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 resources 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 rhetorical audience. Students will take this exam to 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 as well 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
See full course descriptions at this URL: 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 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. Advisers will be notified if their students qualify for the advanced writing courses.

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

76-106 Writing about Literature, Art and Culture
Fall and Spring: 4.5 units
This mini course (one of two minis students can choose to fulfill their FYW requirement) uses artistic, literary, and cultural texts (e.g., poetry, short story, lyrics, video clips) to introduce students to a variety of academic reading and writing practices that enable students to engage with texts and write about them with complexity and nuance. Within the course, we will discuss texts and evidence from multiple perspectives. We will examine how literary and cultural scholars write about texts (defined broadly), how they make claims, provide reasoning, and use textual support to argue for particular ways of seeing cultural objects. Throughout the semester, students will draw upon prior strategies and develop new ones for close reading and for critical analysis in order to produce their own thesis-driven arguments about why texts matter. We will consider and write about the extent to which these reading strategies are relevant for other kinds of reading and analysis by comparing texts from a variety of different disciplinary contexts.

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

76-107 Writing about Data
Fall and Spring: 4.5 units
Our lives are increasingly shaped by writing that involves numbers: newspapers routinely report the latest medical finds; politicians support their political agendas with both dubious and credible statistics; parents use data to decide where to buy a house and where to send their kids to school. This course (one of two minis students can choose to fulfill their FYW requirement) focuses upon interpreting and making arguments using mainly numerical data but also qualitative data. We will look at research in a range of disciplines including psychology, education, medicine, engineering, and the sciences and note how writers select and analyze the data they collect. We will also examine what happens to this research when it is picked up by the popular media. Students will also practice collecting and analyzing their own data and reporting it to suit the needs of various stakeholders.

There are two primary audiences for this section. Students in data-driven majors will find the section useful preparation for communicating in their disciplines. Students in other fields will learn how to critique and respond to the many ways that numbers shape our lives. This section presumes a basic ability to calculate averages, percentages, and ratios, but no advanced mathematical or statistical preparation. Instead, this section provides a fascinating look at how numbers and words intersect long and persuasive arguments in academic, professional, and popular contexts. Students will compare and analyze texts that make arguments with data, practice rhetorical strategies for synthesizing and representing data so that by the end of the class, students will apply these strategies to write an original data-driven research proposal.

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

76-108 Writing about Public Problems
Fall and Spring: 4.5 units
If all problems required a simple fix, we could don our Avenger costumes, pick up Thor’s hammer, and right the worlds wrongs. But most problems aren’t so simple. Most of the problems we encounter require careful investigation and research so that we might propose solutions that connect with others to make change. In this 76108 class (one of two minis students can choose to fulfill their FYW requirement), we will learn how public problems are defined and argued across a range of texts, including proposals, op-ed genres, and white papers. By analyzing a range of proposal texts, we will identify the different kinds of legwork necessary to write a successful proposal, arguably one of the most challenging aspects of writing a persuasive recommendation for change. We will examine how writers unpack problems rhetorically and use evidence to argue solutions for different stakeholders who may not share common valuations. We will learn strategies for evaluating and synthesizing data from existing research to use in a proposal argument. By the end of the course, students will write their own proposal that recommends a solution and a feasible plan for solving a real problem.

Course Website: https://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 in the modern world. We will examine this Golden Age of Piracy, investigating how these pirates created their own 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 privates: sailors kidnapping loved ones, drunkenly tearing up the ports and spreading venereal disease, and enacting revenge against the Royal Navy’s barbarity.

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 designating numerical 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.
76-204 Exploring the Trash Heap: Waste in Contemporary Culture
Intermittent: 9 units
We usually consider garbage as something we need to keep out of sight. We try to ignore it, ship it someplace else, and simply don’t want to admit how much our lives rely on creating junk. But can we better understand ourselves if we pause to look at trash? The garbage we create overwhelms the worldand in some way, we all play a role in a system of waste that ruins environments, poisons communities, and defines how we inhabit our planet. In this course, we investigate the many forms that wastes may take. How much do our daily lives depend on plastics? What happens to our cell phones and computers they turn into “e-wastes”? How do certain communities encounter wastes differently? And what role does waste have in establishing and maintaining social inequalities? We will learn from histories of waste such as Edward Humes’ Garbology: Our Dirty Love Affair with Trash. We will watch documentaries on the Great Pacific Garbage Patch, the economy of trash picking, and nuclear waste cleanup. We will read novels and short stories such as Ann Pancake’s Strange as This Weather Has Been, Ivan Klima’s Love and Garbage, and Andy Mulligan’s Trash. We will also examine a range of visual art and design projects that aim to make us more aware of the presence of trash in our daily lives. We will even watch portions of the television show Hoarders. Ultimately, the aim of this course is to learn about how wastes tell a story about who we are as a speciesa story that future societies will ponder when they see the result of how we are reshaping the world today.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

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.

76-208 Grammar for Everyone
Intermittent: 4.5 units
This mini course, supported by the English Department and the On-Line Learning Initiative (OLI) is open to students university-wide who forgot English sentence grammar, who never studied it, or who studied it but never really understood how a systematic knowledge of grammar can make you a better writer. The course is designed for non-English majors who wish to write with greater awareness and control of the English sentences they write. The course overviews the major grammatical forms and functions of the written English sentence. Home-grown software, DiaGrammar, will allow students to diagram all the sentence varieties covered in the course. Students will leave this course with a better command of the English sentence as a resource for their growth as writers. Both native and non-native speakers are welcome in this course and experience has shown that both can benefit from it.

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 a 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 Braddon’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 Blackwoods: “What is held up to us as the story of the feminine soul as it really exists underneath its conventional coverings is a very fishly and unlively 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 idea of human perfectibility that characterized antebellum America and the Transcendentalist movement. We will begin by reading most of Poe’s short fiction and novelas 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 Contempory 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 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 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 Barreto Yoshimoto’s Kitchen. See English Department for full description.
Prerequisite: 76-101
76-221 Books You Should Have Read By Now
Intermittent: 9 units
In this course students will read a range of classic literary works in the British tradition ranging from some of the earliest novels in the English language such as Daniel Defoe’s Robinson Crusoe up to contemporary critically acclaimed works like Zadie Smith’s White Teeth. In surveying these British classics we will explore the various ways that literature has served as a cultural register of the major shifts and transformations that have shaped the course of British society during the modern era (1700-2000), such as the rise and fall of the British Empire, processes of urbanization, industrial revolution and decolonization, the trauma of two world wars, and changing norms regarding gender and sexuality. Special attention will also be paid to questions of national identity and cultural belonging in modern Britain, as well as the changing social character of London in its growth from imperial capital and industrial urban center, into global metropolis and financial hub. While reading these “great books” students are urged to reflect upon the function of the “literary canon” itself, and its relation to debates about representation and political bias in social and cultural institutions like the publishing industry and university. Other authors read in the course may include: Jane Austen, Charles Dickens, George Eliot, Oscar Wilde, Joseph Conrad, James Joyce, Virginia Woolf, D.H. Lawrence, George Orwell, Salman Rushdie, Doris Lessing and Martin Amis.

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

76-222 Creative Writing Matters
Intermittent: 9 units
This course will explore at least two of the meanings of the word “matters” as in “is of importance,” and as in “things, concerns.” Through reading and writing in various genres, students will discover and discuss how creative writing engages with the world around us while also learning some of the important techniques of writing creatively in various genres. The class will read a wide variety of books, and students will have the opportunity to interact with the authors through public readings and classroom visits. In addition, the class will take advantage of other literary events happening around Pittsburgh in order to further examine places where writing comes off the page and engages with the world. Revision will be required and emphasized.

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 Kincard 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 dominated rhetorical understandings of language for decades as well. This thinking is associated with the so-called behaviorist school of thought. Under the influence of this thinking researchers relying on stimulus-response theories associated a text with a single dominant stimulus evoking a single dominant response. This thinking dominated rhetorical understandings of language for decades as well. While this thinking is still prevalent in the discipline, it is no longer the only way to think about the relationship between the writer and reader. In this course, students will explore a range of theories of rhetoric that offer alternative ways of thinking about the relationship between the writer and reader. 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 blog 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, Aimé Baraka, Toni Morrison, Spike Lee, Aaron McGruder, Justin Simien, 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 class 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, will allow us to consider whether Daniel J. Boorstin really got the whole picture when he said, “A best-seller was a book which somehow sold well because it was selling well.” Course requirements will include a midterm exam, a presentation, and a final paper based on the presentation, as well as intensive reading.

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 so 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 televised sources. Not only will you watch early fictional films about hip-hop like Wildstyle and Krush Groove but others like Matthieu Kassovitz’s La Haine and Rick Famuyiwa’s Brown Sugar which are influenced by hip-hop culture. We will also watch music videos as well as listen to singles and select albums like Queen Latifah’s All Hail the Queen, Kendrik Lamar’s To Pimp A Butterfly, Die Antwoord’s Tension as well as read memoirs such as Jay-Z’s Decoded.
Prerequisites: 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 form and 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 and its domination and 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 Neo-realism 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 big-budget, hybrid-form blockbuster in our increasingly global and interconnected context, interrogating the current state of the movies and moviegoing.
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-241 Introduction to Gender Studies
Fall and Spring: 9 units
Biological sex vs. gender roles. Intersectional feminism. LGBTQIA+ rights. Consent. Masculinity and gender roles. #meToo and gender-based violence. Economic inequity. Sexual politics. This course offers students a scholarly introduction to these social and political issues. Organized around a series of controversies, with interdisciplinary readings both foundational and contemporary, the class will combine theory, literature, and film with texts like law, public policy, and media representations. We will read critically and discuss openly. Readings will include work by Virginia Woolf, Simone de Beauvoir, Judith Butler, Kimberlé Crenshaw, bell hooks, Michael Kimmel, Raewyn Connell, Chimamanda Ngozi Adichie, Roxanne Gay, James Baldwin and Margaret Atwood.

76-245 Shakespeare: Tragedies and Histories
Spring: 9 units
Sometime around the late sixteenth century, enterprising cultural producers in early modern London began to develop a new commercial venture called ‘playing’: a business that offered ordinary people a few hours of entertainment. This course will offer an introduction to Shakespeare’s tragedies and histories, including Hamlet, Macbeth, Antony & Cleopatra, Richard II, Richard III, and Henry IV pt. 1. As we read through these works, we will endeavor to understand whatand how they meant in their original context, thereby developing a historically informed perspective on their influence over our own cultural landscape.

76-247 Shakespeare: Comedies and Romances
Fall: 9 units
In the theatrical culture of Elizabethan England, comedy was serious business. This course uses Shakespeare’s best-known comedies and romances to introduce students to the Bard’s drama, time, and culture. Together, we will read some of Shakespeare’s queerest and most delightful comedies such as Midsummer Night’s Dream and Twelfth Night in conversation with darker troubling plays that revolve around sexual violence (The Taming of the Shrew, Measure for Measure), racism (The Merchant of Venice), and colonization (The Tempest, Cymbeline). We will also wonder: what does Shakespeare’s late romance plays such as The Winter’s Tale, or Pericles, often described as “tragocomedies” or as “problem plays,” tell us about the strengths and limits of comedy as a genre? In short, valuing those classics of the English literary canon simultaneously for the timeless craft and for the historically located cultural horizon that they evidence, we will explore what it means, as readers of Shakespeare, to take comedy seriously.
Course Website: http://www.cmu.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 or (76-107 and 76-108) or (76-106 and 76-108) or (76-108 and 76-107)
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 write on short pieces of their own creative nonfiction.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)

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.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)

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 a 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)
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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-266 The Short Story
Poe defined the short story as something that could be read at one sitting. While simple enough, the definition in fact suggests a 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, 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 short fiction, and gain experience 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

76-267 Survey of Forms: Screenwriting
Fall and Spring: 9 units
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 the way characters are developed, the writing style, and how the story is told. The class will examine the scripts for a number of classical and contemporary films, analyzing the process of writing a polished short screenplay by the end of the semester.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-268 Survey of Forms: Poetry
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 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-269 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 will be expected to do and also a replicable 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: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)
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 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-271 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.

76-272 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 proficiencies and aspirations in written form, while bringing you in contact with a body of published work by public intellectuals 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-273 Presenting a Public Self
Fall: 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 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-276 Genre Studies
Intermittent: 9 units
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 suggests a 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. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)

76-281 Modern American Drama
Intermittent: 9 units
This course will focus on major American playwrights of the 20th century, likely including S. Glaspell, O’Neill, Hellman, Wilder, Hansberry, Guare, Williams, Wilson, Mamet, Miller, Albee, Shepard, Wasserstein, Kushner, and Myers. Some plays will be viewed on video or in film adaptations. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107) or (76-107 and 76-108)

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: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107) or (76-107 and 76-108)

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 preparing 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-sounding oral delivery. We will begin with giving short informal presentations and gradually increase the stakes as your confidence improves. You will have weekly opportunities to practice and improve your skills. We will also find opportunities to practice in a variety of physical settings so you can envision yourself as a calm, confident speaker no matter your surroundings. Grades in the course will be based on improvement and effort to encourage students to focus on their development rather than on final outcomes. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)

76-294 Interpretive Practices: Introduction to Critical Reading
Fall: 9 units
This course will introduce you to foundational theories and methods that form the practice of interpreting literary, poetic, cinematic, and other artistic modes of expression. We will start with Aristotle’s reading to poet’s through the works of Aristotle then move our way up through specific terms and theories of language, image and narrative as a system of communication and imaginative expression from Ferdinand Saussure to Roland Barthes and Tortens Spillers. I have organized our course around specific art works that I have paired with an interpretive reading practice and/or term. We will read, watch or listen to the works of: T.S. Eliot, Beyoncé, Sergei Eisenstein, Kara Walker, Mary Shelley and Percival Everett to name a few. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-295 Topics in Russian Language & Culture: 20th Century Russian Masterpieces
Fall: 9 units
SPRING 2018: The October Revolution of 1917 had profound effects not only for Russian society, but also for literature and culture. Even before the Revolution, Vladimir Lenin stressed the importance of literature on the hearts and minds of people. After the Revolution, the new Soviet state demanded writers to become, in Stalin’s words, “engineers of human souls,” and proclaimed “socialist realism” as the only permissible method of creative work in literature. This course focuses on masterpieces of Russian prose and poetry of the 20th century. Readings will include the “proletarian” writings of Maxim Gorky, the “symbolism” of Alexander Blok, the “futurism” and “modernism” of Vladimir Mayakovskiy, as well as works by many other authors. We will discuss such important issues for Russian cultural history as the role of the intelligentsia in the Russian Revolution; the content and method of Russian decadence; symbolism and modernism; and the experience of imprisonment, liberation, and exile that became so important for many writers and poets.

76-300 Professional Seminar
Fall: 3 units
This course, 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.). You are responsible for finding an internship. Most of your class time for the course will be completed at your internship site - a minimum of 120 hours (8-10 per week) over the semester for 9 units of credit. As the academic component of the course, you’ll keep a reflective journal and meet periodically with the internship coordinator to discuss your internship and related professional issues. You must register for the course before the add/drop deadline of the semester in which you want to do your internship. Before you can register, you must contact the internship instructor listed above to express your interest in the course and to be cleared for registration. Credit for the internship course cannot be retroactively awarded for past internships.
Course Website: http://www.cmu.edu/dietrich/english/index.html
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-106 (or 76-107 and 76-108) or (76-107 and 76-108) or (76-106 and 76-108)
ourselves in the social and political struggles over public opinion in a world
the moment of the play; we will listen to music, and generally immerse
read plays, of course, but also print and visual documents that speak to
examples of cultural performances that shaped public opinion. We will
actor, and the violent riots that were frequent occurrences in theaters are
of “nights at the theater,” specific performances of plays that happened
formative period in the history of an English-speaking, urban public, and this
novels or even newspapers. The theater was THE social media of this
More Londoners went to the theater between 1660 and 1800 than read
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 significant 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-106) or (76-108 and 76-107) or (76-106 and 76-108)
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 vigilant avenger films of Lian Neezon, the film industry has profitied from films about crime and its
consequences. How those subjects are portrayed, however, tells us a great
deal about larger trends in American history and society. Every imaginable
type of criminal activity has been depicted on screen, as have the legal
ramifications of those acts. But these films raise profound questions. What
is the nature of crime? What makes a criminal? Are there circumstances
in which crime is justified? How do socioeconomic conditions affect the
consequences? How fair and impartial is our justice system? Perhaps
most importantly, how do depictions of crime and justice in popular media
influence our answers to these questions? This class will utilize a variety of
films to discuss the ways in which popular media portrays the sources of
crime, the nature of criminals, the court and prison systems, and particular
kinds of criminal acts. Films to be screened may include such titles as The
Ox-Bow Incident, Out of the Past, 12 Angry Men, Young Mr. Lincoln, Brute
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
mass culture up to the sensations of the present. At 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 imagination 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.”
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-106) or (76-108 and 76-107)

76-314 Data Stories
Intermittent: 9 units
Every dataset has a story. In the age of big data, it is vital to understand
the unlikely casts of algorithms, data miners, researchers, data janitors,
pirates, data brokers, financiers, etc. whose activities shape culture. This
course will feature a range of “farm to table” data stories, some going back
hundreds of years, and introduce students to resources and strategies
for contextual research. It will explore cases such as the London cholera
epidemic, Google Books, Netflix, the Oxford English Dictionary, the Strava
map, and the Queen Nefertiti scan alongside several pieces of art and fiction
that capture aspects of data stories typically obscured elsewhere. Research
methods introduced will include book history, media archeology, history
of information, infrastructure studies, ethnography, and digital forensics.
Students will read scholarly articles, novels, journalism, and popular non-
fiction, and they will be responsible for a class presentation, a short paper,
and a longer research paper.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
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 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 culture, we will look at environmental discourses define man's relationship to the natural world, frame environmental problems, and argue for public action. As we compare the two most important poets of the 19th century, Walt Whitman and Emily Dickinson. As for culture, we will look at environmental discourses define man's relationship to the natural world, frame environmental problems, and argue for public action. As we compare

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

76-317 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 exactly characterizes the work that has come since. In this course, we will read a selection of American fiction from the 1980s to the present and try to get a sense of its main lines. In particular we'll look at the turn to "genre," the expansion to multicultural authors, and the return to realism. Also, we will consider how it relates to American society. Authors might include Chimamanda Ngozi Adichie, Junot Diaz, Jennifer Egan, Bret Easton Ellis, Jonathan Franzen, Chang-Rae Lee, Emily St. John Mandel, Gary Shteyngart, and Colson Whitehead.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

76-318 Communicating in the Global Marketplace

Intermittent: 9 units
In this day and age, some of the most exciting employment opportunities are with multinational and international corporations and non-profits. But are you prepared for the challenge of working with professionals from all over the world? Even as more people around the globe learn English, specific cultural values, beliefs, and assumptions continue to influence the way in which they communicate. Often, behind a foreign accent, we encounter an entirely different worldview. The same word or phrase in English might actually carry very distinct connotations for someone whose native language is French, German, Russian, or Japanese. Can we learn to anticipate, understand, and become sensitive to these connotations? How can we mend potential miscommunications that might arise due to these conceptual differences? This course is designed as an introduction to international professional communication. We will talk about the way in which culture influences communication, the job of translators and interpreters, and about specific communicative norms for the global marketplace. We will look at many concrete example of communication in the international arena, acting as problem-solvers and communication consultants who are focused on understanding and designing plans of action for navigating communicative obstacles. We will also have the opportunity to speak with professionals who are experienced in the field, and we will cover case studies ranging from corporate business to global activism and advocacy. The requirements for this course include a take-home exam, a short paper, and a final project.
Prerequisites: 76-270 or 76-271 or 76-272

76-319 Environmental Rhetoric

Fall: 9 units
How people think and talk about the environment matters; it reveals what they value and shapes what they do. We will look at how competing discourses define man's relationship to the natural world, frame environmental problems, and argue for public action. As we compare the environmental rhetoric of naturalists, scientists, policy makers, and activists, we will trace an American history that has managed to combine mystical celebration with militant critique, and scientific research with public debate. Equally important, this course will prepare you to act as a rhetorical consultant, by studying how writers communicate the three major "Rs" of environmental rhetoric: man's relationship to nature, the looming presence of Risk, and the need for a Response.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)

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

76-321 History of the British Novel

Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2011: Poe defined the short story as something that could be read at one sitting. While simple enough, the definition suggests a 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

76-322 Gender and Sexuality in Performance

Intermittent: 4.5 units
"Performance" describes a wide range of practices, from the everyday to the artistic. Gender and sexuality are key elements in everyday, political, and artistic performances, from the very personal how you order a latte at Tassa D'Oro, tell a lover goodbye at the airport or comfort a crying child or the very public performing a Bach cello suite or an iconic King Lear, staging a demonstration against police violence or marketing a new app. This course will be co-taught by a specialist in gender and queer theory and a practitioner of performance art. We plan to bring performance art and theory into a practical partnership in the creation and critique of social and individual narratives about gender and sexuality. How does everyday performance define gender and sexual identity? How do gender and sexuality define everyday performance? How does aesthetic performance art, theater, film, digital media, poetry intervene in the ways in which gender and sexuality are performed? Readings in theory at the intersection between gender studies and performance studies will help us explore these questions. We will also consider a variety of cultural and artistic practices. The addition of simple performance prompts and exercises for students to incorporate into their research will blur theory and studio practices. Students will be encouraged to practice their theories surrounding performance within the classroom and in public space.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)

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, Dantes Inferno, Augustines Confessions, Benedict Spinosas Theological-Political Treatise, and Carl Schmitts 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.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)

76-324 Topics in Rhetoric: Language and Place

Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2011: Poe defined the short story as something that could be read at one sitting. While simple enough, the definition suggests a 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

TBD
Prerequisite: 76-101
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-325 American Literature: Themes and Genres

Intermittent: 9 units
American literature has been nothing if not diverse and multifaceted. One of the reasons it is so rich is the multiplicity of stories and styles that make up the American tradition. In this course we will read a selection of important American works, ranging from the colonial period through the 20th century, and focus on the themes and genres that recur throughout this period. Some of the themes we may explore include the American Dream, the search for identity, the role of nature, and the role of religion in American life. Some of the genres we may study include the novel, the short story, and the essay. We will also consider the role of race, gender, and sexuality in American literature, and we will read works by authors from a variety of cultural and historical backgrounds. By the end of the course, students should have a clear understanding of the major themes and genres of American literature, and should be able to critically analyze and interpret a wide range of American literary works.

Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107)

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 (unfounded 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 which 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 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-327 Influential Women Writers
Intermittent: 9 units
Since long before the first autobiographical text in the English language? Margery Kempe?women writers have opened new territory for prose narrative. This course will deal with some historical examples of this phenomenon: Marie de France? short fiction, Aphra Behn?S Oroonoko, and, of course, Jane Austen? novels. We will then focus on some twentieth-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? historical fiction and A. S. Byatt? remarkable Possession. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-328 Visual Verbal Communication
Spring: 9 units
Research has created 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 researchers and practitioners. 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

76-329 Unruly Women in Early Modern Drama
All Semesters: 9 units
“Unsex me here” Lady MacBeth famously exclaims on her path to murder, power, and psychological collapse. The connections between sex, gender, and agency that she articulates are connections that early modern theater-makers, from Shakespeare to Aphra Behn, obsessively revisited as they created some of the most haunting characters of the canon, both tragic and comic. In this course, we will look at shrews, witches, sex workers, roaring girls, evil queens, and all sorts of nasty women that would tread the boards in early modern London. At the heart of those theatrical depictions lie strong cultural anxieties surrounding the desire and possibility to fashion, control, and discipline other words, to regulate and rule over femininity in a time period that witnessed the invention of the “two-sex model” (Thomas Laqueur) and “the cultural production of domestic heterosexuality” (Valerie Traub). How did theatre participate in the invention of early modern femininity? How did performance relate and/or resist the discourses about women deployed in the domains of law, religion, medicine, economy, and politics? How did women of color specifically fare in early modern dramaturgy? And what changed when women were allowed to act and actresses replaced boy actors under the Restoration? To study unruly women in early modern drama, we will read plays by Shakespeare, Elizabeth Cary, John Webster, Thomas Middleton, Thomas Heywood, Thomas Dekker, John Fletcher, Aphra Behn, and others in conversation with contextual materials and theoretical texts from the field of Women’s, Gender, and Sexuality studies. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

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: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-108 and 76-106)

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 equal 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, developed 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 Race and Controversy in the Arts
Intermittent: 9 units
In the last three years, social media platforms have given artists and consumers of art an unprecedented platform to engage with the commercial art world as both activists and critics. 2017’s trending hashtag #oscarsowhite remarked on long-standing issues of inclusion within commercial filmmaking in the United States. Twitter also spread news from art worlds that were not always in the limelight; like Hanna Shultz’s painting “Open Casket” at the Whitney Biennial or Kenneth Goldsmith found poem “The Body of Michael Brown”, read at an obscure conference at Brown University. Our course will put these and other controversies surrounding the politics of representation in the arts into broader historical and artistic contexts. We will approach the topic through particular case studies - from The Merchant of Venice to 2 Live Crew’s obscenity trial - that highlight the confluence of social, political and artistic forces that frame these controversial works.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-107) or (76-106 and 76-108)
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 2009? 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’s grimy tale of an artist and his miserly wife, McTeague, Andrew Carnegie’s autobiography, Upton Sinclair’s iconic The Jungle, Edith Wharton’s tragic love story House of Mirth, Charlotte Perkins Gilman’s feminist utopian novel, Herland, William Dean Howell’s capitalist satire, The Rise of Silas Lapham, Theodor Drieser’s mournful Sister Carrie—all of these writings react to, and try to shape, the economy of a century ago. 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 gender 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?
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107) or (76-108 and 76-106) or (76-107 and 76-106) or (76-107 and 76-105)

76-335 20th and 21st Century American Fiction
Intermittent: 9 units
This course will examine American fiction from 1900 to the present. It will cover the movement from modernism, through midcentury realism and postmodernism, to the contemporary. We will look at scholarly definitions of those modes, as well as some of the cultural context that has informed American literature. Some of the authors will include modernists like Stein and Faulkner; midcentury writers and postmodernists like Ellison, McCarthy, and Pynchon; and contemporary writers like Diaz, Lahiri, and Franzen.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107) or (76-108 and 76-106)
Course Website: http://www.cmu.edu/dietrich/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 eighteenth 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 empire 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 eighteenth 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 these 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107) or (76-108 and 76-106) or (76-107 and 76-106) or (76-107 and 76-105)
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 lenses 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 of the major stylistic and the major content and developments. We will look at the work of major directors, such as Hawks, Hitchcock, Coppola, and Polanski, major genres, such as screwball comedy, crime dramas, and Westerns, and major styles, such as film noir.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107) or (76-108 and 76-106) or (76-107 and 76-106) or (76-107 and 76-105)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-339 Special Topics: Film and Media
Fall and Spring: 9 units
This course is designed to allow a concentrated focus on specific topics related to film and media. Past subjects have included particular national cinemas, genres or individuals. Students should consult the most recent course listing to determine current offerings.
Prerequisites: (76-239 Min. grade C and 76-101) or (76-239 Min. grade C and 76-102) or (76-239 Min. grade C and 76-106 and 76-107) or (76-106 and 76-107 and 76-106 Min. grade C) or (76-239 Min. grade C and 76-108 and 76-107)
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.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)
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, political, and artistic performances, from the very personal (how you order a latte at Tassa D'Oro, tell a lover goodbye at the airport or comfort a crying child) to the very public (performing a Bach cello suite or an iconic King Lear, staging a demonstration against police violence or marketing a new app). How do everyday performances define gender and sexuality? How do gender and sexuality define everyday performance? How does aesthetic performance engage, entertain, theater, film, digital media, poety/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, and blurred lines between performance and queerness. 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 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

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 been 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 in our special Sci-Fi/Fantasy version of the course we will read texts including Shirley Jackson's "The Lottery and Other Stories," J.D. Salinger's "The Catcher in the Rye," and "The Need to Know," by 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-345 Parchment to Pixels: History of Books
Intermittent: 4.5 units
This course surveys the evolution of the physical book through the history of writing materials, manuscript production, printing presses, type design, illustration, bookbinding, and book formats from the earliest times to the present. The best part: examining and experiencing real books from the 14th through 21st centuries in the Fine & Rare Book Room of Hunt Library. The course objective is to enable you to analyze and appreciate the purposes and attributes of books and related technologies. Some themes that help organize the 3,000 years of history of the book: types of content (information and communication; organization, storage, retrieval, and transmission of knowledge; economic aspects; readers and community; parts of the book; effect of societal changes on the book; future of the book. Keep asking who or what enabled the next development. To flourish in the course you will need to be curious, find patterns and inter-relationships. Your evaluation will be based on class discussion, a journal, two quizzes, two short papers, and a take-home final exam to synthesize ideas. The course includes in-class, non-graded exercises on calligraphy, illuminating, binding, & 3-D printing.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

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 Astrophel 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, Aliberto 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

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 many 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 WWII as the production of 'irony' as the central quality of modern identity (Some Beat writers make a similar claim for the effects of WWII). 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

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 Norton Anthology of Theory and Criticism.) The class will give you a sense of the concepts and concerns critics have used to talk not only about literature but also about culture and social change, finding both beauty and meaning in the very publicperforming 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 sexuality? How do gender and sexuality define everyday performance? How does aesthetic performance engage, entertain, theater, film, digital media, poety/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, and blurred lines between performance and queerness. 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 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

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 pressure 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 in which we think and communicate today. In this course, we'll 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

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 readings. 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 loci 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.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107) or (76-108 and 76-106)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

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 Mulk Raj Anand, Bapsi Sidhwa, Amitav Ghosh, Salman Rushdie, Romesh Gunesekera, Arundhati Roy, Aravind Adiga, and Jhumpa Lahiri.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)

76-355 Leadership, Dialogue, and Change
Fall: 9 units
This is a course about the tradition and strategies of leadership based on dialogue and how this powerful counter-rhetoric organizes people to work together on complex issues through problem-posing, pragmatic inquiry, and the inclusion of marginalized perspectives. By studying contemporary leadership theory and the American tradition of prophetic pragmatism, we explore ways everyday people can act on commitments and create change. Students will work as rhetorical consultants, learning methods for intercultural rhetorical research and developing a Community Think Tank on a current issue.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-108 and 76-106)

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 migration 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 the linguistic challenges 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.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)

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 research? 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: 76-272 or 76-271 or 76-270 or 76-390
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-360 Literary Journalism Workshop
Spring: 9 units
Literary journalism is non-fiction writing about the people and places in the world that might be overlooked by traditional journalism. Concerned more with those whose lives are outside of the traditional spotlight, literary journalism enriches our sense of who inhabits the contemporary world. Reading the stories of other lives can help us understand our own, by enlarging and deepening the context in which we understand our humanity. In this class, you will learn how to contextualize their stories, and then connect them to our own lives and the world that might be overlooked by traditional journalism. Concerned more with those whose lives are outside of the traditional spotlight, literary journalism enriches our sense of who inhabits the contemporary world. Reading the stories of other lives can help us understand our own, by enlarging and deepening the context in which we understand our humanity. In this class, you will learn how to contextualize their stories, and then connect them to our own lives and the world that might be overlooked by traditional journalism. Concerned more with those whose lives are outside of the traditional spotlight, literary journalism enriches our sense of who inhabits the contemporary world. Reading the stories of other lives can help us understand our own, by enlarging and deepening the context in which we understand our humanity. In this class, you will learn how to contextualize their stories, and then connect them to our own lives and the world that might be overlooked by traditional journalism. Concerned more with those whose lives are outside of the traditional spotlight, literary journalism enriches our sense of who inhabits the contemporary world.
Prerequisites: 76-472 or 76-261 or 76-260 or 76-262 or 76-265 or 76-270 or 76-372 or 76-271
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-361 Topics in Digital Humanities: Corpus Rhetorical Analysis
Intermittent: 9 units
This course investigates methods for analyzing rhetoric as it mainly exists in digital environments (e.g. blogs, newsgroups, and public & media relations, political sites, Facebook and so on). The focus will be on digital rhetoric, but students who wish to analyze visual rhetoric are also 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.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107) or (76-106 and 76-108)
76-362 Reading in Forms: Fiction
Intermittent: 9 units
This course will give students a general introduction to the Gothic tradition in literature. The course aims to encourage creative writing students to engage critically and creatively with the tradition of Gothic fiction, and in particular with the trope of the house in the Gothic tradition. We will read six short novels in the genre, and we will also look briefly at some core theorizations. Students will use this critical understanding to develop further, and reflect upon, their own creative practice.
Prerequisite: 76-101

76-363 Reading in Forms: Poetry - Introduction to Literary Translation
Intermittent: 9 units
This course will serve as an introduction to the theory and practice of literary translation. We will examine the concepts of fidelity to the original, authorial intention, the nuances of tone and style, and the politics of translation. Texts will include essays on theory and a variety of literary works (primarily fiction and poetry) in translation. We will look at multiple translations of the same work, and there will be the option for students to pursue their own project in literary translation. Work outside the classroom will involve several field trips to City of Asylum, a sanctuary for writers in exile. Working knowledge of a language other than English is helpful but is not required for this course.
Prerequisites: 76-102 or 76-101
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-364 Reading in Forms: Fiction - The Writer's Voice
Intermittent: 9 units
Often confused with style, technique, or even point of view, The Writers' Voice might be better defined as the unique conglomeration of the writer's thoughts, passions, feelings, fears, and attitudes - all coming together to produce a memorable dramatic narrative. The Writer's Voice is the vehicle through which writers express their take on the worlds they create. This is a readings course in dramatic narrative where we will look at the strange, complex, and varied tool of artistic production called "THE WRITER'S VOICE. We will examine and analyze how voice works in different media including film, fiction and drama. Texts could include the novels: The Catcher in the Rye, The Lover, Lolita, Unbearable Lightness of Being, Everything Is Illuminated, and the films of directors: Spike Lee, Sophia Coppola, Richard Linklater, Wes Anderson, Quentin Tarantino.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-365 Beginning Poetry Workshop
Fall and Spring: 9 units
This course is designed first and foremost as a workshop, meaning that a large percentage of class time will be devoted to critiquing your and your classmates' creative work. I will expect you to become a strong editor and contributor to class discussion, and to accept and learn from criticism. You will be composing individual poems as well as working on a series or longer work. I will also assign a fair amount of reading, mainly contemporary poetry (individual poems and collections) published in the last few years. You will finish the semester by compiling a portfolio of creative work.
Prerequisites: (76-108 or 76-107 or 76-106 or 76-102 or 76-101) and (76-222 Min. grade B 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 forms and limits 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-367 Fact Into Film: Translating History into Cinema
Intermittent: 9 units
From the very beginning, film has provided a window into the past. But how useful are the images we see through that window? For every person who reads a work of history, thousands will see a film on the same subject. But who will learn more? Can written history and filmed history perform the same tasks? Should we expect them to do so? How are these two historical forms related? How can they complement each other? This course will draw examples from across the history of film in order to examine how the medium of film impacts our understanding of facts and events, the ways that film transfers those facts to the screen, and how that process affects the creation of historical discourse. Films may include such titles as The Fall of the Roman Empire, The Gunfight at the O.K. Corral, Saving Private Ryan, World Trade Center, Enemy at the Gates, Lagaan and Hero.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-368 Role Playing Game Writing Workshop
Fall: 12 units
Role playing games - mainly traditional pencil-and-paper, but recently, video game 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 "flush 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 story bible portfolio-quality piece. The class grade will primarily be based on every student's 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

76-371 Innovation in Teamwork
Intermittent: 9 units
Academic teams, campus organizations, workplaces are all dynamic activity systems, organized and driven by institutional habits and rules, by roles, status and power, and by the material and conceptual tools we draw on. Yet as we have all observed, these Rules, Roles and Tools often operate with different expectations and values, and to collaboratively innovate new ways of working, to become a knowledgeable team leader and effective collaborator.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html
76-372 News Writing
Fall: 9 units
In this introductory class, taught by a working journalist, students will learn the fundamental skills of reporting, writing 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.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)
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 practice of argument. It is designed to help you produce and support a persuasive written argument and to develop the ability to discuss the production and evaluation of arguments with professional peers. The course begins with an overview of major theories of and approaches to argument, particularly the tension between those who view argument as (1) a logical text or product to be tested for the validity of the relationships asserted between its premises and conclusions, (2) a procedural form used to govern exchanges between participants in a dialogue or debate, and (3) a rhetorical process of inference, negotiation, and controversy between people in any situation. The course then considers a variety of topics regarding the production, analysis, and evaluation of both visual and verbal arguments, frequently applying the principles we study by rehearsing arguments on both sides of various cases and controversies in class. In addition to a series of written reading responses, you will write two short arguments in an argument field of your choosing before extending one of your first two papers into a longer argument for your final paper.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-108 and 76-106)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-374 IDeAte - Dietrich College Cuban Interactive Documentary Project
Intermittent: 9 units
In this project-based course students will create a computer-based interactive documentary about contemporary Cuban society, which will be filmed in Cuba during the Spring break week of 2018. The class will explore different styles and techniques of storytelling with the flexibility of form offered by the computer through the practice of digression, multiple points of view, disruptions of time and of storyline, etc. Students will work within interdisciplinary teams in the creative areas of English and creative writing, video production, interactive media, data visualization and programming. Students will be encouraged to think about digital interactive media not just in terms of technology but also considering broader issues such as verbal and visual language, design, information architecture, communication and community.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-107 and 76-108) or (76-108 and 76-106)

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: 76-262 or 76-270 or 76-271 or 76-272 or 76-372 or 76-260
Course Website: http://www.cmu.edu/hss/english/

76-377 Shakespeare and Film
Intermittent: 9 units
The dramatic works of William Shakespeare have inspired an extraordinarily rich and varied cinematic legacy that began in the era of silent films and now boasts masterpieces by directors such as Akira Kurosawa, Roman Polanski, Peter Greenaway, and Orson Welles, not to mention history-making performances by icons including Marlon Brando, Elizabeth Taylor, Laurence Olivier, Al Pacino, Leonardo DiCaprio, and Ian McKellen (among many others). This course will consider a selection of key Shakespeare films alongside critical readings centered on questions of adaptation and performance. As we watch and read together, we will work toward a broader understanding of what Shakespearean drama means in a 21st century context, and how film has helped to shape the author’s massive cultural impact.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-378 Literacy: Educational Theory and Community Practice
Spring: 9 units
Literacy has been called the engine of economic development, the road to social advancement, and the prerequisite for critical abstract thought. But is it? And what should count as literacy: using the discourse of an educated elite or laying down a rap? Competing theories of what counts as “literacy” - and how to teach it - shape educational policy and workplace training. However, they may ignore some remarkable ways literacy is also used by people in non-elite communities to speak and act for themselves. In this introduction to the interdisciplinary study of literacy, its history, theory, and problems, we will first explore competing theories of what literacy allows you to do, how people learn to carry off different literate practices, and what schools should teach. Then we will turn ideas into action in a hands-on, community literacy project, helping urban students use writing to take literate action for themselves. As mentors, we meet on campus for 8 weeks with teenagers from Pittsburgh's inner city neighborhoods who are working on the challenging transition from school to work. They earn the opportunity to come to CMU as part of Start On Success (SOS), an innovative internship that helps urban teenagers with hidden learning disabilities negotiate the new demands of work or college. We mentor them through Decision Makers (a CMU computer-supported learning project that uses writing as a tool for reflective decision making.) As your SOS Scholar creates a personal Decision Maker's journey book and learns new strategies for writing, planning and decision making, you will see literacy in action and develop your own skills in intercultural collaboration and inquiry.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-381 Mad-Men, Television, and the History of Advertising
Intermittent: 9 units
Don Draper, cigarette in one hand, drink in the other, on the prowl for his next conquest - be it client or lover - may be one of the coolest characters ever created for American television. But is it just the suave style of Mad Men that has made it so popular? What is the secret to the show's success? In this class we will explore the rise and fall of the 20th century advertising model of mass culture by watching episodes from seven seasons of Mad Men, analyzing the show, and reading about the history of advertising as well as analyses of the show itself. Texts for the course will include Richard Ohmann’s essay “Where did Mass Culture Come From?”, Michael Schudson’s Advertising: The Uneasy Persuasion, Archie Boston’s Fly In The Buttermilk: Memoirs of an African American in Advertising, Design & Design Education, Susan Faludi: Backlash: The Undeclared War Against American Women, Scott F. Stoddart, editor, Analyzing Mad Men: Critical Essays on the Television Series and Lilly J. Goren and Linda Beal, editors, Mad Men and Politics: Nostalgia and the Remaking of Modern America.
76-384 Race, Nation, and the Enemy
Intermittent: 9 units
Conflicts over racial and national identity continue to dominate headlines in the United States as they often have during the nation’s history, from debates regarding the immigration, naturalization, and birthright citizenship of racial minorities to debates regarding racial disparities in access to civil rights. This course explores the discursive practices through which racial and national identities are formed and the frequent conflicts between them, particularly by focusing on the role of enemies, threats to the nation, and sacrifices made on behalf of the nation in American public discourse. Alongside primary sources of public discourse regarding wars, the immigration and citizenship of racial minorities, racial segregation and civil rights, and the criminal prosecutions of dissidents during periods of crisis, we will read secondary sources offering multiple theoretical and disciplinary approaches to the study of racial and national identity formation. Along with regular brief responses to readings, assignments will include a short rhetorical analysis paper and a longer research paper.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-108 and 76-106)

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 to 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: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)

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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-107) or (76-107 and 76-106)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-387 Writing in the Disciplines
Intermittent: 6 units
This mini will introduce you to the theory and practice of writing instruction in contexts outside of English studies. We will learn about the distinction between Writing across the Curriculum and Writing in the Disciplines and challenges to providing integrated, high quality writing instruction across the university. We will explore the implications of the wide variety of forms of academic writing for instruction in English classrooms, including high school and first-year writing classrooms. Assessments will include major assignments and a final paper researching on writing in a specific writing context of your choosing. Students enrolled in the course for six units will be expected to do additional readings and give an oral presentation. Please note that in terms of time commitment, a 3-unit mini will require approximately six hours per week (three hours homework and three hours class meetings) and a 6-unit mini will require twelve hours per week.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-106) or (76-106 and 76-107)

76-388 Topics in Digital Humanities: Coding for Humanists
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 on the role of 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. Students who are interested in digital humanities scholarship in literary and cultural studies may also consider Professor Witte’s seminar: 76429/829 “Introduction to Digital Humanities.”

76-389 Rhetorical Grammar
Spring: 9 units
This course covers the anatomy of the single and multi-clause English written sentence and is useful for Master’s students of professional writing (MAPWs) and English majors who wish to write with greater awareness and command of the English sentence. In addition to becoming familiar with a variety of forms and functions of the written English sentence. Students will learn to identify the major grammatical forms (Noun, Verb, Adjective), how these forms map on to grammatical functions (subject, verb, and direct object) and how forms and functions combine to create major constituents of the English sentence. Home-grown software, DiaGrammar, will allow students to diagram all the sentence varieties covered in the course. Students will leave this course with a systematic understanding of English sentence grammar as a resource for their continuing development as writers.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
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, concision, shape, diction, and elegance ? can never be fully separated from an understanding of what, why, and for whom we are writing. Ideally, then, far from being an exercise in expressing personal idiosyncrasies, revising style means understanding a set of strategic choices and weighings 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 or (76-106 and 76-107) or (76-106 and 76-107) or (76-108 and 76-106)
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 critiques 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: 76-270 or 76-271
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 poet or the lyrics of contemporary musical artists. 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 7 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 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: (76-102 or 76-106 or 76-107 or 76-108 or 76-101) and (76-375 or 76-472 or 76-271 or 76-372 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 arguments (print and digital) that respond to both the rhetorical situations at hand and the ongoing needs of a specific organization. In this course, designed for students pursuing careers in professional communication, we’ll examine the critically important practices of argument and advocacy. And while our central focus will be on non-profits, the arts, education, political advocacy and social causes, the techniques we’ll learn are also broadly applicable to communications careers in all sectors. Our main focus will be on how professional communicators design arguments and make media choices consistent with the voice of their organizations. Among other questions, we will ask, how can we adapt the genres of mass communication to meet our organizations goals? What roles can social media play in non-profit advocacy, and what are the ethical implications? How can we have impact while working with limited budgets? The end result will be a professional portfolio that demonstrates both relevant skills and a high-level theoretical understanding of what makes a public argument successful. Students will also gain experience in translating their technical expertise into language that potential employers understand and look for.
Prerequisites: 76-373 or 76-372 or 76-271 or 76-270 or 76-272
Course Website: http://www.cmu.edu/dietrich/english/index.html

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 professional and technical writers, but also a good option for anyone interested in fields that involve substantial instruction, such as teaching or employee training. In the first part of the course, we’ll examine the recent history of instructional design and the major current theories. Then we’ll take a step back and study the concepts of learning upon which these theories are based, with particular attention to their implications for how instruction is structured. You’ll find that different learners (e.g., children, older adults) and goals (e.g., learning concepts and principles, learning to apply principles to specific 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: 76-101 or 76-102 or 76-270 or 76-271 or 76-271 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)

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 exhibit. 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: 76-365 Min. grade C or 76-360 Min. grade C or 76-460 Min. grade C or 76-366 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, 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 Viennas 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 todays 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, Walden?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.

76-405 Institutional Studies: English as a Discipline
All Semesters: 4.5 units
The institution on which this course will focus is the academic discipline, the specific historical form that the production of knowledge in the modern research university has assumed. This course will examine the historical development of the discourses, practices, organs, and associations that have defined English as a discipline. While we will of necessity also look at the theories and values that the discipline has proclaimed at different times, this will not mainly be a course in the history of criticism. Criticism will be considered as one practice among others including philology, literary history, literary theory, rhetoric, and composition. In order to understand the broader context, we will read work by Foucault and others on disciplinary, We will also examine allied institutions, including the professions and the university.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

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 from 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 18th-century literature and culture. Celebrity is 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

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 19th 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108)

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 Wordworth. 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 knowledges 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 bookselling; 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)

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 primary texts for various definitions and criticisms of the concept. We will then examine how powerful institutions, especially media organizations, manage the dissemination of propaganda in democracies. Finally, we will consider how to analyze propaganda, generating methodological prerequisites for scholarly study. Ultimately, students will have the opportunity to conduct their own research on propaganda as it relates to their academic and professional goals.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-419 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 case studies several new discursive digital media formations, 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” constituted when Internet search engines dynamically construct it?).
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-420 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: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)

76-421 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 some of the most important aspects of the human condition: time, justice, empathy, point of view, and reality. The authors we will cover are among the most enduring in the Western tradition, from Sophocles and Chaucer to Melville, Proust, Virginia Woolf, and Ian McEwan. Students will be required to contribute to all class meetings, write brief responses on Blackboard, and produce two substantial essays (longer for grads than undergrads).
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)
76-422 Gender and Sexuality Studies  
Intermittent: 4.5 units  
We will anchor our introduction to this broad and diverse field of theory in the admittedly very limited historical period of feminist, queer, and transgender political activism, circa 1970 to the present day. Instead of attempting “coverage” (an impossible task), we will shuttle between recent work in queer, transgender, and feminist theory and a few key texts that are foundational to the development of academic theory as a reaction to and extension from the political activism of these social movements. Our goals are to strengthen our understanding of the continuities and breaks in politically informed thinking about gender and sexuality, and to deepen our knowledge of the theoretical frameworks available to us from these areas of study. Students will write short response papers to course readings that will help us focus our discussions on their particular interests in literary and cultural studies.  
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)  

76-425 Science in the Public Sphere  
Topics will vary by semester. Spring 2013: Ever since the dawn of the Industrial Revolution and the rise of the technological exhibition in the nineteenth century, there has been a growing presence for science and technology in the lives of everyday citizens. In some cases, these phenomena have sparked the public’s imagination and their promise has stirred their confidence in a better future. In other cases, they have kindled fears and generated protests over the risks of new technologies and the threats of new scientific ideas to established economic, and political orders. This course examines the complex dynamics in the relationships between science, technology, and society. Towards this end it engages with questions such as: How do we decide who an expert is? To what extent do scientists have an obligation to consider the social and ethical consequences of their work? Is public education about science and technology sufficient for addressing social concerns about risk and controversial scientific ideas? We will grapple with these and other questions by exploring modern public debates in which science, technology, and society play a primary role such as the AIDS crisis, global warming, and the autism vaccine debate. With the help of analytical theories from sociology, rhetoric, and public policy, we will develop a general framework for thinking about argument and the dynamics of the relationship between science, technology and the public. In addition, we will look to these fields for tools to assess specific instances of public debate and to complicate and/or affirm the prevailing theories about their relationship. (See Department for full description.)  
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)  

76-428 Visual Verbal Communication  
Fall: 9 units  
People create a wide range of communicative artifacts that integrates visual and verbal elements-newsletters, product brochures, web pages, graphical manuals, journal articles, resumes, software interfaces, 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 Discourse.) 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 study 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 assignments, and a longer term paper with a topic chosen by students based on their professional or research interests. Please see English Dept. for full course description.  
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)  
Course Website: http://www.cmu.edu/dietrich/english/index.html  

76-429 Digital Humanities: Politics and Early Modern Drama  
Intermittent: 9 units  
This course will explore a range of questions related to the manifestation of digital thinking on the early modern English stage, a key medium for the dissemination and cultivation of information and ideas. Our central curriculum will include plays by William Shakespeare, Thomas Middleton, Christopher Marlowe, and others alongside a selection of critical essays and related literature from the period. To complement this collective investigation, students will also complete a hands-on, entry-level assignment that introduces digital methodologies for visualizing and analyzing early modern texts. No previous experience with the digital humanities is necessary to participate. Technological neophytes, seasoned programmers, and persons at all skill levels in-between are all very welcome to participate.  
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)  
Course Website: http://www.cmu.edu/dietrich/english/index.html  

76-430 Greatest Hits from the Medieval World  
Fall: 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, Tristain 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 selfhood 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 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)  

76-431 Chaucer  
Intermittent: 4.5 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 (chivalry, 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.  
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-107) or (76-108 and 76-106)  

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 know 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 he published in 1976. Besides Baldwin’s works we will read and connect 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.  
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-107) or (76-108 and 76-106)  

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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? Michael Kazin, in his recent best seller American Dreamers argues that the left has had a more powerful effect on culture than on politics. But 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 Blacklistees 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.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-107 and 76-108) or (76-106 and 76-108)

76-436 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 or (76-106 and 76-107) or (76-108 and 76-109) or (76-106 and 76-108) or (76-107 and 76-107)

76-439 Seminar in Film and Media Studies
Fall: 9 units
TBD
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-107)
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, 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 Aivot 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 contemporaneous 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-443 Shakespeare and Theory
Intermittent: 9 units
Shakespeare’s plays have been produced and read under all sorts of conditions for more than 400 years. It seems that each generation has a different take on their meanings and implications. Early criticism weighed their “beauties” and “flaws,” and more recently their place in intellectual and social life has been analyzed by deconstructive, historical, psychoanalytic, marxist, and feminist commentary. In the seminar, we will read six plays (one comedy, one history, one “problem play,” one romance, and two tragedies) each accompanied by an essay proposing a particular theoretical position and some related criticism. Students will be honing their skills as readers of some of the most complex and challenging texts in the English language and simultaneously learning to write criticism of their own. This seminar is not an introduction to Shakespeare; 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. 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-444 History of Books and Reading
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. Scholarship in this still-emerging field will include work by Roger Chartier, Michel Foucault, Elizabeth Eisenstein, Pierre Bourdieau, Michel de Certeau, , and the current scholars who appear in one of our key books, Interacting with Print: A Multigraph. We will read primary texts by Joseph Addison, Jane Austen, Samuel Coleridge, and Wilkie Collins to see how differing modes of print and reading became highly 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). 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. Two papers will be required: one shorter paper (5-7 pp.) and a longer research paper on the uses of books and print by producers and readers. Though the course meets in Baker Hall, you will have hands-on experience with early books and other forms of print as we also meet periodicaly in the Rare Book Room at Hunt Library.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-108 and 76-106)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
67-445 Race in Early Modern Drama

Interruption: 9 units

This seminar explores the representation and fashioning of race in sixteenth and seventeenth century drama from England, Spain, and France. In early sixteenth century 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 saw real thinking about race - physiological difference 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 epistememes? 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 Molèire (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

67-446 Allegory

Interruption: 9 units

Topics vary by semester. Fall 2012: Allegory has both a broad meaning involving any attachment of ideas to literary structure and a narrow meaning in which simple morality tales feature characters like Fellowship and Good Deeds. We will make use of both broad and narrow definitions. The long reign of “realistic” fiction was levered against allegory, which was often dismissed as simpleminded, unattractively didactic, and “medieval.” More recently, sometimes in connection with our current interest in “alternative universes,” the term and the concept have taken on a new importance in political discourse and in the interpretation of science fiction. The course will consider some medieval, some twentieth century, and some very recent allegories (mostly on film or video), in an attempt to explore theoretical and allegorical and realistic narrative modes. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107) or (76-106 and 76-108).

67-448 Shakespeare on Film

Interruption: 9 units

The dramatic works of William Shakespeare have inspired an extraordinarily rich and varied cinematic legacy that began in the era of silent films and now boasts masterpieces by directors such as Akira Kurosawa, Roman Polanski, Peter Greenaway, and Orson Welles, not to mention history-making performances by icons including Marlon Brando, Elizabeth Taylor, Laurence Olivier, Al Pacino, Leonardo DiCaprio, and Ian McKellen (among many others). This course will consider a selection of key Shakespearean films alongside critical readings centered on questions of adaptation and performance. As we watch and read together, we will work toward a broader understanding of what Shakespearean drama means in a 21st century context, and how film has helped to shape the author’s massive cultural impact. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107) or (76-106 and 76-108).

67-449 20th Century American Literary and Cultural Studies: College Fiction and Film

Interruption: 9 units

Topics vary by semester. Consult the course descriptions provided by the department for current offerings. 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 corpus 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 universe. There will be several short papers and one longer final paper. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-108 and 76-107).
76-453 Literature of Empire
Fall: 9 units
Nineteenth and early twentieth-century British literature was shaped by events taking place outside as well as inside of national borders. Even in the eighteenth and nineteenth centuries, with international trade and slavery supporting the manor house and plantations abroad providing the cotton for British looms, the "England" of English literature spanned the globe. By the first half of the twentieth century, this empire had begun to collapse in upon itself. If a problem is identified by writers inside Britain and its colonies, this course will investigate British literature within the international context of global imperialism. A section on gothic stories takes us into the realm of popular culture with Mary Shelley's Frankenstein and Arthur Conan Doyle's short stories. We take ideas with Joseph Conrad's Lord Jim, before we consider W. Somerset Maugham's exploration of sexuality in the tropics in The Painted Veil. Finally, we return to England to outline the links between colonial empire and international war rendered in Virginia Woolf's Mrs. Dalloway. These literary works will be read alongside some of the most important works of postcolonial theory. While course readings focus on 19th and early 20th century, student's will undertake a research project over the semester in their own period of interest in British literature in connection with empire studies.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-456 Independent Study in Film & Media Studies
All Semesters
TBA

76-457 Rhetorical Invention
Fall: 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 in any situation. 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 pressure of the view that invention should be exclusively governed by deductive logic and the scientific method rather than rhetorical considerations such as audience or the figurality of language. This repudiation of rhetorical invention fundamentally shaped modern thought and continues to influence the ways we think and communicate today. In this course, we begin by examining the status of rhetorical invention in the development of modern thought before focusing on various scholarly efforts to revive 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-460 Beginning Fiction Workshop
Fall and Spring: 9 units
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.
Prerequisite: 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 advanced workshop is designed for students with a serious interest in reading and writing fiction and a commitment to creating and revising their own stories or novels. Students will read published stories and novels, familiarize themselves with literary journals, attend readings by visiting writers, and have the chance to critique the stories of their peers and present their own work. By the end of the semester, students will have completed at least 40 pages of polished creative work, and have one story ready to submit to a publication on or off-campus.
Prerequisite: 76-460 Min. grade B
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-464 Creative Nonfiction Workshop: Magazines and Journals
Intermittent: 9 units
In this writing workshop we will read a variety of great non-fiction pieces that will serve as models for your own work. You'll develop the skill and art of characterization, narrative pacing, use of voice and tone, and structure. You'll get to tell your own stories, and the stories of others who you'll be asked to interview. Class will allow for a variety of styles and sensibilities. You might try your hand at science writing, memoir, portraiture, political reporting, or a mixture of all of the above. You'll come to understand that effective non-fiction writing for lay audiences is almost always dependent on the same craft a fiction writer uses. Point of view steers any given piece, and people need to be alive on the page to make subjects feel relevant to readers. If you like to tell stories, and are deeply curious about your own life and the lives of other people, this would be a good class for you.
Prerequisites: 76-265 Min. grade B or 76-460 Min. grade B or 76-262 Min. grade B or 76-260 Min. grade B or 76-365 Min. grade B
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-465 Advanced Poetry Workshop
Fall and Spring: 9 units
In this course, you will be expected to take your knowledge of the principles and mechanics of poetry and utilize them in the writing of your own contemporary poems. The course is designed to explore the central importance of 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 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 pressure of the view that invention should be exclusively governed by deductive logic and the scientific method rather than rhetorical considerations such as audience or the figurality of language. This repudiation of rhetorical invention fundamentally shaped modern thought and continues to influence the ways we think and communicate today. In this course, we begin by examining the status of rhetorical invention in the development of modern thought before focusing on various scholarly efforts to revive 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-469 Screenwriting Workshop: Screenwriting/Television Writing
Spring: 9 units
This team-taught course is designed for students interested in writing for one-hour dramatic television and those who are interested in image-driven screenwriting. Students will choose one form or the other by the end of the first week. Both television and film writing employ many of the same techniques and present many of the same problems. By teaching both forms together we believe writers will gain from each perspective. Assignments for TV writers include analysis of the chosen show, creation of show breakdowns, scene studies, and beat sheets. Screenwriters will work on creating a usable premise, dimensional characters, a detailed act structure, and a step outline. Lectures include fundamentals of dramatic structure, dialogue, and script format. Both groups will produce an interim and final draft; both will have their work critiqued in class. The final project for students who choose TV writing is a "spec script" for a one-hour drama, broadcast in the US any time during the last 30 years. Image-driven screenwriters will produce by semester's end an original 60-minute screenplay.
Prerequisite: 76-269 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.
Prerequisite: 76-372
76-474 Software Documentation
Spring: 9 units
This course teaches theory, techniques, and best practices for creating software documentation. We will learn to plan, architect, write, and publish audience-appropriate user assistance, while applying concepts and approaches like minimalism, topic-oriented authoring, single-source publishing, content reuse, and metadata. Students will complete homework assignments and larger projects to reinforce principles and provide experience in all phases of the software documentation lifecycle. Readings and class discussion will bridge theory and practice.
Prerequisites: 76-270 or 76-271

76-475 Law, Performance, and Identity
Intermittent: 9 units
Although rhetoric and law have long been closely associated, the modern professionalization of law has often promoted the idea that legal discourse is not rhetorical but is a rigorously defined technical discourse that can be applied free of social or political influence. This view of legal discourse is disputed by critics who point out the figurative aspects of legal language, the importance of character, emotion, and narrative in legal discourse, and the ways in which law protects social structures of power such as race, class, and gender privilege. In this course we examine the often fraught relationship between rhetoric and law by considering the ways in which a variety of legal discourses constitute identities in global contexts, particularly the ways in which legal systems are portrayed to reflect the ideals of democracy to suit particular foreign relations goals. We begin by studying the ways in which Cold War politics influenced desegregation and civil rights discourse in the United States, then we study the ways in which the prosecutions of deposed rulers have been orchestrated to persuade global audiences that emerging democracies observe the “rule of law” in order to garner international support. Alongside primary sources of legal discourse, we will study a selection of interdisciplinary scholarship about the relationship of rhetoric and law.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)

76-476 Rhetoric of Science
Fall: 9 units
This course 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 publications for non-specialist audiences? How does the social, historical, and cultural context of science shape the way it is communicated and/or argued? What contributions do visuals make to scientific argument and communication? To investigate these questions, we will be examining a wide variety of real-world communications in and about science as well as texts in rhetoric, history, and philosophy of science.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)
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, 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 research 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 motion graphics, 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 expand their communicative skills. Class discussion and critiques are an essential part of this course. The essentials of Adobe After Effects, Premiere and Audition will be taught in order to build the skills necessary to complete assignments, explore multimedia possibilities and foster each student’s unique creative voice. Students will also be taught to capture their own original images, video and narration audio to craft the elements of their projects.
Prerequisites: (76-270 or 76-271) and (51-261 or 51-262 or 76-391)
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 statistical 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 working with.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

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.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/dietrich/english/index.html

An Introduction to Discourse Analysis. 2nd ed. (Malden, MA: Blackwell Publishers). Other reading will be made available as .pdf files.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-108)
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 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 a case, and to be able 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 validly 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.
Prerequisites: 76-310 or 76-372 or (76-106 and 76-107) or (76-108 and 76-107) or (76-106 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-487 Web Design
Fall: 12 units
The World Wide Web is a vast collection of information, far more than we can comfortably handle; even individual websites can pose so much information that they become overwhelming. In this client-facing, project-oriented class, we aim to look at ways to tackle this problem, and design content for the web that is easy to access and digest. We will look at how websites manage and present organized information, with an eye to understanding of the information to make important health decisions. Throughout the course, we will explore the interactions of current theory and practice in medical communication and the role of writing in the transfer and adoption of new therapies and promising medical research. We will also study how the web and social media alter the way information is constructed, distributed, and consumed. We will examine the ways medical issues can be presented in communication genres (including entertainment genres) and discuss how communication skills and perceptions about audience can influence clinical research and patient care. Additionally, we will explore clinical trials, grant writing, and press releases, and will feature guest speakers from these fields who will discuss their experiences.
Prerequisites: 76-270 or 76-271 or 76-395

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 (76-382 or 76-391 or 76-383)

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%.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

76-492 Rhetoric of Public Policy
Intermittent: 9 units
This course explores a rhetorical approach to public policy which focuses on the interconnected role that data, values, beliefs, and argument play in the policy process. From this perspective we will examine the important public debate over the pros and cons of various forms of energy production including nuclear, natural gas, and solar. In these investigations, we will explore questions like “How do policy makers use rhetoric to shape public perspectives on energy production?” “How can rhetorical approaches to argument function as tools for policy analysis and development?” And “What role does technological expertise play in public debate?” To pursue these questions, we will be reading works in rhetorical theory and public policy and applying the concepts and methods in those works to exploring primary artifacts of public argument like records of public hearings, social media memos, handbooks designed by activists, and stories about energy production in the popular media.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-494 Healthcare Communications
Fall: 9 units
Healthcare communications is designed for students with an interest in how medical and health care information is constructed and transferred between medical experts, health care providers, educators, researchers, patients and family members who are often not experts but need a thorough understanding of the information to make important health decisions. Throughout the course, we will explore the interactions of current theory and practice in medical communication and the role of writing in the transfer and adoption of new therapies and promising medical research. We will also study how the web and social media alter the way information is constructed, distributed, and consumed. We will examine the ways medical issues can be presented in communication genres (including entertainment genres) and discuss how communication skills and perceptions about audience can influence clinical research and patient care. Additionally, we will explore clinical trials, grant writing, and press releases, and will feature guest speakers from these fields who will discuss their experiences.
Prerequisites: 76-270 or 76-271 or 76-395

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/hs/english/courses/courses.html

76-311 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 such as 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.

76-375 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.

76-766 Essay Writing Workshop  
Fall  
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 Younge, 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.

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

76-771 Innovation in Teamwork  
Fall  
Academic teams, campus organizations, workplaces are all dynamic activity systems, organized and driven by institutional habits and rules, by roles, status and power, and by the material and conceptual tools we draw on. Yet as we have all observed, these Roles, Rules and Tools often operate in contradictory ways, even in conflict with one another. Effective team leaders are able to recognize these contradictions and draw a writing group, a project team, a social organization or a workplace into what is called an "expansive transformation." That is, to innovate new ways of working together. In this course, you will learn how to become more effective not only as a team member, but also a project leader, and even group consultant in your college work and workplace. Looking at films, case studies, research, and your own experience, we will learn how to analyze how teams of all sorts are working, to communicate more effectively across different expectations and values, and to collaboratively innovate new ways of working together. Your final project will let you document your ability to be a knowledgeable team leader and effective collaborator.

76-772 Unruly Women in Early Modern Drama  
Intermittent  
"Unsex me here" Lady MacBeth famously exclaims on her path to murder, power, and psychological collapse. The connections between sex, gender, and agency that she articulates are connections that early modern theater-makers, from Shakespeare to Aphra Behn, obsessively revisited as they created some of the most haunting characters of the canon, both tragic and comic. In this course, we will look at shrews, witches, she-devils, ranting widows, aspiring divorcées, sex workers, roaring girls, evil queens, and all sorts of nasty women that would tread the boards in early modern London. At the heart of those theatrical depictions lie strong cultural anxieties surrounding the desire and possibility to fashion, control, and discipline other words, to regulate and rule over femininity in a time period that witnessed the invention of the "two-sex model" (Thomas Laqueur) and "the cultural production of domestic heterosexuality" (Valerie Traub). How did women's color specifically fare in early modern dramaturgy? And what changed when women were allowed to act and actresses replaced boy actors under the Restoration? To study unruly women in early modern drama, we will read plays by Shakespeare, Elizabeth Cary, John Webster, Thomas Middleton, Thomas Heywood, Thomas Dekker, John Fletcher, Aphra Behn, and others in conversation with contextual materials and theoretical texts from the field of Women's, Gender, and Sexuality studies.

76-773 Dissenting 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 such as 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.

76-785 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.

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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 Younge, 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.

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

76-771 Innovation in Teamwork  
Fall  
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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 such as 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.
67-805 Institutional Studies: English as a Discipline
All Semesters: 6 units
The institution on which this course will focus is the academic discipline, the specific historical form that the production of knowledge in the modern research university has assumed. This course will examine the historical development of the discourses, practices, organs, and associations that have defined English as a discipline. While we will of necessity also look at the theories and values that the discipline has proclaimed at different times, this will not mainly be a course in the history of criticism. Criticism will be considered as one practice among others including philology, literary history, literary theory, rhetoric, and composition. In order to understand the broader context, we will read work by Foucault and others on disciplinarity. We will also examine allied institutions, including the professions and the university.

76-822 Gender and Sexuality Studies
Intermittent: 6 units
We will anchor our introduction to this broad and diverse field of theory in the admittedly very limited historical period of feminist, queer, and transgender political activism, circa 1970 to the present day. Instead of attempting “coverage” (an impossible task), we will shuttle between recent work in queer, transgender, and feminist theory and a few key texts that are foundational to the development of academic theory as a reaction to and extension from the political activism of these social movements. Our goals are to strengthen our understanding of the continuities and breaks in politically informed thinking about gender and sexuality, and to deepen our knowledge of the theoretical frameworks available to us from these areas of study. Students will write short response papers to course readings that will help us focus our discussions on their particular interests in literary and cultural studies.

76-829 Digital Humanities: Politics and Early Modern Drama
Intermittent
This course will explore a range of questions related to the manifestation of political thinking on the early modern English stage, a key medium for the dissemination and cultivation of information and ideas. Our central curriculum will include plays by William Shakespeare, Thomas Middleton, Christopher Marlowe, and others alongside a selection of critical essays and related literature from the period. To complement this collective investigation, students will also complete a hands-on, entry-level assignment that introduces digital methodologies for visualizing and analyzing early modern texts. No previous experience with the digital humanities is necessary to participate. Technological neophytes, seasoned programmers, and persons at all skill levels in-between are all very welcome to participate.

76-844 History of Books and Reading
Fall
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. Scholarship in this still-emerging field will include work by Roger Chartier, Michel Foucault, Elizabeth Eisenstein, Pierre Bourdieu, Michel de Certeau, , and the current scholars who appear in one of our key books, "Interacting with Print: A Multigraph." We’ll also read primary texts by Joseph Addison, Jane Austen, Samuel Coleridge, and Wilkie Collins to see how differing modes of print and reading became highly 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). 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. Two papers will be required: one shorter paper (5-7 pp.) and a longer research paper on the uses of books and print by producers and readers. Though the course meets in Baker Hall, you will have hands-on experience with early books and other forms of print as we also meet periodically in the Rare Book Room at Hunt Library.

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

67-84 Race, Nation, and the Enemy
Intermittent
Conflicts over racial and national identity continue to dominate headlines in the United States as they often have during the nation’s history, from debates regarding the immigration, naturalization, and birthright citizenship of racial minorities to debates regarding racial disparities in access to civil rights. This course explores the discursive practices through which racial and national identities are formed and the frequent conflicts between them, particularly by focusing on the role of enemies, threats to the nation, and sacrifices made on behalf of the nation in American public discourse. Alongside primary sources of public discourse regarding wars, the immigration and citizenship of racial minorities, racial segregation and civil rights, and the criminal prosecutions of dissidents during periods of crisis, we will read secondary sources offering multiple theoretical and disciplinary approaches to the study of racial and national identity formation. Along with regular brief responses to readings, assignments will include a short rhetorical analysis paper and a longer research paper.

67-876 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

67-877 Writing in the Disciplines
All Semesters
This mini will introduce you to the theory and practice of writing instruction in contexts outside of English studies. We will learn about the distinction between Writing across the Curriculum and Writing in the Disciplines and the challenges to providing integrated, high quality writing instruction across the university. We will explore the implications of the wide variety of forms of academic writing for instruction in English classrooms, including high school and first-year writing classrooms. Assessments will include reading responses and a final paper reviewing research on writing in a specific writing context of your choosing. Students enrolled in the course for six units will be expected to do additional readings and give an oral presentation. Please note that in terms of time commitment, a 3-unit mini will require approximately six hours per week (three hours homework and three hours class meetings) and a 6-unit mini will require twelve hours per week.

67-879 Rhetorical Grammar
Fall
This course covers the anatomy of the single and multi- clause English written sentence and is useful for Master’s students of professional writing (MAPW) and English majors who wish to write with greater awareness and control of the English sentences they write and the awesome variety of sentences available to write. The course overviews the major grammatical forms and functions of the written English sentence. Students will learn to identify the major grammatical forms (Noun, Verb, Adjective), how these forms map on to grammatical functions (subject, verb, and direct object) and how forms and functions combine to create major constituents of the English sentence. Home-grown software, DiaGrammar, will allow students to diagram all the sentence varieties covered in the course. Students will leave this course with a systematic understanding of English sentence grammar as a resource for their continuing development as writers.

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

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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.

76-853 Literature of Empire
Fall
Nineteenth and early twentieth-century British literature was shaped by events taking place outside as well as inside of national borders. Even in the eighteenth and nineteenth centuries, with international trade and slavery supporting the manor house and plantations abroad providing the cotton for British looms, the "Englisth" of English literature spanned the globe. By the first half of the twentieth century, this empire had begun to collapse in upon itself, a process witnessed by writers inside Britain and its colonies. This course will investigate British literature within the international context of global imperialism. A section on gothic stories takes us into the realm of popular culture with Mary Shelley's Frankenstein and Arthur Conan Doyle's short stories. We take to the seas with Joseph Conrad's Lord Jim, before we consider W. Somerset Maugham's exploration of sexuality in the tropics in The Painted Veil. Finally, we return to England to outline the links between colonial empire and international war rendered in Virginia Woolf's Mrs. Dalloway. These literary works will be read alongside some of the most important works of postcolonial theory. While course readings focus on 19th and early 20th century, student's will undertake a research project over the semester in their own period of interest in British literature in connection with empire studies.

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

76-854 Introduction to Literary and Cultural Studies
Fall
This course will introduce you to important texts, traditions and intellectual concepts associated with literary and cultural studies in the 20th and This course will study the history, main issues, and methods of cultural studies. We will read some of the thinkers who have inspired it, from Matthew Arnold to the formation of "British cultural studies," and the theoretical injection of French theory. We will also look at the expansion of cultural studies, as it examined race, sexuality, and ecology. In addition, we will think about the way that cultural studies might provide alternative methods for doing criticism, and you will write several papers and develop your own research project.

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

76-864 Creative Non-Fiction Workshop: Magazines and Journals
Fall
In this writing workshop we will read a variety of great non-fiction pieces that will serve as models for your own work. You'll develop the skill and art of characterization, narrative pacing, use of voice and tone, and structure. You'll get to tell your own stories, and the stories of others who you'll be asked to interview. Class will allow for a variety of styles and sensibilities. You might try your hand at science writing, memoir, portraiture, political reporting, or a mixture of all of the above. You'll come to understand that effective non-fiction writing for lay audiences is almost always dependent on the same craft a fiction writer uses. Point of view steers any given piece, and people need to be alive on the page to make subjects feel relevant to readers. If you like to tell stories, and are deeply curious about your own life and the lives of other people, this would be a good class for you.

76-881 Introduction to Multimedia Design
Fall
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 motion graphics, 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 expand their communicative skills. Class discussion and critiques are an essential part of this course. The essentials of Adobe After Effects, Premiere and Audition will be taught in order to build the skills necessary to complete assignments, explore multimedia possibilities and foster each student’s unique creative voice. Students will also be taught to capture their own original images, video and narration audio to craft the elements of their projects.
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%.