spy and one of the inventors of the modern novel. Eliza Haywood was both an actress and a prolific and successful novelist of the early 18th century. One of the "fathers" of the modern novel, Henry Fielding, cut his literary teeth writing plays for the Haymarket Theatre, which he also managed (and Haywood acted in). Frances Burney wrote a wildly successful novel, Evelina or a Young Lady's Entrance into the World, but she also wrote plays and was part of London literary circles that included famous actors, musicians, and other performers for the stage. We will end with Austen's novel, Mansfield Park, which stages on its pages an amateur production of a play in order to reflect the pleasures and dangers of theatricality. We will look at the interplay between theater and print fiction and how they mutually inform and help to define each other. We will ask how public theatrical institutions and performances and the technology of print contributed to the modern world of proliferating media forms.

76-412 Performance and 18th Century Theatrical Culture
Intermittent: 9 units
This course has the dual purpose of introducing students to performance and celebrity studies and giving them experience in using these analytic frameworks to study literary culture and cultural texts. A very modern phenomenon that first became a visible part of political, religious, and artistic culture over the course of the long 18th century, between 1660 and 1800. We will investigate the genealogies of modern celebrity, considering such questions as, what do the Kardashians have to do with dead English kings? What can cross-dressing actresses teach us about 21st-century drag performances? (Full disclosure: Dead English kings and cross-dressing actresses will get far more of our attention than the Kardashians or modern drag artists.) We will study some of the most powerful recent theories of performance and celebrity; we will read plays and other performance genres that took up time and space on the 18th-century stage. In addition, we will explore beyond the London theaters to consider the nature of performance in its many cultural forms. What are the connections between theater and the quieter performances of political pamphlets, newspapers, and novels as they occupy physical and mental space in coffee houses and libraries? Can a print text be performative? Finally, we will examine various relationships between performance and culture. How does performance in the early modern period shape gender and sexuality as well as class and race relations? This course will count as an upper-level course for the Gender Studies Minor, as well as a pre-1900 period course for the EBA. Prerequisite: 76-101

76-413 19th Century British Literary and Cultural Studies
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2010: In the early decades of the twentieth century, Irish and British writers transformed literary representation, abandoning the certainty of Realism to delve into representations of the human subconscious resulting in fractured narratives in keeping with the uncertainty of that historically pivotal time. As conceptions of national identity were called into question with trauma associated with the First World War, Modernist writers attended to the tensions between wholeness and disintegration in the individual and in collective bodies. In Irish and British Modernism we will explore the tensions between illusions of a whole associated with political movements like nationalism and fascism and the disorienting though sometimes liberating forces of disintegration that surfaced in the essays, poetry, plays, novels and short stories of four Modernist writers: James Joyce. Virginia Woolf, William Butler Yeats and T. S. Eliot. American Modernism will be offered in the spring, which will build off elements of this initial introduction to Irish and British Modernism. Requirements for this course will include active participation in class conversations, bi-weekly response papers and a fifteen to twenty page research paper. Prerequisite: 76-101

76-414 Politics, Media, and Romantic Literature 1789-1830
Intermittent: 9 units
The Romantic period in Britain was a volatile era of political and literary revolutions - but also of print-media revolutions that transformed reading, writing, and publishing. This course focuses the question of books, periodicals, and reading audiences through case studies of several Romantic writers: Mary Robinson, William Blake, Samuel Taylor Coleridge, John Keats, William Hazlitt, and William Wordsworth. Reading a selection of their poems, essays, and critical theory in the context of contemporary debates, we will aim to understand the relation between print as a set of material forms, and political as well as literary ideas and discourses that contended for attention in the period's innovative print media. We will also try to grasp some wider cultural processes at work in the late eighteenth and early nineteenth century. These included disintegration of the early modern Republic of Letters and the reconfiguration of its knowledge in the nineteenth-century cultural fields; the forming and division of new reading publics and their ways of reading print; important changes in book production, typography, printing methods (hand-press to steam press), and book-selling; and the crucially important relation between the aesthetic powers of the text and the material pleasures of the "book." Research papers using rare-book materials at the Hunt or Hillman library Special Collections will be especially encouraged; and the course will sometimes meet in the archive to examine "rare and curious" modes of print. One short paper and one research paper will be required. Prerequisite: 76-101

76-415 Mediated Power and Propaganda
Intermittent: 9 units
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 framing as a framework 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. Prerequisite: 76-101
674-19 Media in a Digital Age
Intermittent: 9 units
How are media in a digital age changing? And how are they changing us? What does it mean to be living in today's communication technology revolution? In a time when many forms of communication are digitally based, traveling as bits at e-speeds on global computer networks? To begin answering these questions, we will take as case studies several new discursive digital media forms, such as digital books, online newspapers, blogs, wikis, and so forth, along with related social formations, such as social media and distributed non-profit activist organizations. The readings will provide a range of lenses by which to understand these developments, including cognitive, social, political, economic and technological aspects. We will briefly put the development of communication technologies in their historical context: How were new forms of communication received in the past? How were they used? How did they affect communication? How did they influence political and social institutions? We will focus, however, on using knowledge of historical developments to inform our understandings of current digital communication developments. Along the way we will ask questions, such as "What are some of the challenges that new digital formations present to traditional communication theories (e.g., What does authorship look like in massively open online collaborations when the boundaries between reading and authoring are blurred? How is trust established when speakers are anonymous and globally distributed? How are identities discursively constructed? How is the "public sphere" constructed when Internet search engines dynamically construct it?).
Prerequisite: 76-101

674-20 The Cognition of Reading and Writing: Introduction to a Social/Cognitive Process
Spring: 9 units
Understanding reading and writing as a social/cognitive (i.e., a socially situated thinking, feeling, problem-solving) process reveals some of the conscious and unconscious work behind the ways readers comprehend and interpret texts, and the ways writers construct and communicate meanings through them. To gain insight into the why behind the surprising things readers do with a text, we will draw on the psychology of reading, where socially constructed memory networks, cognitive schemas, and meta-knowledge actively shape interpretation. User-testing to discover the representations readers are in fact creating can be critical for many kinds of writing, from informative websites, to persuasive arguments, or engaging accounts. Turning then to writers, we will examine the key processes, from interpreting the task, to planning, revision and meta cognitive awareness on which expert and novice writers differ. You will also learn a set of process tracing methods for tracking these problem-solving strategies as you do two case studies. One will uncover the (sometimes radical) differences in how a set of readers actually interpret (construct the meaning of) a text you choose. The second will be an extended case study of your own thinking process on a real task you are doing outside this class. Here you are likely to uncover old unconscious habits and problems you had to solve, as well as successful strategies, which will give you new reflective insight into your own thinking as a writer.
Prerequisites: 76-102 or 76-101

674-21 Why Stories Matter
Intermittent: 9 units
Storytelling is a key aspect of our experience as human beings; without it we are reduced to, as one scholar put it, "the most primitive mode of existence - a life without imaginary alternatives." In this course we will study some key fictions that have provided such imaginary alternatives, alongside various theories for interpreting them. These narratives deal with existence - a life without imaginary alternatives." In this course we will study some key fictions that have provided such imaginary alternatives, alongside various theories for interpreting them. These narratives deal with existence - a life without imaginary alternatives." In this course we will study some key fictions that have provided such imaginary alternatives, alongside various theories for interpreting them. These narratives deal with existence - a life without imaginary alternatives." 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76-430 Greatest Hits from the Medieval World
Spring: 9 units
Some stories never go out of style. Much of what we will read in this course was popular throughout Europe, and all of it is still widely retold and enjoyed in various media: for example, Beowulf, Decameron, and Dante’s Inferno in film, Tristan in opera, Malory’s Morte D’Arthur in lots of formats. We will consider the medieval telling of these tales and others from the eighth to the fifteenth centuries. Anglo-Saxon, French, German, Italian, and some Middle English texts will be read in translation, but Chaucer and Malory in edited versions of their writer’s idioms. A particular emphasis will be placed on personal subjectivities to counter the rumor that individual selfishness began with Shakespeare (the inventor of the human, according to Harold Bloom). Some of our texts are reflective, some are outrageous, some are charming, some are funny; all are populated by human beings we can recognize in spite of the unfamiliar styles in which they are presented.
Learning outcomes include a sense of both the historical conditions for storytelling and the ways tales can take on new meanings over time. Graduate students will be responsible for reading additional historical and critical materials and writing longer papers than undergrads.
Prerequisites: 76-101 or 76-102

76-431 Chaucer
Intermittent: 9 units
We will read most of Chaucer’s Canterbury Tales and his narrative poem Troilus and Criseyde (considered by some the first English novel). Our texts are in Middle English-Chaucer’s language is odd-looking, but easily mastered. We will also read some brief accounts of 14th-century institutions and traditions (church, religious life, marriage, etc.). Most class meetings will consist of discussions that examine these fictions in relation to the social conditions they imply and the tellers’ stakes in the telling. While we are discussing the General Prologue, I will ask each of you to identify the pilgrim through whose eyes you will try to read each of the tales (in addition, of course, to seeing from your own vantage point). As the course goes on, you will become an expert on one of the social roles portrayed in Chaucer’s fictional universe. Required are near-perfect attendance, steady participation, and three papers. Graduate students will meet for an extra hour a week, read additional materials, and write longer papers.
Prerequisite: 76-101

76-432 Advanced Seminar in African American Studies
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2011: This course will be an in-depth study of James Baldwin’s works as well as the writers and thinkers that influenced him. Baldwin’s rumination on American life during and after the epoch defining events of Civil Rights Era reflects the great political and cultural transformations the country struggled through. In this course students will read canonical works such as Notes of a Native Son and Giovanni’s Room as well as lesser known works like One Day When I Was Lost, Baldwin’s screenplay for a never-to-be-produced film project on Malcolm X and Little Man, Little Man: A Story of Childhood, a children’s novel Baldwin published in 1976. Besides Baldwin’s works we will read and discuss Baldwin’s thoughts on literature, race, sexuality and politics to some of his immediate contemporaries like Richard Wright, William Faulkner, Flannery O’Connor and others who had an influence on Baldwin’s imagination and craft.
Prerequisite: 76-101

76-435 Politics and Popular Culture
Intermittent: 9 units
Over the course of the last one hundred years what has been the influence of left-wing social movements on popular culture? What about the idea that cultural influence is inherently political? In this class we will read a mix of cultural history, film studies, music studies, literary studies, art history, television studies, and cultural theory. We will look at the intersection of radical movement politics and high modernism in the 1930s and 1940s. We will look at how left culture survived under the cloud of the blacklist. We will look at the Civil Rights culture and Feminist culture that emerged out of the 1950s and 1960s. Finally, we will look at how the left/right debates and struggles over the thirties, fifties and sixties have persisted into our current political/cultural narrative forms. Key texts for the course include Michael Kazin, American Dreamers: How the Left Changed the Nation, Paul Buhle, Hide in Plain Sight, the Hollywood Blacklisters in Film and Television, T.V. Reed, The Art of Protest, Susan Douglas, Where the Girls Are: Growing Up Female with Mass Media, Sasha Torres, Black, White and In Color: Television and Black Civil Rights, and Judith Halberstam, The Queer Art of Failure. Prerequisite: 76-101

76-438 The Wire: Crime, Realism, and Long-Form TV
Intermittent: 9 units
The HBO series The Wire (2002-2008) has been called the greatest TV show ever. Part of the first wave of “quality television” series by which HBO changed the way people conceived of the artistic possibilities of the medium, The Wire differed from its contemporaries like The Sopranos and Six Feet Under in its realism and its smaller audience. Unlike most other shows on television, The Wire addressed the racism, poverty, the failures of the criminal justice system, and other social problems head on. It was able to do this in part because it had enough time to develop complex story threads. This moment of TV history produced what I am calling “long-form” TV, in which narrative continuity was stretched over multiple seasons. TV in this form resembles 19th century novels that were first released serially in magazines and newspapers. In both cases, audiences waited expectantly for new episodes, since they could not be “binge-watched.” The Wire was rooted in producer/writers David Simon and Ed Burns’ experiences in Baltimore, where the former had been a crime reporter and the latter a police detective. Simon has said that he made the series in order to tell truths about the city he could not tell in the newspapers. This course will consider the wire in the context of realist fiction of the 19th century, twentieth-century crime fiction, earlier TV crime series, and other long-form TV, including Mad Men. We will try to explore The Wire’s realism, its continuing appeal, and its impact. We will probably watch 3 seasons of The Wire.
Prerequisites: 76-101 or 76-102

76-439 Seminar in Film and Media Studies
Fall: 9 units
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 historical 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? Texts for the class will include: Super Sad True Love Story, Digital Labor: The Internet as Playground and Factory, Spreadable Media: Creating Value and Meaning in a Networked Culture, and Black Code: Inside the Battle For Cyberspace.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-440 Postcolonial Theory: Diaspora and Transnationalism
Intermittent: 9 units
Arjun Appadurai argues that one of the primary transformations in this period of globalization has been in the capacity for people to imagine themselves or their children will live and work in places other than where they were born. Although the novel has long been considered a national form, contemporary novels frequently represent transnational mobility, both in their plots and as global commodities. A significant body of contemporary fiction focuses on imaginative and physical movement across national borders. This global literature course combines literary and theoretical readings to examine the experiences of transnationalism and diaspora. Theories of transnationalism look at the interconnections that cut across nations. The concept of diaspora, a term first used to reference the movement of a people out of a homeland, has become a way to think about the identities of immigrants, migrant workers, and refugees. Readings for the course will be drawn from a diverse group of writers from around the globe. Literary readings might include works by Caryl Phillips, Jamaica Kincaid, Christina Garcia, Nadeem Aslam and Jhumpa Lahiri; theoretical readings might include works by Salman Rushdie, Paul Gilroy, Gloria Anzaldúa, Arjun Appadurai, Inderpal Grewal and Avtar Brah.
76-441 Theorizing Sexuality
Intermittent: 9 units
This course offers a foundation in the history of theorizing sexuality that brings us from the Greek classical concept of man/boy love, through medieval concepts of the "one-sex body," and up to contemporary transgender theory. We will read canonical theories of sexuality in the modern period, such as Freud's psychoanalytic Three Essays on Sexuality and Michel Foucault's revisionist History of Sexuality. To ground our theoretical investigations in social and historical context, we will focus on three discursive sites: the feminist "sex wars" of the 1980s, the theory and practice of "trans" both gender and sexuality from modern and contemporary periods, and late 20th and 21st century queer concepts of sexuality.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-444 Race in Early Modern Drama
Intermittent: 9 units
This seminar explores the representation and fashioning of race in sixteenth and seventeenth century drama from England, Spain, and France. In early modern Europe, race was a complex system of power distribution that relied primarily on religious or rank-based difference. With the development of colonization and color-based slavery in the Atlantic world, the early modern racial matrix produced a new paradigm: Europeans started thinking about physiological difference - for which skin color was a shorthand - in racial terms too. How were those various racial paradigms (religion, rank, skin color) represented in one of the most important mass media of the time - theatre? How did those paradigms interact in one given play or one given national culture? Did they reinforce or work against one another? Which features were specific to nationally defined racial epistemes? Which features circulated across national borders? How did the translation and misrepresentation of racial notions from one culture into another shape a sense of shared whiteness in early modern Europe? Which performance techniques did actors use to impersonate racial others, and what effect did those techniques have on spectators? In short, how did early modern theatre participate in the making of race? To answer those questions, we will focus on a rich corpus of plays staging Jews, Moors and Blackamoors, New World Indians, Gypsies, and Turks. We will read plays by Shakespeare, Ben Jonson, Cervantes, Lope de Vega, and Moliera (among others) in conversation with secondary readings drawn from the field of Critical Race Studies. French and Spanish plays will be available in translation.
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-446 Allegory
Intermittent: 9 units
This course offers a foundation in the history of theorizing sexuality that brings us from the Greek classical concept of man/boy love, through medieval concepts of the "one-sex body," and up to contemporary transgender theory. It is designed for students who have thought seriously about some of the plays (studied at the college level, acted in or directed productions, or the like) and wish to broaden and deepen their understanding. It is not limited to English and Drama majors. In regular attendance and participation (including occasional in-class writing) are required. Everyone will present a "position statement" to the seminar and submit two prepared papers. Grads and undergrads will work together every week for three hours; grad students will meet for an extra hour each week to discuss additional readings and prepare conference-ready seminar papers.
Prerequisite: 76-101

76-444 History of Books and Reading: Media before "New Media"
Intermittent: 9 units
Rather than putting an end to the book, digital media have had the oddly exhilarating effect of making us look at all kinds of print, past and present, through newly focused lenses. This course will introduce you to in-class writing) are required. Everyone will present a "position statement" to the seminar and submit two prepared papers. Grads and undergrads will work together every week for three hours; grad students will meet for an extra hour each week to discuss additional readings and prepare conference-ready seminar papers.
Prerequisite: 76-101

76-444 Race in Early Modern Drama
Intermittent: 9 units
This seminar explores the representation and fashioning of race in sixteenth and seventeenth century drama from England, Spain, and France. In early modern Europe, race was a complex system of power distribution that relied primarily on religious or rank-based difference. With the development of colonization and color-based slavery in the Atlantic world, the early modern racial matrix produced a new paradigm: Europeans started thinking about physiological difference - for which skin color was a shorthand - in racial terms too. How were those various racial paradigms (religion, rank, skin color) represented in one of the most important mass media of the time - theatre? How did those paradigms interact in one given play or one given national culture? Did they reinforce or work against one another? Which features were specific to nationally defined racial epistemes? Which features circulated across national borders? How did the translation and misrepresentation of racial notions from one culture into another shape a sense of shared whiteness in early modern Europe? Which performance techniques did actors use to impersonate racial others, and what effect did those techniques have on spectators? In short, how did early modern theatre participate in the making of race? To answer those questions, we will focus on a rich corpus of plays staging Jews, Moors and Blackamoors, New World Indians, Gypsies, and Turks. We will read plays by Shakespeare, Ben Jonson, Cervantes, Lope de Vega, and Moliera (among others) in conversation with secondary readings drawn from the field of Critical Race Studies. French and Spanish plays will be available in translation.
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-446 Allegory
Intermittent: 9 units
This course offers a foundation in the history of theorizing sexuality that brings us from the Greek classical concept of man/boy love, through medieval concepts of the "one-sex body," and up to contemporary transgender theory. It is designed for students who have thought seriously about some of the plays (studied at the college level, acted in or directed productions, or the like) and wish to broaden and deepen their understanding. It is not limited to English and Drama majors. In regular attendance and participation (including occasional in-class writing) are required. Everyone will present a "position statement" to the seminar and submit two prepared papers. Grads and undergrads will work together every week for three hours; grad students will meet for an extra hour each week to discuss additional readings and prepare conference-ready seminar papers.
Prerequisite: 76-101

76-444 History of Books and Reading: Media before "New Media"
Intermittent: 9 units
Rather than putting an end to the book, digital media have had the oddly exhilarating effect of making us look at all kinds of print, past and present, through newly focused lenses. This course will introduce you to the history of books and reading, a cross-fertilizing field of study that is having an impact on many disciplines, from the history of science to literary history, cultural studies, and the arts. We will read scholarship in this still-emerging field to orient you to its key issues, practical and methodological problems, and theoretical implications: work by Roger Chartier, Michel Foucault, Elizabeth Eisenstein, Pierre Bourdieu, Michel de Certeau, Adrian Johns, and others. We'll also read primary texts of the eighteenth and nineteenth centuries—including Joseph Addison, Jane Austen, Samuel Coleridge, Charles Dickens and others—to see how differing modes of print and reading were keenly contested cultural and political matters in the eighteenth and nineteenth centuries. Other topics include the division between new reading publics and their ways of reading books; important changes in book production, typography, printing methods (hand-press to steam press). We will study the relation between the aesthetic powers of the "text" and the material pleasures of the "book"; the emergence of a modern, imaginative category of "literature" in conjunction with the consolidating power of the novel. Such knowledge of the history of print has become especially crucial in an era of emerging "new media" and the field of digital humanities in the university.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-447 The Global Renaissance
Intermittent: 9 units
We are living in a "global" age. So, at least, we are often told. But it was in 1571, after all, that silver extracted in South America was first traded in China, for porcelain. So when did we become "global?" What were we before we were "global?" Or has humanity always already been "global?" In any case, why do so many people insist on speaking of globalization," as though "global" was a destination we haven't yet reached? This course anchors such questions in the literature, history, and culture of the English Renaissance, a period regularly invoked as "foreshadowing" or "inaugurating" current-day globalization. With attention to major figures like Shakespeare and Donne, but also to lesser known merchants, travelers, cartographers, imperialists, linguists, and lawyers, we will investigate the argument that the roots of our present "global" age can be identified in the sixteenth and seventeenth centuries. In order to develop more sophisticated thinking about history's relation to our own putatively unique, "global" age, students will read primary works alongside a healthy helping of historical scholarship and theory. Assignments will include a review presentation, an annotated bibliography, and an article-length final research paper.
Prerequisite: 76-101

76-449 20th Century American Literary and Cultural Studies: College Fiction and Film
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department for current offerings. For example, Spring 2010: College seems a space apart, before you enter the real world. Accordingly, we don’t think of fiction and film that depicts life in college as all that serious. However, there is a growing tradition of fiction of university life, whether of students or professors. In particular, a great many prominent contemporary writers have written novels set on campuses, and a number of major film directors have turned their lights on university life. In this course, we will survey the realm of college fiction and film, from F. Scott Fitzgerald to Michael Chabon. We will try to put together its history, distinguish its major types, and diagnose its contemporary representations. We will also look at relevant historical, theoretical, and sociological works that bear on the university. There will be several short papers and one longer final paper.
Prerequisite: 76-101
This course will investigate space and movement as social constructions. Space appears as something that exists around us or houses our neighborhoods, our cities might seem like they are simply there to be moved through. In the same way mobility, from our means of transport to an evening walk, can appear as just movement from A to B. In the late 20th century, an interdisciplinary group that included geographers, urban studies scholars, architects, sociologists, anthropologists and literary theorists began to theorize the social construction of space. They argued that space is something dynamically created that may be interpreted for the ways it creates meaning. Following this “spatial turn,” mobilities studies scholars looked to understand movement as something that reproduces and constitutes power and institutions. This interdisciplinary course considers theories of space and movement as a field of study and in reference to literary and film texts. The course will be organized topically, and include such units as the regulation of freedom of movement over borders through the construction of boundaries; the “heterotopia” of the boat or train carriage; the poetics of space; the dynamic mapping of the city by a wanderer; and the spatialization of performance. Readings might include Henri Lefebvre, Doreen Massey, Edward Soja, Gaston Bachelard, David Harvey, Caren Kaplan, Tim Cresswell, Marilian Aguilar; literary texts might include Brian Friel’s Translations, Aravind Adiga’s The White Tiger, and Teju Cole’s Open City. While some of the course assignments will focus on textual analysis, final projects will allow students to pursue their disciplinary interests and include options for applied analysis of the constitution of space and movement.

Prerequisite: 76-101

Course Website: http://www.cmu.edu/hss/english/courses/courses.html

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.

Prerequisites: 76-102 or 76-101 and 76-260 Min. grade B

Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-462 Advanced Fiction Workshop
Fall and Spring: 9 units
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.
Prerequisites: 76-372 and (76-102 or 76-101)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-464 Creative Nonfiction Workshop
Intermittent: 9 units
This course teaches best practices for creating software documentation (user assistance) for internal and external users. We will analyze many forms of software user assistance and discuss their roles in the progressive disclosure model: Provide the right information to the right user at the right time. The course emphasizes quality task-oriented writing and focuses on the basic skills needed to educate and guide users, while introducing important industry trends like topic-based authoring, single sourcing and reuse, and DITA. Students will complete a series of short homework assignments and several larger projects to reinforce the principles and provide experience in all phases of creating software documentation, including peer review. Readings and published documentation examples will provide a bridge between theory and practice. No textbook required, but students may be required to purchase necessary software (a DITA editor).
Prerequisites: 76-270 or 76-271 or 76-102 or 76-101

76-465 Advanced Poetry Workshop
Fall and Spring: 9 units
In this course students will read and discuss the work of contemporary poets, attend outside readings, write and critique their classmates' poems, and potentially complete a project or mentorship with an outside organization or school in Pittsburgh. In addition to focusing on the writing and critique of individual poems, we will examine concepts such as the poetic series, hybrid forms, poetry's political power, and the art of translation. The semester will culminate in the creation of a final portfolio of poems.
Prerequisite: 76-365
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-469 Screenwriting Workshop
Spring: 9 units
This semester will begin with a review of the fundamentals of screenwriting, including character development, scene construction, dialogue, and story structure. Student work will include exercises that encourage writers to take creative risks with genre, tone, character, and structure, one collaborative project, and two short scripts. We will also view mainstream, personal, and experimental narrative films in both American and international cinema.
Prerequisite: 76-259 Min. grade B
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-472 Multimedia Storytelling in a Digital Age
Spring: 9 units
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.
Prerequisites: 76-372 and (76-102 or 76-101)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-474 Software Documentation
Spring: 9 units
This course broadly explores questions about scientific argument and communication that are of interest to scientists, rhetoric of science scholars, and professional/technical writing practitioners. These include questions like: How are scientific arguments structured? How is scientific information and argument transformed when it moves from research papers to popular publications for non-specialist audiences? How does the social, historical, and cultural context of science shape the way it is communicated and/or argued? In what ways might stylistic features of language and thought influence the invention and communication of scientific ideas? What contributions do visuals make to scientific argument and communication?
Prerequisite: 76-101
Course Website: http://www.cmu.edu/dietrich/english/index.html
76-479 Public Relations & Marketing for Writers
Spring: 9 units
Effective marketing and communications are essential to the success of businesses, non-profit agencies, academic institutions, public interest groups, and other entities that have a shared purpose and identity to promote. This course explores marketing and communications in organizational settings, where professional communicators manage relationships with a wide variety of constituencies: customers, investors, news agencies, employees, members, volunteers, local communities or government agencies. To succeed, communicators must be able to identify and articulate the communication needs of the organizations they represent, develop well-informed strategies for advancing organizational objectives, think and act quickly in high-pressure situations, and write clear and persuasive prose. In this course, you will develop the written and oral communication skills needed by a professional communicator in an organization. You will learn to identify and define a coherent, integrated strategy for all of an organization’s communications and to devise and apply effective marketing and public relations tactics in traditional and social media for achieving business objectives. You will gain practice in writing op-ed essays, press releases, critiques of organizational communications, and marketing and communication plans.
Prerequisites: 76-270 or 76-271

76-481 Introduction to Multimedia Design
Fall: 12 units
There is increasing demand for professional/technical writers who understand multimedia and its communicative possibilities. This class will provide students with the opportunity to develop the ability to analyze and create multimedia experiences that merge text, spoken voice, music, animation and video. Students will be introduced to the basic concepts and vocabulary of multimedia, as well as the practical issues surrounding multimedia design through a series of hands-on projects involving various contexts. Students will explore what it means to write for a dynamic medium and how to take advantage of elements of time, motion and sound to help writers expand their communicative skills. Class discussion and critiques are an essential part of this course. Students will be taught to work with a variety of available cameras, recorders and other production equipment to create the elements of their projects. While students are not expected to become masters of multimedia software, the essentials of Adobe After Effects, Premiere and Audition will be taught in order to provide the basic skills necessary to complete assignments and explore multimedia possibilities.
Prerequisites: (76-270 or 76-271) and (51-262 or 76-391 or 51-261)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-483 Corpus Analysis in Rhetoric
9 units
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.
Prerequisite: 76-101

76-484 Discourse Analysis
Fall: 9 units
Discourse is a focus of study in most of the humanities and social sciences, and discourse analysis is practiced in one way or another by anthropologists, communications scholars, linguists, literary critics, and sociologists, as well as rhetoricians. Discourse analysts set out to answer a variety of questions about language, about writers and speakers, and about sociocultural processes that surround and give rise to discourse, but all approach their tasks by paying close and systematic attention to particular texts and their contexts. We are all familiar with the informal discourse analysis involved in paraphrasing the meanings of written texts and conversations, a skill we learn in writing and literature classes and in daily life. Here we ask and answer other questions about why people use language as they do, learning to move from a stretch of speech or writing or signing outward to the linguistic, cognitive, historical, social, psychological, and rhetorical reasons for its form and its function. As we look at resources for text-building we read analyses by others and practice analyses of our own, using as data texts suggested by the class as well the instructor. In the process, we discuss methodological issues involved in collecting texts and systematically describing their contexts (ethnographic participant-observation and other forms of naturalistic inquiry; transcription and "entextualization;" legal and ethical issues connected with collecting and using other people’s voices) as well as methodological issues that arise in the process of interpreting texts (analytical heuristics; reflexivity; standards of evidence). The major text will be Johnstone, Barbara. 2008. An Introduction to Discourse Analysis. 2nd ed. (Malden, MA: Blackwell Publishers). Other reading will be made available as .pdf files.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/index.html

76-485 New Public Sphere
Intermittent: 9 units
Democracy demands deliberation. But what form should talk take in the public sphere? Should we aspire, with Habermas’s influential theory, to the liberal ideal of critical-rational discourse, which achieves equality by "bracketing" or ignoring social difference and seeks a consensus based on the force of rational argument? Or, as others argue in the name of “actually existing democracies,” should we embrace difference as a resource, value conflict and counterpublics as a way to circulate new ideas and identities, and replace the norms of formal rationality with a demand for reasoning, open to the non-elite discourses of narrative and testimony, moral advocacy and emotion? In this course, we will combine this energetic theoretical discussion of the public sphere with a look at the grounded practice of local publics that emerge in workplaces, web forums, grassroots or civic groups, and community think tanks. Since counterpublics and local publics enter the arc of controversy well before the more formal process of writing legislation or policy, we will be asking how they carry out the rhetorical work of creating a public controversy, of framing (or re-framing) problems, and of dealing with social, economic and cultural difference. How do they balance the goals of protest, advocacy, and deliberation? To support your own inquiry into the meaning making process of a local public, you will learn methods for activity analysis and for tracing a social/cognitive negotiation.
Prerequisite: 76-373
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-486 Argument Theory
Intermittent: 9 units
“The difficult part in an argument is not to defend one’s opinion, but rather to know it.” -André Maurois This seminar will be an in-depth exploration of theories of argument and assumes some prior knowledge or coursework in argumentation such as acquired in 76-373-773. As the above quote from Maurois suggests, we will take a broad view of the concept of “argument” and examine its role as a discursive means of truth seeking, knowledge creation, and decision-making, not just as the practice of using language to justify or refute a conclusion. The goal of the seminar is for participants to acquire the concepts needed to read the current research/scholarship on argumentation with understanding, to apply that research to the analysis of arguments, and to be positioned to contribute to that research. We will begin with a brief history of the classical Greek writings on logic, rhetoric and dialectic, especially the writings of Aristotle. There are questions from that tradition that endure to this day: What does it take for a conclusion to be well supported? What criteria should govern acceptance of a conclusion? We will also examine two landmarks in the contemporary study of argumentation, Perelman and Olbrechts-Tyteca’s The New Rhetoric and Toulmin’s The Uses of Argument, both published in 1958.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-487 Web Design
Fall: 12 units
As the Internet has increasingly become an integral part of professional and technical communication in all organizations, writers entering the workplace are expected to have a broad range of web design skills to complement their expertise in writing and design for print. Thus, we've designed this course to help writers learn the broad range of skills needed to develop communication materials that are tailored for the web. In particular, the course focuses on the planning, design, and testing of the visual and verbal content typical of contemporary websites. As a member of the class, you'll participate in a guided, semester-long web design project, which is scaffolded with a series of group and individual assignments. The project begins with an introduction to user-centered methods for understanding the audience (users), where you will learn and practice foundational user-centered design methods through readings and a series of hands on exercises, including interviews, and observation of actual users. You will also learn theories and methods for developing effective information architecture, including organizational schemes, navigational design, labeling, form design, and visual design. Working in groups with other students, you will, over the course of the semester, develop a prototype of a small website, which will be evaluated through user testing at the end of the semester. While we focus primarily on the activities described above, we'll also discuss sound and animation, emerging technologies such as Web 2.0 and Mobile Web, and social media.
Prerequisites: (76-101 or 76-272 or 76-270 or 76-102 or 76-271) and (51-261 or 51-262 or 76-382 or 76-391)

76-488 Web Design Lab
Fall: 3 units
Lab exercises for Web Design include the following: basic HTML, images, tables, animation, image maps, interactive forms, Web interfaces to databases, and basic javascripting. All students must do the lab exercises. The exercises are designed so that those students who already know particular topics (e.g., basic HTML) do not need to attend the lab session. Students who would like guided practice in doing the lab exercises must attend the lab session. Lab sessions take place in a computer cluster.
Prerequisites: (76-379 or 76-271 or 76-270) and (76-383 or 76-391 or 76-382)

76-491 Rhetorical Analysis
Intermittent: 9 units
Students in this course will learn various approaches to analyzing discourse artifacts from a rhetorical point of view. Early in the course, students will identify an artifact or artifacts they wish to analyze. From there, students will be encouraged to explore their own methods of analysis based on two required books for the course and reviews of literature. For the midterm, students will create an annotated bibliography of five specimens of criticism taken from a single journal. For the final project student will first present and then hand in a polished 15 page piece of criticism based on one or some combination of methods. The presentation and final paper count 50% of the grade, with the mid-term, class attendance, participation, and homework making up the final 25%.
Prerequisite: 76-101

76-492 Rhetoric of Public Policy
Intermittent: 9 units
The field of public policy focuses on the study of how to avoid or resolve social problems and achieve social goals through political processes. In traditional approaches to public policy, each step of the policy process from defining a problem to making a case for its solution is assessed in reference to rational models of economic and political actors. This course takes a less conventional rhetorical approach to public policy which focuses attention on the values, beliefs, and argument structures associated with issues as a method of assessing them and as a means for moving forward with effective strategy for their resolution. Towards this end, we will be studying the theories and analytic methods of both classical and modern rhetorical scholarship as well as modern public policy theory.
Prerequisites: 76-102 or 76-101
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-494 Healthcare Communications
Fall: 9 units
Healthcare Communications is a writing-intensive course designed for students interested in how healthcare information is developed by researchers, healthcare providers and writers and communicated to patients and their families, the general public, and other experts. Throughout the course, we will explore where people find medical information, how they use and evaluate it, and what challenges writers face in supporting informed healthcare decisions while communicating ideas that can be complex, provocative and sometimes frightening. We will read and discuss published literature dealing with issues in health literacy, clinical research, and patient care. We will also learn the basics of reading, understanding, and interpreting the research literature and communicating research findings to non-experts. Early in the semester, you'll choose a medical area of interest that you will research using sources such as journals, articles, books and web sites, as well as direct contact with appropriate medical, healthcare, and/or research professionals. For your final project, you will write and design materials that will meet a specific need or gap you identify in existing information. The final project could be a magazine article, a website, patient education material such as brochures or training materials, or another vehicle that emphasizes accurate, informative and engaging writing. In addition, there will be several short writing assignments to build the research and writing skills needed to effectively communicate healthcare information. A background in health, medicine or science is not necessary for this course, but a willingness to learn about these areas is essential.
Prerequisites: (76-395 or 76-270 or 76-271) and (76-102 or 76-101)

76-497 Culture: Interdisciplinary Approaches
Fall: 9 units
to be determined

76-511 Senior Project
Intermittent: 9 units
Seniors in all four majors within the English Department may, with faculty permission and sponsorship, design and complete an original, student-planned Senior Project. Creative Writing majors may work on a book-length manuscript in fiction or poetry. Students in all majors within the Department may also, with the permission of a faculty advisor who will supervise and sponsor the project, develop and complete senior projects that involve either traditional academic research or investigations of problems in professional or technical communication.

76-700 Professional Seminar
Fall: 3 units
This weekly, 3-unit seminar is designed to give professional writing majors an overview of possible career and internship options and ways to pursue their professional interests. Each session will feature guest presenters who are professionals working in diverse communications-related fields such as web design, journalism, public relations, corporate and media relations, technical writing, medical communications, and working for non-profits. The visiting professionals talk about their own and related careers, show samples of their work, and answer student questions. The course is required for first-year MAPW students and open to all English undergraduates, who are urged to participate in their sophomore or junior years to explore options for internships and careers.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-731 Dissenters and Believers: Romanticism, Revolution, and Religions
Intermittent
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.
76-758 Rhetoric and Narrative  
Spring: 12 units  
Narratives are most frequently thought of as a literary genre but in reality they are a much more diverse and highly rhetorical genre. Narratives are also a powerful way of influencing the interpretation of events and situations, and the promotion of certain goals and agendas. They are in fact a form of strategic discourse. We see this, for example, in the increasing use of narrative in journalism, in the presentation of controversial historical events, in current political debates about immigration reform, and in workplace communication. In these contexts, narratives function as a source of authority and legitimation. To understand this function, we will discuss several key concepts in narrative theory, and then apply them to several case studies. We will look at how immigrant narratives circulating in the United States create stock images of immigrants as a threat; at how politicians use autobiographical narration to claim authority; and at how workplace narratives establish roles, boundaries, and power relations. The requirements for this course include one mid-semester take home exam (made of short essay questions and the analysis of a given text) and a final research paper.

76-786 Language and Culture  
Fall  
This course is an introduction into the scholarship surrounding the nature of language and the question of how language shapes and is shaped by social, cultural and political contexts. We will begin by studying important literature in linguistics and language theory, both to introduce us to how scholars think about language and to give us a shared vocabulary to use for the rest of the semester. We will then move into case studies and theoretical works exploring the intersections of language use, individual and group identities, and the exercise of power, in its many forms. In particular, we will focus on the relationship between language and culture by asking, in what ways does language influence and constitute social change? How is social change reflected by changes in the way we use language? Over the course of the semester, you will work on applying the knowledge and theoretical tools you gain to your own analysis of a linguistic artifact that you choose.

Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-852 Generations and Culture  
Intermittent  
We hear about generations all the time—the Millennials rising, Gen X and their minivans, and the Baby Boomers retiring. Yet, generations have usually been ignored in cultural studies as an amorphous, popular concept. While we discuss factors that shape identity such as race, class, gender, sexuality, there is little work on generations. In addition to those factors, contemporary researchers have determined that generations in fact often have significant impact on opinions, consumer choices, and political views. This course will study the theory of generations, from sociology, history, marketing, and other fields. It will also look at how the concept might apply to cultural products, such as literature or theory itself. In addition, in the course you will develop a project to study one generation and its culture.

76-854 Introduction to Literary and Cultural Studies  
Fall: 12 units  
This course will introduce you to important texts, traditions and intellectual concepts associated with literary and cultural studies in the 20th and 21st century. It will also serve as an introduction to varied way faculty members in the Literary and Cultural Studies program engage with what is broadly understood as literary and cultural studies. We will read key texts in criticism and theory from figures ranging from Theodore Adorno and Stuart Hall to Gayatri Spivak and Jack Halberstam. We will also hear about the state of the field(s) associated with literary and cultural studies from your professors in the LCS Program. Along with the readings, you will write weekly essays and prepare a conference paper.

Course Website: http://www.cmu.edu/dietrich/english/index.html

76-881 Introduction to Multimedia Design  
Fall: 12 units  
There is increasing demand for professional/technical writers who understand multimedia and it’s communicative possibilities. This class will provide students with the opportunity to develop the ability to analyze and create multimedia experiences that merge text, spoken voice, music, animation and video. Students will be introduced to the basic concepts and vocabulary of multimedia, as well as the practical issues surrounding multimedia design through a series of hands-on projects involving various contexts. Students will explore what it means to write for a dynamic medium and how to take advantage of elements of time, motion and sound to help writers expand their communicative skills. Class discussion and critiques are an essential part of this course. Students will be taught to work with a variety of available cameras, recorders and other production equipment to create the elements of their projects. While students are not expected to become masters of multimedia software, the essentials of Adobe After Effects, Premiere and Audition will be taught in order to provide the basic skills necessary to complete assignments and explore multimedia possibilities.  
Prerequisites: 76-391 or 51-262 or 76-791  
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-891 Rhetorical Analysis  
Fall and Spring  
Students in this course will learn various approaches to analyzing discourse artifacts from a rhetorical point of view. Early in the course, students will identify an artifact or artifacts they wish to analyze. From there, students will be encouraged to explore their own methods of analysis based on two required books for the course and reviews of literature. For the midterm, students will create an annotated bibliography of five specimens of criticism taken from a single journal. For the final project student will first present and then hand in a polished 15 page piece of criticism based on one or some combination of methods. The presentation and final paper count 50% of the grade, with the mid-term, class attendance, participation, and homework making up the final 25%.