Department of English Courses

Note on Course Numbers

Each Carnegie Mellon course number begins with a two-digit prefix which designates the department offering the course (76-xxx courses are offered by the Department of English, etc.). Although each department maintains its own course numbering practices, typically the first digit after the prefix indicates the class level: xx-1xx courses are freshman-level, xx-2xx courses are sophomore-level, etc. xx-6xx courses may be either undergraduate sophomore-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.

76-100 Reading and Writing for 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, designed as a prerequisite for 76-101, emphasizes reading comprehension strategies for reading a variety of text types in English (e.g., journalism, textbook selections, popular press arguments, and academic journal articles). Throughout the semester, students use these sources to write summaries and short position papers. The course introduces students to readers’ expectations for North American rhetorical styles, the sentence, paragraph, and whole text or genre levels. Within the course we discuss explicit genre and linguistic norms for writing in academic English so that writers can connect with their readers. Students who take this course qualify through an online placement test that is administered through the university prior to the fall semester. (All sections are offered MWF). Each 76-100 course is structured by the reading and writing objectives of the course as well as a vocabulary for writing in English, but some courses present different themes (or content) in their readings.

76-101 Interpretation and Argument
All Semesters: 9 units

76-101 introduces first-year students to an advanced, inductive process for writing an argument from sources. Because the course is based upon empirical research about professional academic writers, students will learn expert practices for authoring their own arguments that contribute to an existing community of authors. Because reading and writing are inseparable practices for academic writing, students will read a variety of texts so that they can explore and critically evaluate a single issue from multiple perspectives and from different disciplinary genres. Students will learn common methods for summarizing, synthesizing, and analyzing arguments within that issue so that they may contribute an argument of their own. The course is also geared toward helping students understand the requirements of advanced college-level writing. Our students are typically very accomplished readers and writers, and we are eager to push their accomplishments toward greater excellence. For this purpose, students will build upon their composing knowledge by reflecting and thinking strategically as they plan, write, and revise their own texts. Ultimately, they will develop critical reading, rhetorical and linguistic practices for analyzing and producing texts within the context of an academic community. Each section of 76-101 is structured by the same objectives and core assignments. There is a core vocabulary and set of heuristics that all sections teach. However, students may find particular issues more appealing than others—we encourage students to pursue their interests, but we also ask that students engage any 76-101 course with intellectual curiosity. Due to the limits of our schedule, we are unable to meet each student’s individual preferences for course topics, but we do offer a wide variety from which to choose. Section descriptions are posted at http://www.cmu.edu/hss/english/first_year/first_year-writing-course-spring-2013.pdf.

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

76-144 English Freshman Seminar
Fall: 9 units

Topics vary by semester. Fall 2013: What is the relationship between music and language, sound and text, lyric poems and song lyrics, narrative poems and song ballads? This Freshman Seminar course will examine the role music plays as a theme and structural device in contemporary American poetry. We will discuss collections about music and musicians as well as collections written by musicians. Our discussions will be paired in three categories: “Cover Poems” (where we’ll explore how poems cover [adapt, imagine, construct] the lives of musicians); “Musician Poems” (where we’ll explore how musician-poets differentiate song writing and poem writing); and “Musical Backdrops” (where we’ll explore the ways music can influence/impact the subject and structure of poems).

76-145 Freshman Seminar
Interimterm: 9 units

Topics will vary by semester. Consult the course descriptions provided by the department for current offerings. Fall 2011: What does it mean to be Indian outside of India? How is it possible to “live in the hyphen” as both British and Pakistani? In this course we will look at the writings and experiences of South Asians (people from the Indian subcontinent), living in such places as the United States, Britain, the Caribbean, the Middle East, and East Asia, who construct what Salman Rushdie calls “imaginary homelands.” We will examine the histories of migration and study how the experience of living between two continents has been theorized. In addition to examining the diarist’s past, the course will investigate present day South Asian Diaspora cultures including popular culture, film, music, dance, art, theater, and literature. Possible readings include works by V.S. Naipaul, Salman Rushdie, Jhumpa Lahiri, Hanif Kureishi, Meera Syal, Vijay Prashad, and Michael Ondaatje.

76-213 19th Century British Literature
Interimterm: 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 construction 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 Chaucer, Rossetti, to the gothic horror of Emily Bronte’s Wuthering Heights, “the woman question” served as a lightning 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 flashy and unlovely record. (See Dept. for full desc.).

76-215 19th Century American Literature
Interimterm: 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 collections The Piazza Tales, and culminating with Moby Dick. In addition to reading these canonical authors for their artistic merit, we will also consider the ways in which their works interacted with some of the prevailing ideas of their historical moments.

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

76-221 Studies in Classical Literature: Books You Should Have Read By Now
Intermittent: 9 units
It may seem more and more difficult to get a good classical, liberal education these days. The demands of professional training force many of us to skim on our understanding of major artistic achievements. So, this class is for those people who should have read some of the best books around, but haven’t managed to yet - books you should have read by now. Kurt Vonnegut’s character Kilgore Trout sings the praises of Dostoevsky’s The Brothers Karamazov, pointing out that it contains everything you need to know about life. He then ruefully adds that unfortunately that’s not enough anymore. It may not be enough, but it might be a place to start. Each book will be considered in itself for whatever it might offer by way of understanding the world, then and now. Each one can be seen as a useful foundation point for understanding an important period of history (Machiavelli and the Renaissance, for example). Finally we shall use the idea that literature is equipment for living as a way of understanding and evaluating our experiences. Prerequisite: 76-101.

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

76-235 Topics in Rhetoric
Intermittent: 9 units
Topics vary semester to semester. Consult Department for most recent topic. Summer 2012: This course interrogates the identity of the US military and its members through media representation, and how that identity affects rhetorical situations involving US military and civil relationships. After a sociolinguistic examination of how military members create identity, and are in turn represented in media, we’ll look for implications of that identity in real world contested issues. For example, how do identities like soldier and Marine affect decisions to allow women to serve in combat, or for gay, lesbian and transgendered citizens to serve as military members? How do popular, influential works like the book and mini-series Generation Kill, or the Turkish film Valley of the Wolves address and impact rhetorical situations like the Abu Ghraib torture? In addition to course readings and discussions, students in 76-23X will be asked to analyze and then synthesize journalistic, literary, and critical sources in a short interpretive paper, and then a longer research paper that addresses an issue topical to the course. Course Rationale: This course fills several English department programmatic goals, and will be of interest to students because of high current interest in the US military. This is a timely course given US involvement in war and the possibility of another war with Iran. As the UK Independent Postgraduate Edition pointed out in 2010, renewed interest in military subjects mean universities need to address this topic.

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 African American Literature
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Spring 2012: The purpose of this course is to introduce you to diverse examples of African-American literary expression. You will read canonical works like Fredrick Douglass’ Narrative of the Life of Fredrick Douglass, an American Slave, Zora Neale Hurston’s Their Eyes Were Watching God and Toni Morrison’s Sula as well as not so canonical but more contemporary works like Aaron McGruder and Reginald Hudlin’s graphic novel Birth of a Nation, Kyle Baker’s comic-series Truth: Red, White and Black and Paul Beatty’s Tuff. Along with these primary works this course will also introduce you to the field of African-American literary criticism. These secondary readings 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 it can take. Prerequisite: 76-101.

76-235 20th Century American Literary and Cultural Studies
Intermittent: 9 units
Topics vary semester 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 Whitton to Dan Brown or Stephen King, we will 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 Postcolonial Literature
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings.
76-238 Media and Film Studies
Intermittent: 9 units
Topics will vary by semester. Spring 2013: When we reflect on the role of media in our lives, we ought to consider both their meanings and functions. Media objects like advertisements, newspapers, and television shows all have various meanings for audiences, but they also serve central and sometimes very different functions in our economy, our democracy, and our everyday lives. The course will offer students a survey of various ways of understanding media objects, including aesthetic, formalistic, ideological, and economic approaches media. Students will practice their interpretation by encountering media objects like the classic 1939 propaganda film The Middleton Family at the New York World’s Fair, simultaneously a scandalous love story, a reassuring American myth, a piece of self-serving public relations for the Westinghouse company, and a determined apologia for capitalism produced at the height of the New Deal era. Other visual media that we will analyze will include films like Network (Sidney Lumet, 1976) as well as smaller-scale objects like advertisements and internet “front pages.” Interpretive and critical secondary texts will feature works by scholars like Theodor Adorno, Marshall McLuhan, John Berger, Raymond Williams, Noam Chomsky, and Mark Crispin Miller. Prerequisite: 76-101.

76-241 Introduction to Gender Studies
This course is designed to provide you with knowledge about important theories, issues, questions, and debates concerning the study of gender. Beginning with “second-wave” feminism, we will trace the theoretical and historical developments of gender to the present, to understand how it continually shifts and structures human behavior, identity, institutions, and power relations. Gender is an intersectional category, so we will be looking at how sexuality, social class, and race and ethnicity shape its meaning. We will use keywords and concepts acquired from academic sources to critically analyze representations of gender found in everyday life such as literature, art, film, music, television, the web, and advertising. Requirements for the course include regular participation and journal entries, a short paper, a presentation, and a final research paper. Prerequisite: 76-101.

76-245 Shakespeare: Histories and Tragedies
Spring: 9 units
We will be reading eight plays - three histories from early in Shakespeare’s career and five tragedies from later - and some essays on tragic drama. We will try to see these plays: 1) in relation to the culture for which they were written and which they helped shape - the newly established public theater in London, prevailing notions about social class and gender, Puritan attacks on play-going, and the like, and 2) in terms of “what’s in it for us” - how current audiences and readers can enjoy and interpret these plays. We will be considering what the plays have to say about the authoritative institutions and discourses of their time, and how they address us now that those institutions and discourses have been replaced by others. Students will be required to attend and participate regularly, submit brief responses to Blackboard, write three prepared essays, and take a final exam.

76-247 Shakespeare: Comedies and Romances
Fall: 9 units
Would coming to CMU and not studying Shakespeare seem like going to the Sistine Chapel and not looking up? In 1876, Andrew Carnegie left his growing steel empire to sail around the world. Content to leave his business, he was not content to leave his 13-volume set of Shakespeare’s complete works. He later wrote: “I have read carefully eleven of Shakespeare’s plays during the spare hours of the voyage. They are such gems. I feel as if I have made new friends. Those angel visits will do me good in days and nights to come.” “every thing has its ‘environment,’ and Shakespeare is the environment of all English-speaking men.” Much has changed since Carnegie wrote those words, as Joss Whedon’s, Much Ado About Nothing, for example, will surely attest. But many still hunger for an introductory course like this one course on “the Bard.” Our reading list will include famous and inexorable plays such as Much Ado, A Midsummer Night’s Dream, As You Like It, The Merchant of Venice, Twelfth Night, Measure for Measure, Pericles, Cymbeline, The Winter’s Tale, and The Tempest. Othello, a tragedy, will help us give focused attention to questions of genre by way of counterpoint. Plots, jokes, conventions, and contexts – we’ll discuss them all. Students at the end of the course should expect to have good grounding in the language, themes, and characters of Shakespearean comedy and romance and perhaps more importantly be equipped to think carefully about Shakespeare’s plays in relation to poetics, history, politics, and genre. In addition to regular short writing exercises of varying types, assignments will include one close reading paper, a longer research paper, and a performance of a scene.

76-260 Survey of Forms: Fiction
Fall and Spring: 9 units
Section A: This course introduces students to the forms of fiction. Students will read a variety of short stories, and one novel, complete a series of exercises, and be asked to write their own story at the end of the course. We will focus on learning point of view options, plot, sense of place, and above all, the work of making a memorable character. Students will come to understand how to create a vivid scene that springs to life on the page, by learning to use fresh language in dialogue and description. Assignments will be completed in a series of drafts; students will learn to revise, line by line. The readings will be literary fiction; if you are a student who reads fantasy and science fiction exclusively, the readings of this class will likely not appeal to you. The class will be run, primarily, as a discussion, and demands daily attendance. Section B: 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. Prerequisite: 76-101.

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

76-261 Survey of Forms: Creative Nonfiction
Intermittent: 9 units
The National Endowment for the Arts defines “creative nonfiction” as “factual prose that is also literary.” In this survey course, students will read a wide range of work that falls into this lively genre, including memoir, travel writing, the personal essay, and nature writing. Weekly writing assignments will give students the chance to work on short pieces of their own creative nonfiction. Prerequisite: 76-101.

76-262 Survey of Forms: Nonfiction
Intermittent: 9 units
According to The National Endowment for the Arts, creative nonfiction is “factual prose that is also literary.” Memoir, the essay, and literary journalism are just three kinds of writing that fit into this very broad, very vital genre. While creative nonfiction often borrows techniques from fiction, such as narrative, scene, dialogue, and point of view, creative nonfiction is based on actual events, characters and places. What distinguishes creative nonfiction from journalism is that it conveys more than bare-bones facts and that language, analysis and narrative voice are integral parts of each piece. In this course, students will have the chance to read widely within the genre. Exercises and writing assignments will give students the chance to write their own pieces, so that by the end of the semester, everyone will have written four different kinds of creative nonfiction. Prerequisite: 76-101.
76-265 Survey of Forms: Poetry
Fall and Spring: 9 units
Survey of Forms: Poetry is a course in the writing of verse. Students will study the traditions of English and American poetry. There are weekly reading and writing assignments. Additionally there are - hour examinations and the submission of a final project to consist of all work completed during the course. Presence in class is mandatory, as is participation in class discussion and attending evening performances by visiting writers. Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-267 Introduction British Poetry
Intermittent: 9 units
This course is a broad, introductory survey of British poetry from Beowulf to the present. Working through the Norton Anthology of Poetry, students will read and analyze many of Britain’s most thoughtful, playful, and rewarding poems while tracking themes that will certainly include tradition, nationhood, empire, identity, gender, and theology, among others. No prior familiarity with British poetry is required, but students should be prepared, firstly, to investigate and take seriously formal poetic techniques such as versification, syntax, lineation, and sound. Secondly, students should be prepared to entertain the suggestion that British poetry has served many different ends over its long history, and that the expression of private passions—to which so many discussions of poetry stubbornly return - may in fact be among the least interesting of them. Short, written analyses will be required in advance of most classes; there will also be at least one research paper, one presentation, and one exam. Prerequisite: 76-101.

76-269 Survey of Forms: Screenwriting
Intermittent: 9 units
It is not so difficult to learn the format or even to master the style of the screenplay - the challenge lays in writing image-driven stories with believable dialogue, vivid characters, and a coherent, well-structured plot. To that end, students will view short and feature-length films, paying special attention to such fundamentals as character development and story structure. Students will read screenplays to see how scripts provide the blueprints for the final product, and write analytical papers. To gain experience and confidence, students will work on a number of exercises that will lead them toward producing a polished short screenplay by the end of the semester. Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-270 Writing for the Professions
Fall and Spring: 9 units
Writing in the Professions is a writing course specifically designed for juniors and seniors in all majors other than English. The course is appropriate for upper-level students in all CMU colleges, has no writing prerequisites, and assumes that you may not have had much college-level writing instruction past your freshman year. The basic idea of the course is to give you experience in developing the writing skills you will be expected to have as you make the transition from student to professional. The course will cover resume writing, proposal writing, writing instructions, the difference between writing for general and specific audiences, and analysis of visual aids in various texts. The course requires that students work both independently and in groups. Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-271 Introduction to Professional and Technical Writing
Fall and Spring: 9 units
Documents that are labeled professional and technical are woven into the activities they support. People do things with these documents: choose health plans, refinish furniture, construct websites, identify flowers, operate nuclear reactors, donate to political campaigns, learn chemistry, hire employees, etc. They read and use these documents on the phone, in a cab, in the back yard, in business class before the flight leaves the runway, in the desert. They use them in leisurely comfort, in well-worn desk chairs, and under severe time constraints on the factory floor. : The primary challenge of a professional writing task is to create a document that someone can read and use easily. That is why courses like this fall under the purview of rhetoric: rhetoric is a discipline that has long been concerned with the crafting of discourse that translates into action. Not incidentally, it foregrounds audiences and situations in the crafting of such discourses. In order to create documents that work, writers must know as much as possible about the situation in which the audience, the function of the document, and the social and physical environment in which it will be read and used. In this class, you will develop an approach to writing professional documents; you will learn to construct knowledge about and analyze an audience, a purpose, and a context, to transform that knowledge into a plan for creating a document that does what you want it to do, and to execute, evaluate and revise that document. : What about genres? Recurrent situations lead to recurrent document features—consider this syllabus, for instance. Carolyn Miller (1984) proposed in a landmark article that “genres are typified rhetorical actions based in recurrent situations,” and that a genre’s formal features arise out of the features of the situation it is linked to. Please see English Dept. for full course description. Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

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

76-273 Presenting a Public Self
Intermittent: 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 proiciencies and aspirations in written form, while bringing you in contact with a body of published work by public intellectual figures from the U.S. and other territories whose writing demonstrates an intertwining of personal narrative and public, professional identity, to engage readers of all stripes. Throughout the term you will practice writing in the public yet personal vein through assignments like: self-portrait essay, to cultivate a first-person voice, an op-ed essay, to practice balance in argument from the position of a burgeoning expert in your disciplinary area, and a personal statement, where you will learn to combine articulation of a personal narrative and professional competency to argue why you are a strong candidate for a particular opportunity. Reading selections for the semester will include work produced by your peers, as well as published writers whose work combines personal and professional spheres, ranging from texts like Paul John Eakin’s Living Autobiographically to Mary Catherine Bateson’s Composing a Life to Spencer Nadler’s The Language of Cells: A Doctor and his Patients, amongst others. Prerequisite: 76-101.
76-276 Genre Studies
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. Prerequisite: 76-101.

76-294 Interpretive Practices
Fall: 9 units
This course introduces students to the theories and practices of interpretation. Combining the approach of critical theoretical study with close textual analysis, we will consider how meaning is produced through language and narrative. Theoretical approaches include those that explore the role of the author, those emphasizing the workings of language, such as structuralism and post-structuralism, as well as those that underscore the relationship between texts and contexts, such as feminism, critical race theory, and postcolonial studies. Critical readings will be read alongside literary works from multiple genres and cultural contexts. Prerequisite: 76-101.

76-300 Professional Seminar
Fall: 3 units
This weekly, 3-unit seminar is designed to give professional writing majors an overview of possible career and internship options and ways to pursue their professional interests. Each session will feature guest presenters who are professionals working in diverse communications-related fields such as web design, journalism, public relations, corporate and media relations, technical writing, medical communications, and working for non-profits. The visiting professionals talk about their own and related careers, show samples of their work, and answer student questions. The course is required for first-year MAPS 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.

76-301 Internship
All Semesters
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 for 8-10 hours per week in a field of interest to you. You might, for example, intern with a local newspaper or magazine or radio or TV station, work for a publisher or political campaign, or do research and promotions for a non-profit agency associated with a cause you feel strongly about. Other possibilities include local hospitals, museums, theatre and other arts groups, software documentation firms and other groups needing technical writers and communications specialists, PR and ad agencies, law-related sites, and just about any place you can think of that requires writing and communication skills. Most of your class time for the course will be completed through work 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 will be responsible for finding your own internship, but it is recommended that you set up a meeting with the instructor to talk about your interests and what opportunities are open to you. You should do this before registration week.

76-302 Global Communication Center Practicum
Fall: 9 units
This practicum prepares students to tutor and conduct research in a communication center serving a range of disciplines and communicative modes. Students will be exposed to a variety of tutoring methods and will gain experience analyzing and responding to academic genres in various disciplines. In addition, students will learn to support oral, visual, and collaborative modes of communication alongside more traditional written genres. All students in the practicum will pose a researchable question about an unfamiliar academic genre, tutoring method, or online delivery of tutoring; to answer their questions, students will collect primary and secondary data to design and complete a research project. Students should expect to receive extensive feedback from faculty and peers on their tutoring methods. Readings will address theories of tutoring, responding to student writing, academic literacy, and communication across the disciplines. Prerequisite: 76-101.

76-306 Editing and Publishing
Fall and Spring
Note: Registration in this course is by permission only. Students must contact Prof. Costanzo directly. In this course students will work closely with the editors of Carnegie Mellon University Press to learn many of the facets of producing books. These range from business management and marketing to the elements of editing, book design, and production.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-311 18th Century Literary and Cultural Studies
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Spring 2010: Writing in 1542 Bartolome de las Casas “observed that not a few of the people involved in this story had become so anaesthetized to human suffering by their own greed and ambition that they ceased to be men” and in 1972 Aime Cesaire notes that “colonization, dehumanizes even the most civilized man.” Writing 400 years apart both men reflect an anxiety towards the social and economic effects of imperial expansion, which stands in sharp contrast to the pro-expansionist attitude of many including government officials and merchants. The aim of this course is to explore the competing understandings of Britain as a nation and an empire, which were expressed throughout the eighteenth and early nineteenth century. We will examine the influence of the British imperialism in the works of authors as diverse as Daniel Defoe, Jonathan Swift, Olaudah Equiano, Jane Austen, and William Makepeace Thackeray. In addition, we will explore theories of nationhood by Srinivas Aravamudan, Michael Hardt, Antonio Negri, and Edward Said. Prerequisite: 76-101.

76-313 19th Century Literature
Intermittent: 9 units
Topics vary by semester. Spring 2012: This course approaches nineteenth-century British literature by way of three controversial topics—evolution, capitalism, and culture—and their advocates or critics. Readings in Charles Darwin, Karl Marx, and Matthew Arnold on evolutionary sciences, wage labor and capital, and the arts of culture. Additional readings include the prose and poetry of Oscar Wilde (on art and socialism), William Morris (on utopia and design), H. G. Wells (science fiction), Christine Rossetti (on sexuality and the market), Charles Dickens and other writers who will show us the connections between class warfare, sciences of nature, and the arts. Prerequisite: 76-101.

76-314 19th Century British Literary and Cultural Studies
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2011: Changes in industry and education in the Victorian period affected women deeply; many women began to actively explore their options outside of the domestic arena, seeking access to education, careers, contraception, voting and alternatives to marriage and motherhood. These early feminists became known as “New Women,” and from around 1870 to 1900, discourse by and about them flourishes. The New Woman both exhilarated and terrified. Was she a signifier of England’s progressive health or was she a monstrous harbinger of the decline of proper English society? How did she both redefine and entrench gender ideology in the late-nineteenth century? We will read short stories, journalistic articles and several novels that address the New Woman, including Sarah Grand’s The Heavenly Twins, Grant Allen’s The Typewriter Girl and Bram Stoker’s Dracula. Cultural narratives about gender, sexuality, science, industry and empire will inform our discussions. Prerequisite: 76-101.
76-317 The History of the Novel
Intermittent: 9 units
This course will survey the English and American novel from the 18th century to the present. We will look at texts such as Henry Fielding’s Joseph Andrews, Jane Austen’s Pride and Prejudice or Emma, Charles Dickens’ Great Expectations, Frank Norris’s Octopus, James Joyce’s Dubliners, Virginia Woolf’s Mrs. Dalloway, and others. We will also read critical texts explaining the rise of the novel and assessing the place of fiction in modern life.
Prerequisite: 76-101.

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, about the job of translators and interpreters, and about specific communicative norms for the global marketplace. We will look at many concrete examples 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: 76-272 or 76-271 or 76-270.

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 environmental rhetoric: relationship with nature, the presence of risk, and that certain proposed actions are (un)desirable. Ultimately, you will learn how assertions are (not) factual, that certain speakers are (not) authoritative, how evaluations, and attributions) are used to persuade audiences that certain things are (not) important, that certain goals are (not) attainable, and that certain proposed actions are (not) effective. How can we mend potential miscommunications that might arise due to these conceptual differences? This course is designed as an introduction to international professional communication. We will talk about the way in which culture influences communication, about the job of translators and interpreters, and about specific communicative norms for the global marketplace. We will look at many concrete examples 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.
Prerequisite: 76-101.

76-321 Genre Studies
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 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 environmental rhetoric: relationship with nature, the presence of risk, and that certain proposed actions are (un)desirable. Ultimately, you will learn how assertions are (not) factual, that certain speakers are (not) authoritative, how evaluations, and attributions) are used to persuade audiences that certain things are (not) important, that certain goals are (not) attainable, and that certain proposed actions are (not) effective. How can we mend potential miscommunications that might arise due to these conceptual differences? This course is designed as an introduction to international professional communication. We will talk about the way in which culture influences communication, about the job of translators and interpreters, and about specific communicative norms for the global marketplace. We will look at many concrete examples 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.
Prerequisite: 76-101.

76-322 Global Masala: South Asians in the Diaspora
Intermittent: 9 units
This course looks at the writings and experiences of South Asians (people from the Indian subcontinent and its environs) living in such places as the United States, Britain, and the Caribbean. During the semester, we will read literary works alongside histories of South Asian immigrants and theoretical works about diaspora. In the process, we will consider such themes as identity, immigration, race, class, and globalization. We will examine the histories of migration and study how the experience of living between two homelands has been theorized. In addition to examining diasporic literature, the course will investigate present day South Asian global cultures including popular culture, film, music, and dance. Possible readings include works by V.S. Naipaul, Hanif Kureishi, Meera Syal, Salman Rushdie, Jhumpa Lahiri, Nadeem Aslam, Mohnis Hamid, and Michael Ondaatje.
Prerequisite: 76-101.

76-324 Topics in Rhetoric
Intermittent: 9 units
In this course, we will study communication strategies of effective leaders — people who seek to promote change in various professional, political, or cultural contexts. The main goals of the course are to understand rhetorical challenges that leaders face in different fields, to examine the language they use, and to learn (through theory, analysis, and practice) the most effective rhetorical strategies that can empower a leader. By drawing on the literature from management, organizational communication, psychology, and rhetoric, we will address a set of questions that include: (1) What makes an effective leader? (2) How do leaders use language and for what purposes? (3) What rhetorical strategies can be most useful to leaders to achieve their goals? (4) What is the role of creativity in leadership, and especially in the leader’s use of language? We will mine the literature on leadership for theoretical insights on rhetoric. Students will be expected to lead discussions on readings, a midterm that synthesizes the readings, and a final project that reviews the literature and provides an annotated bibliography in some subfield of rhetorical leadership.

76-325 Topics in Rhetoric
Intermittent: 9 units
Topics will vary by semester. Fall 2012: 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 how meaning changes as texts created in one context and for specific purposes are repeated, cited, and used in other contexts and for other purposes, sometimes related and relevant, sometimes not. More technically, we’ll 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 own field of study.
Prerequisite: 76-101.
conscientious participation in class discussion will be required. Demanding but interesting. Several written assignments, a final exam, and philosophical texts by Francis Bacon, Robert Hooke's images from the and Ben Jonson, utopian fiction by Margaret Cavendish, selections from "monstrosities," collections of "curiosities," plays by William Shakespeare are becoming the object of overlapping (and sometimes conflicting) forms of explanation during the seventeenth century. Whereas some of these were becoming the object of overlapping forms of explanation during the seventeenth century. Whereas some of these phenomena could be explained philosophically - with reference to natural causes - others belonged to religious debate or seemed exclusively to exist in the imagination. Using a broad range of texts, we will examine the widespread interest in the prenatural in seventeenth century culture, exploring the political, religious, and ideological consequences of this fascination. Texts for the class will include images of natural "marvels" and "monstrosities," collections of "curiosities," plays by William Shakespeare and Ben Jonson, utopian fiction by Margaret Cavendish, selections from Edmund Spenser's Faerie Queene, seventeenth century crime pamphlets, philosophical texts by Francis Bacon, Robert Hooke's images from the microscope, readings in Renaissance and classical poetry, and various religious texts. Students can expect the reading for this class to be demanding but interesting. Several written assignments, a final exam, and conscientious participation in class discussion will be required.

67-332 Special Topics in Literary and Cultural Studies
Intermittent: 9 units
Topics will vary by semester. Fall 2012: This course surveys twentieth-century poetry of the Americas. As such, it brings together poets who are usually studied independently of each other due to boundaries of nation and language. Sharing a 500-year history of forced migration and territorial conquest, the Americas, as a space for comparative poetics, enables alternative trajectories of modernity to emerge. Some of the questions we will consider include: What happens when we shift from a transatlantic focus on Anglo-American modernism to a hemispheric focus on the poetry of the Americas? What new concerns of major American modernist poets — such as T.S. Eliot, Hilda Doolittle, and William Carlos Williams — surface when we read them alongside their Latin American contemporaries — such as Ruben Dario, Delmira Augustina, and Xul Solar — instead of their usual British counterparts? What role does poetry of the African diaspora play in a hemispheric poetics? Does a shared politics of form come into relief, for example, when we pair the Harlem Renaissance blues lyrics of Langston Hughes with the Afro-Cuban verse of his contemporary Nicolas Guillen? What new discoveries might we make reading English-language feminist poets Adrienne Rich and Audre Lorde next to their Spanish-language peers Soledad Farina and Daisy Zamora (both of whom were forced into exile by state violence)? Throughout the course, we will be interested in asking what new possibilities arise (as well as what limits) when we read poetry across linguistic and national lines. Our goal is to locate overlooked correspondences, as well as to identify problems of translation (broadly conceived to include not only issues to language, but historical and social impasse as well). (See Department for full description.) Prerequisite: 76-101.

67-330 Medieval Literature
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department each semester for current offerings. EXAMPLE: Fall 2011: Renaissance scholars sometimes promote the misconception that Shakespeare was the first writer to create characters with inner lives (rather than just social roles), that he was the inventor of the human, as Harold Bloom puts it. The varieties of writing—from the 700s to the 1400s—we will take up in this course will, I think, challenge that view. Some of the texts in which medieval men and women represented themselves are reflective, some are outrageous, some are charming, some are funny—all are populated by human beings we can recognize in spite of unfamiliar modes of presentation. We will explore both well-known fictions like Beowulf, The Song of Roland, Dante's Inferno, and Malory's Morte Darthur, and some not so well known. The lives of women in the Middle Ages will be a particular focus for the course. Students will also choose one twentieth-century fiction based on medieval materials to read and discuss with the class. Course requirements include regular attendance and participation in discussions, three brief papers and a final exam. Prerequisite: 76-101.

67-331 Renaissance Literary and Cultural Studies
Intermittent: 9 units
Topics will vary by semester. Consult the Course Descriptions provided by the Department each semester for current offerings. EXAMPLE: X-Files of the Seventeenth Century. Ghosts, monsters, prodigies, demons, and other strange phenomena: many of these so called “prenatural” occurrences were becoming the object of overlapping (and sometimes conflicting) forms of explanation during the seventeenth century. Whereas some of these phenomena could be explained philosophically - with reference to natural causes - others belonged to religious debate or seemed exclusively to exist in the imagination. Using a broad range of texts, we will examine the widespread interest in the prenatural in seventeenth century culture, exploring the political, religious, and ideological consequences of this fascination. Texts for the class will include images of natural “marvels” and “monstrosities,” collections of “curiosities,” plays by William Shakespeare and Ben Jonson, utopian fiction by Margaret Cavendish, selections from Edmund Spenser’s Faerie Queene, seventeenth century crime pamphlets, philosophical texts by Francis Bacon, Robert Hooke’s images from the microscope, readings in Renaissance and classical poems, and various religious texts. Students can expect the reading for this class to be demanding but interesting. Several written assignments, a final exam, and conscientious participation in class discussion will be required.

67-332 African American Literature
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department each semester for current offerings. Spring 2013: This course will be an in-depth study of Ralph Ellison’s works as well as the writers and thinkers that influenced him. Ellison’s life spanned much of the twentieth century and his writings reflect the political controversies, aesthetic movements, and social-historical events that define the long twentieth century. In some respects this course will function as a traditional single author study in that we will read Ellison’s most important works including his early short stories, Invisible Man (1952), the posthumously published but never completed late novel Three Days Before the Shooting (2010), as well as much of his occasional literary criticism, book reviews, and magazine articles. At the same time, we will treat Ellison as a heuristic through which we will investigate the concept of race and its relationship to democracy, hegemony, and neo-liberalism at three distinct periods of Ellison’s career: his “left” writings of the 1930s and early 40s, his Cold War writings of the 1950s - 1970s, and finally the posthumous reception of Ellison’s work in the late 1990s into the present. To do this we will read the work of critics like Antonio Gramsci, Lord Raglan, Hannah Arendt, Edward Said, and Paul Gilroy alongside fiction writers like Franz Kafka, Richard Wright, and Ayn Rand. Prerequisite: 76-101.

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

67-333 African American Studies
Intermittent: 9 units
Topics will vary by semester. Fall 2012: In this course students will explore “post-race” idealism within American literary and popular culture. With the election of President Barack Obama, the first African-American president of the United States, media pundits, historians and politicians marked the twenty-first century as the century we transcended “race” in American life. But what does it mean to be “post-race”? Does being “post-race” mean being anything to everyone? How does being post-race differ from multiculturalism? In order to explore these questions we will read or watch works such as Phillip Roth’s The Human Stain, Jeff Chang’s Can’t Stop Won’t Stop: A History of the Hip-Hop Generation, Barack Obama’s Dreams From My Father, Toni Morrison’s A Mercy, Paul Haggis’ Crash and Timothy Chey’s Fakin da Funk. We will also analyze contemporary print advertising, television commercials as well as explore theoretical and literary-critical approaches to the idea of race and post-race in American culture. Prerequisite: 76-101.

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

67-334 19th Century Literary and Cultural Studies
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 grisly tale of an overbearing dentist 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 gap we have today between rich and poor. In the US today the top 1% controls 42% of the country’s wealth, while the bottom 80% controls a mere 7% of the country’s wealth. What can we learn about the present by reading the fictions of financial crisis and inequality in the past? Prerequisite: 76-101.

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

76-337 Global Literature 
Intermittent: 9 units 
Topics will vary by semester. Spring 2013: In this course we will focus on novels, short stories, plays and poetry by African, Indian, Irish, and Caribbean writers contributing to a field sometimes called global literature. Contemporary writers from around the world have produced a new body of Anglophone literature that provides vibrant portrayals of the fraught issues facing people in former British colonies. Although the course will focus on literary text, though our reading we will also explore some of the central concepts of postcolonial and global studies, including race, ethnicity, cultural hybridity, nationalism, and modernity. Writers might include Ngugi wa Thiong'o, J.M. Coetzee, Brian Friel, Chimamanda Ngozi Adichie, Arundhati Roy, Jamaica Kincaid, and Aravind Adiga. Prerequisite: 76-101.

76-338 Media and Film Studies 
Intermittent: 9 units 
Topics will vary by semester. Fall 2012: New media isn’t new; old media isn’t dead. The term “new media” itself presumes that a wholly original technology replaces an outdated one. This course will trace a history of media change from 1844 to the present day, or, roughly from the telegraph to the iPad, though we will dedicate the bulk of our attention to the mid to late twentieth century. Rather than accept a straightforward linear narrative of innovation, we will instead, privilege use, reception, and context. The class will also explore various “dead media,” technologies that got left behind in the march of progress towards the digital. By approaching the very idea of new media critically, the class intends to deepen students’ understanding of both the historical and contemporary position of the digital media we rely upon to interact with the world around us. While the course readings will be comprised primarily of theoretical and historical approaches to media, we will also draw off many primary sources such as science-fiction, classic American literature such as Whitman and Thomas Pynchon, as well as documents in which technical pioneers such as Alan Turing outline the form and function of concepts and devices that directly shape modern day computing. Since this course will cover multiple forms of media, students will be expected to develop methods to deal with the specifics of each medium. Students will keep media journals chronicling their interaction with various forms of media - new and old - and experiment with a small sample of digital archives and digital production software in order to complete a case study midterm project on an overlooked medium (or aspect of a medium) of their choice. Prerequisite: 76-101.

76-339 Advanced Film and Media Studies 
Intermittent: 9 units 
This course will focus on the global film and media industry from the late 1960s to our present. We will be motivated by two questions: what is a blockbuster and how has this concept changed as media has changed over the last forty years? When Steven Spielberg’s jaws was released in 1975 it radically changed the global distribution and marketing of film. Spielberg’s film - like many cinematic blockbusters after it - was a mix of transgressive cinematic genres, advanced filmmaking techniques, classical Hollywood narrative and form. While this class is focused on “national” media’s approach to the blockbuster we will attend to this aforementioned mix, which is the product of transnational and transhistorical economic and aesthetic forces. To that end the class will start with New Hollywood films such as Bonnie and Clyde and blockbuster television events like Roots. We will later move to blockbusters that come from other “national” film traditions such as Luc Besson’s The Fifth Element, Bong Joon-ho’s The Host and Rajkumar Hirani’s 3 Idiots. While the intellectual foundations of this course are in the film industry we will also look at how the blockbuster concept has migrated to interactive entertainment (video games), sports telecasts, the music industry and the Internet. Prerequisite: 76-101.

76-340 Topics in Rhetoric 
Intermittent: 9 units 
Ever since the development of radio in the early 20th century, Americans have expected that we would soon all talk alike. The conviction that the media would make us all sound the same revived with the widespread adoption of television, starting in the 1940s, and the development of the internet in the 1990s led to worry about how soon we’d all be writing the same. But fears of the homogenizing effects of the mass media on American English have proven to be exaggerated: Americans still talk and write in many different ways. In this course we explore why this should be. Why don’t we all speak alike? Why do we need variation in language? We will explore how regional and social dialects and varieties come to be and what their functions are, and you will learn how to hear, see, and describe varieties of language. We will also touch on American languages other than English. Documentary films and online materials about language will be the basis for another strand of the course, as we work together to explore how linguistic variety can best be represented and explained in non-technical ways, and in a variety of media, for the general public. Reading will be mainly in two books: American English, by Walt Wolfram and Natalie Schilling-Estes (2nd. edition), and Language in the USA: Themes for the Twenty-First Century, edited by Edward Finegan and John R. Rickford. There will be regular homework assignments, a midterm exam, and a final project. Prerequisite: 76-101.

76-341 Advanced Gender Studies 
Intermittent: 9 units 
This course will examine, through cultural, historical, and theoretical case studies, the concept of “trans” as a crossing of boundaries between gendered and sexed identities. In many different cultures and historical periods, individuals have eluded the policing of these boundaries as “passing” women or men, only to be discovered, often only through illness or death, as biologically the opposite of their “passing” gender. Others, such as hermaphrodites and postmodern transsexuals like Sandy Stone, have chosen to “come out” as gender indeterminate, neither unambiguously male nor female. What are we to make of these transgender phenomena and what is their impact on how we understand gender and sexual identity? We will be looking at records of “real world” case studies, but also at texts as it is imagined in memoir and fiction, and as a powerful theoretical concept in the field of queer studies. Prerequisite: 76-101.

76-344 Studies in Print Culture 
Intermittent: 9 units 
Topics will vary by semester. Fall 2012: Censorship? Banned books? Book burnings? Could it happen here? In 20th-century America some of the most important films and books were banned, censored, produced in other countries, or written under an alias. But artists don’t like to be silenced, and many of them found ways to tell their stories, regardless of the consequences. In this course we will examine three kinds of censorship: political censorship, racial censorship, and censorship based on sex/sexuality. We will read texts such as Kate Chopin’s The Awakening, John Steinbeck’s The Grapes of Wrath (and film), J.D. Salinger’s The Catcher in the Rye, Harper Lee’s To Kill a Mockingbird (and film), Kurt Vonnegut’s Slaughterhouse Five, Toni Morrison’s Beloved (and film), Richard Wright’s Native Son, and Truman Capote’s In Cold Blood (and film). We will also celebrate the American Library Association’s banned book week, which is September 30th to October 6th. Prerequisite: 76-101.
76-345 Renaissance Studies
Intermittent: 9 units
In the age of Shakespeare and Milton (the sixteenth and seventeenth centuries), poetry, international politics, and theology were far more intertwined than they are today. While dedicated primarily to poetry, this course will investigate the implications of this intertwining in practice. Seeking to do justice to the true interdisciplinarity of Renaissance poetry, the course supposes that poetry and verse technique mattered so much in the period due to questions spanning art, politics, and theology of how power (verbal power, divine power, political power) should be represented. Biographically, many canonical poets we’ll study in the course worked as ambassadors, representing power abroad (Wyatt, Sidney, Donne, Marvell). Many more poets including Shakespeare and Milton thematized diplomacy, in both its divine and more worldly forms (“angel,” in fact, means “messenger”). Poetry too was seen in similar terms. As Coleridge would later write, poems were “the envoys or representatives of vital passion.” Readings including Shakespeare’s Hamlet, Milton’s Paradise Lost, and John Donne’s “The Ecstasy” will be introduced and contextualized through writers such as Pseudo-Dionysius, John Calvin, Thomas Hobbes, Alberico Gentili, and George Puttenham. Topics to be considered will include historical poetics, divinity, sovereignty, immunity, license, fidelity, craft, and accommodation. Assignments and class discussions will be occasions to practice historically-informed criticism; to compare conceptual structures within seemingly distinct domains of history and thought; and to articulate major fissures and changes in Renaissance angelology, diplomatic practice, and literary craft. Prerequisite: 76-101.

76-346 Renaissance Studies
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2010: The starting point for this course is a question at the nexus of theology, politics, and art that no less central to the age of Shakespeare and Milton than it is today: how should power be represented? Biographically, many canonical poets of the sixteenth and seventeenth centuries worked as ambassadors, representing power abroad (Wyatt, Sidney, Donne, Marvell). Many more poets including Shakespeare and Milton thematized diplomacy, in both its divine and more worldly forms. What, then, can structures of mediation like diplomacy and angelic intervention tell us about works like Sidney’s sonnet sequence Astrophil and Stella, Shakespeare’s Hamlet, or Milton’s Paradise Lost? And what can Renaissance poetry tell us about topics such as sovereignty, immunity, license, fidelity, automation, and accommodation? The course will include introductory and contextual readings from Genesis, Pseudo-Dionysius, John Calvin, Thomas Hobbes, Alberico Gentili, and George Puttenham. Assignments and class discussions will be occasions to practice historically-informed criticism; to compare conceptual structures within seemingly distinct domains of history and thought; and to articulate major fissures and changes in Renaissance angelology, diplomatic practice, and literary craft. Prerequisite: 76-101.

76-347 American Literary and Cultural Studies: Contemporary Fiction
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the Department each semester for current offerings. Example, Fall 2011: This course will survey recent American fiction, roughly from 1980 to the present. Many critics have defined the previous era as “postmodern,” but no one quite knows what to call this contemporary period, so one purpose of the course will be to define it. We will read stories and novels by writers beginning with the “minimalism” of Raymond Carver, reading up to current work by Junot Diaz and Cormac McCarthy. Prerequisite: 76-101.

76-349 Lost Generation
Intermittent: 9 units
Before the Beat Generation there was the Lost Generation. Both moments of literary history have an important relevance for our time, and both produced major literary works. The 20s, like the 50s and 60s, were marked by the effects of World War. Gertrude Stein seems to have started the whole generation naming fad with her comment to Hemingway, “You are the lost generation.” Paul Fussell identifies the cultural effect of WWI as the production of “irony” as the central quality of modern identity (Some Beat writers make a similar claim for the effects of 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. Prerequisite: 76-101.

76-350 History of Critical Ideas
Intermittent: 9 units
Topics vary by semester. Spring 2013: This course studies the long-debated, volatile problem of how readers or spectators respond to texts (in print, theatrical performances and dramaturgy, film, or painting). Aristotle, Plato, Longinus and other ancients theorized about audience response in terms of its danger or advantage to the polis; in that broad sense, the problem has always been political as well as psychological and aesthetic. Eighteenth-century thinkers formulated notions of “beauty” and “standards of taste” to measure audience response to poetry and visual art. Romantic writers developed psychologies of reading as symbolic interpretations. The rise of mass culture links the politics of reading or viewing to questions of consumption and the market of cultural goods. Guided by recent critical theory as well as classic questions, we will ask how the reading or viewing subject is “constructed” by the printed or filmic text; how institutions like schools control the process of interpretation; how individual readers “appropriate” texts for themselves against their authors’ intentions. We will also follow the lead of historians by asking how individual readers used books or other media to refashion their lives. What people do with texts, and what texts to do people, will be the threads we trace through readings in literary criticism and theory, film and theater criticism, history of reading, and the sociology of culture. There will be two film screenings, two short papers, and one longer paper required of all students. Participation and regular attendance is expected. Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-353 Global Studies
Intermittent: 9 units
Topics vary by semester. Fall 2012: This course looks at the relationship between women and globalization. Globalization has been defined as the “creation of new and the multiplication of existing social networks and activities that increasingly overcome traditional political, economic, cultural, and geographical boundaries.” What, then, are the roles and places of women in these new networks and activities? What is the function of the text—fiction, memoir, scholarly article or film—in describing these roles and places? This course will begin exploring these questions historically by theorizing women’s relation to the nation in nationalist struggles. We will look specifically at the close connection between women and elements of tradition, including religion. Moving into the contemporary moment, we will examine the experiences of immigrant women and women in the global factory. As a way to interrogate our own assumptions, we will consider heated debates about global feminism. Throughout the course, we will think through the role of cultural representations in these issues. Readings will be drawn from around the world, and include theoretical works as well as literary and filmic representations. Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-354 South Asian Literature
Intermittent: 9 units
Topics vary by semester. Please consult the English Department for the most current description. Example, Fall 2011: 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 Rabindranath Tagore, Saadat Hasan Manto, Mahasweta Devi, Salman Rushdie, Hanif Kureishi, Amitav Ghosh, Aravind Adiga, Romesh Gunesekera, Chitra Banerjee Divakaruni and Jhumpa Lahiri.
Prerequisite: 76-101.

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

76-359 Planning and Testing Documents
Intermittent: 9 units
We often send the documents we produce out into the world, having worked hard on them and hoping that they achieve the purposes that we intend for them. In some situations, this suffices. In others, however, we may need more than hard work and hope—we may need to know that a document is working: Are thousands or even millions of people going to be using the document? Can they follow its directions safely? Are they fearful or confident as they do so? In Planning and Testing Documents, you will study and practice methods for providing valid and reliable answers to these types of questions, both in the lab—before a document goes out into the world—and in the field—the document is in the world. Learning about the problems readers have using documents can be a rewarding experience for professional writers. And the reasons for doing so are several: Various studies have shown that reader feedback helps professional writers optimize the effectiveness of their documents, that professional writers themselves are unable to predict the problems readers experience, and that writers become more aware of their audiences and improve as writers when they are regularly confronted with reader feedback. Topics will include both basic issues that pertain to all empirical research methods—sampling, response rates, validity and reliability, the design of questionnaires, scales and surveys, the ethical issues involved in doing research with people—as well as methods specifically relevant to planning and testing documents, such as subject matter expert (SME) observation and interviews, think-aloud usability testing (you’ll learn more than the “crash course” basics that you learned in your introductory professional writing course), plus-minus testing method, designing comprehension tests, and other reader-focused evaluation methods. (See Dept. for full description)
Prerequisites: 76-390 or 76-272 or 76-271 or 76-270.

76-360 Literary Journalism Workshop
Spring: 9 units
Literary Journalism is a form whose tradition dates back to Dickens. It takes as its subject “ordinary people,” and reveals lives fully, implicitly or explicitly making connections between the personal, political, and historical. The course will acquaint you with some classics of the form, along with contemporary work by writers who are writing this “literary” journalism using all the tools of the fiction writer. We will read books by writers who have spent considerable time in the field as researchers to bring us stories of so called ordinary people who might serve to enlighten or reveal something about the world. Students will be asked to do field research throughout the term addition to their writing and reading assignments. All students will also produce an original piece of one of these assignments. Prerequisites: 76-260 or 76-265 or 76-270 or 76-372 or 76-271 or 76-261 or 76-472 or 76-262 or 76-269.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-361 The Film Festival: Faces of Democracy in Contemporary World Cinema
Intermittent: 9 units
Topics will vary by semester. Consult detailed course descriptions available from the Department each semester for details. Fall 2006: Students will take on the project of planning and managing a film festival that draws a college- and city-wide audience. The class members will collaborate on all aspects of the festival: selecting films, generating and distributing marketing materials, designing and scheduling events, arranging facilities and general logistics, coordinating internal and external public relations, organizing fundraisers, rallying the local communities—in short, all the aspects involved in making the event a spectacular/sensational success! The theme of 2006’s festival is Freedom and Democracy. In examining some of the world’s best feature films and documentaries on this theme, we shall emphasize countries in political transition: where the dilemmas of contemporary Democracy are most apparent, such as Israel, France; where the practice of Democracy is recent, such as Poland, Hungary, Czech Republic; where it is only now being introduced, such as Iraq, Afghanistan. A unique feature of this course-­cum-­festival will be several directors’ participation as guest speakers on the democratic - and other - issues informing their films. Since this is a seminar class, there will be neither final exams nor research papers. Instead, the instructor will base grading on short papers, commitment to the project, and class discussion. The best papers as intro to the films will be published in one of the city papers.

76-362 Reading in Forms: Nonfiction
Intermittent: 9 units
Here is a list of some of the books that have affected our civilization and which, as writers, we should read; even emulate. They are examples of important nonfiction. No particular order of reading them yet, but you have the summer to get acquainted: Silent Spring by Rachel Carson, The Rights of Man by Thomas Paine, Bury My Heart at Wounded Knee by Dee Alexander Brown, Speak Memory by Valdimir Nabokov, Goodbye to All That by Robert Graves, The Female Eunuch by Germaine Greer, A Room of One’s Own by Virginia Woolf, Slouching toward Bethlehem by Joan Didion, Innocents Abroad by Mark Twain, The Symposium by Plato, Notes of a Native Son by James Baldwin. There may be an addition or two. Each book will be “reviewed” by a short response paper no more than two pages. There will be a larger paper at mid term, and then a final paper to be discussed. Three unexcused absences are grounds for failure.
Prerequisite: 76-101.

76-363 Reading in Forms: Poetry
Spring: 9 units
Spring 2013: The Poet in America: selected readings in Bradstreet, Emerson, Poe, Whitman, Dickinson, Frost, Stevens, Lowell, and Williams; concluding with a consideration of Berryman’s “Homage to Mistress Bradstreet.” Particular attention will be paid to the poet’s conception of his or her own role and of the sources and function of poetry. Fall 2012: This course will examine the role music plays as a theme and structural device in contemporary American poetry. The course will explore collections about musicians as well as collections written by musicians in genres that incude Blues, Jazz, Rock and Hiphop. Since class will be structured primarily around presentations, considered discussions and poetic responses, students should already be familiar with the major principles of poetry and be able to utilize them accordingly.
Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-364 Readings in Forms: Fictions
Intermittent: 9 units
The Hero's Journey is a pattern of narrative identified by the American scholar Joseph Campbell that appears in drama, storytelling, myth, religious ritual, and psychological development. It describes the typical adventure of the archetype known as The Hero, the person who goes out and achieves great deeds on behalf of the group, tribe, or civilization. Since the publication of his book, The Hero with a Thousand Faces, Campbell's theory has been consciously applied by a wide variety of modern writers and artists. The best known is perhaps George Lucas, who has acknowledged a debt to Campbell regarding the stories of the Star Wars films. This is a reading course in narrative and narrative structure. We will study a variety of narratives in different media—film, fiction, and non-fiction using Campbell's work as a touchstone for further exploration. Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-365 Beginning Poetry Workshop
Fall and Spring: 9 units
In this course, you will be expected to take your knowledge of the principles and elements of poetry learned in the Survey of Forms: Poetry course and utilize them in workshop discussions, written analysis, and the composition of your own poems. In addition, readings of books by other poets will be required, along with participation in a book-making project. Prerequisite: 76-265.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

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

76-372 Topics in Journalism
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. Prerequisite: 76-101.

76-373 Topics in Rhetoric: Argument
Fall and Spring: 9 units
This course is an introduction to the theory and practice of argument. The session begins with an overview of major theories of (and approaches to) argument, along with self-assessments to critically assess their value and relevance to the types of argument about which you, the student, are encouraged to investigate. You will choose a type or genre of argument upon which to focus your research. The argument type can be academic, practical, professional, and so forth, so long as it is understandable using terms and concepts covered by the course. During the second part of the session we will refine our understanding of argument, and you will develop your own approach to argument analysis. The last third of the session will be devoted to producing an original argument of the type you are researching. Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-375 Magazine Writing
Fall: 9 units
In this course, we will read substantial, ambitious articles from a variety of magazines, considering their appeal to wide audiences. Students will write their own magazine articles, working with both their own autobiography and subjects they engage as field researchers. We will also be considering online, oral narratives, as a way to expand the concept of what a "magazine" is, and students will have the opportunity to create narratives for oral presentation. In this course, you should expect to develop your ability to create a good narrative, to gain experience in the field as interviewee and observer of the world, to become a better editor of your own work and the work of others, and to learn about aspects of culture from a wide variety of contemporary magazine writers. The class is run as a discussion with emphasis on student participation. Prerequisites: 76-262 or 76-260 or 76-271 or 76-372 or 76-272 or 76-270.

76-377 Rhetoric of Fiction
Intermittent: 9 units
Wayne Booth's book, The Rhetoric of Fiction, is one of the classic discussions of the ways in which fiction communicates, moves, or motivates us. It is a commonplace to assume that literature has a message, but it is still not at all clear just how an imaginative representation of the world does, or can, communicate. Booth had particular difficulty understanding how fiction could communicate a felt sense of life and value when there was doubt about narrative authority, or the 'reliability' of the author. So, postmodern fiction (from Joyce on) caused him problems. In an attempt to develop a postmodern rhetoric of fiction we shall be looking at texts that deal directly with issues of persuasion, or texts that seem directly to address the reader. Of particular interest will be texts that indirectly implicate the reader, and achieve a kind of implicit rhetoric even when they apparently frustrate normal expectations of communicative language (e.g. the apparent fact that the reader is also a character in Calvino's 'novel if one winter's night'). We'll consider the kinds of problems (and solutions to those problems) caused by excessive irony, by 'showing' rather than 'telling' and by the 'absent author,' in texts like Madame Bovary, Notes From Underground, Portrait of the Artist as a Young Man, etc. Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-378 Literacy: Educational Theory and Community Practice
Intermittent: 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 each 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. (See Department for full description.) Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-385 Introduction to Discourse Analysis
Intermittent: 9 units
Discourse analysis places a primary focus on how things are said; and this close attention to the details of “language in use” can offer insight into a variety of questions posed by researchers across the humanities and social sciences. In this course, we will examine the way discourse is itself a form of social action that plays a fundamental role in organizing social, cultural, and political life. In addition to becoming familiar with a variety of approaches and topics in the study of discourse, a major aim of the course is for you to develop the tools and skills needed to analyze actual discourse data. This will involve learning how to read transcripts and transcribe data at different levels of detail, learning how to ask questions about the data based on different analytic interests, and developing a vocabulary of scholarly terms and concepts that will allow you to comment on discourse features as you formulate interesting and persuasive claims. The first part of the course will involve assignments with shared data to develop fundamental skills. In addition, seminar participants will be responsible for selecting pieces of discourse for mini data sessions throughout the semester. For the final assignment, you will choose and analyze a piece of spoken or written discourse of interest to you. In the end, you should come away from the course with an ability to think critically about the way discourse operates in the world.
Prerequisite: 76-101.

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

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

76-389 Rhetorical Grammar
Spring: 9 units
This is a course in the grammar that characterizes relatively formal, relatively planned, often written English. As we develop and/or review a vocabulary for talking about the structural choices that are available to writers of English, we will practice analyzing and constructing sentences and parts of sentences. The course is meant primarily for people whose professional plans include writing or editing. Grades are based on 5 quizzes, midterm and final exams, homework assignments, and class attendance and preparation. Textbook: Hopper, Paul J. 1999. A Short Course in Grammar, Norton.
Prerequisite: 76-101.

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 always weighing these choices in relation to questions such as, “Who is my audience?” and “What is my purpose?” This course will have two main objectives: (1) to help you develop a repertoire of stylistic options and a critical vocabulary for discussing those options, and (2) to give you the opportunity to put this knowledge into practice when revising your own writing and the writing of others. 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 a “good” style? Should stylistic rules or practical experience carry more weight in the decisions we make as writers?
Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

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

76-393 Rhetorical Traditions
Intermittent: 9 units
Rhetoric has traditionally been the study of the relationship between words and action, with persuasion as its central concern. As one of the oldest academic disciplines in the West, rhetoric has provided concepts, models, and systems for understanding how we use words to do things. In this course, we will examine various approaches to rhetoric in light of recurring questions about its definition, legitimacy, function, and methods. Specifically, we will be interested in some of the following questions: How does persuasive communication take place? How is persuasive communication influenced by various cultural, social, and political phenomena? How can we apply rhetorical concepts to current social and political problems? We will also be interested in how these questions relate to particular examples of rhetorical practice, such as Gorgias’s Encomium of Helen, Thoreau’s Civil Disobedience, and more recently, Michael Moore’s film, FAHRENHEIT 9/11. Assignments will include a take-home midterm and final, as well as a final paper.

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.
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 conduct fluid, powerful prose so that they can bring their disciplines to life. The course is not intended just for those who want to become science journalists, but for anyone who may have the need to explain technical information to a general audience, whether it is an engineer describing a green building project at a public hearing, a doctor describing the latest research on a disease to a patient advocacy group, or a computer programmer describing new software to his firm's staff. Students will get a chance to read several examples of top-notch science writing and interview researchers, but the primary emphasis will be on writing a series of articles - and rewriting them after they’ve been edited. The articles will range from profiles of scientists to explanations of how something works to explorations of controversies in science. Students should expect to see their writing critiqued in class from time to time, in a process similar to what journalists routinely go through. The goal will be clarity and verve; the ethos will be mutual learning and enjoyment.

Prerequisites: 76-472 or 76-271 or 76-375 or 76-372 or 76-270.

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

**76-396 Non-Profit Advocacy**

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 organization’s goals? What roles can social media play in non-profit advocacy, and how are those roles changing? 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: 76-372 or 76-373 or 76-271 or 76-270 or 76-272.

**76-395 Science Writing**

Spring: 9 units

This course focuses on the planning, writing, and evaluating of instruction for a general audience. We will first cover different instructional design strategies and will then go on to project development and evaluation. Among other things, we will discuss the process of selecting and organizing course materials, designing and evaluating instructional materials, and the process of working with clients. We will also examine the role of instructional design in the broader context of university teaching and in the workplace. Prerequisites: 76-472 or 76-271 or 76-375 or 76-372 or 76-270.

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

**76-414 19th Century British Literary and Cultural Studies**

Intermittent: 9 units

From Shelley’s Frankenstein to Darwin’s Origin of Species and H.G. Wells’s The Time Machine, nineteenth-century literary and scientific writers electrified their audiences with narratives of deep time, speculative futures, and powerful evolutionary logics. Print media intensified the impact of these visions then, as the digital media may be doing again today. This course uses traditional print scholarship along with new methods currently emerging in the “digital humanities” to grasp the nineteenth century's matrix of literary, scientific, and visual culture in a range of fiction and nonfiction texts. Two papers and one visual presentation will be required. (No previous experience in “digital humanities,” which is an introductory topic in this course, is necessary.) Readings in Darwin, George Eliot, Robert Chambers, Samuel Coleridge, Mary Shelley, contemporary cultural historians of the sciences, and readings in the history of knowledge disciplines and humanistic studies. Prerequisites: 76-101.
76-419 Communication Revolutions & Technologies
Intermittent: 9 units
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 that question, we will examine the origins and historical development of various communication revolutions—from the invention of writing, the printing press, the telegraph, and so forth—to the Internet. The discussions and readings will seek to provide a comprehensive overview of how so-called communication revolutions developed, with discussion of cognitive, social, political, economic and technological aspects. We will attempt to put the development of communication technologies in their historical context: How were new forms of communication received? How were they used? How did they affect communication? How did they influence political and social institutions? We will focus, however, on relating historical developments to current digital communication developments. We will take as case studies several new discursive digital formations: digital books, on-line newspapers, and possibly global non-government organizations (NGOs), such as non-profit environmental activist organizations. Along the way we will ask questions such as “What should a rhetorical theory that takes media into account do?” What are some of the challenges that new digital formations present to traditional rhetorical theories (e.g., How is “ethos” established when speakers are anonymous and globally distributed? How is the “public sphere” constituted when Internet search engines dynamically construct it?)? Please see English Dept. for full description.) Prerequisite: 76-101.

76-420 Process of Reading and Writing
Spring: 9 units
This course is an introduction to the thinking, meaning-making process that underlies reading and writing. It asks: what are the social and cognitive processes, what are the conscious and unconscious problem-solving strategies we use: to comprehend and interpret text, to construct and communicate our own meanings, and to project or discover our readers’ responses? In the first half of the course we look at writers and designers as thinkers and problem solvers—facing the challenge of equally creative, meaning-making readers and their own constructive, interpretive processes of comprehension. Understanding (and user-testing for!) how readers actually interpret texts is critical to many kinds of writing, from informative websites and PR work, to persuasive applications and powerful arguments. An introduction to the research and theory on reading and writing as a social/cognitive process lets us explore the why behind the what readers do. For instance, you will learn how memory networks, cognitive schemas, and meta-knowledge can shape and be shaped by language and discourse as socially constructed mediating tools. At the same time you will develop a portfolio of methods that track the constructive, inferential process of readers’ comprehension: the second half of the course will focus on you and your own writing as a thinking process engaged in the constant effort to juggle competing goals. You will gain insight into your current problem-solving strategies and develop new ones for doing reader-based writing and design. The final project (which studies your own process on a current writing task) will expand your portfolio of methods into a toolkit of expert strategies for 1) both composing and communication and for 2) user testing and inquiry into the comprehension of real readers that uncovers how others actually interpret what you thought you said. Prerequisite: 76-101.

76-422 Theories of Sexuality and Gender
Intermittent: 9 units
Emphasis falls on the “and,” the copula between Sexuality and Gender; that is, those theories which either attempt or perhaps are just inevitably drawn into thinking about how the two are related. We will read canonical theories of sexuality—such as Freud’s Three Essays on Sexuality and Foucault’s Introduction to the History of Sexuality—and canonical theories of gender—such as Robin’s “Traffic in Women” and Butler’s Gender Trouble. But we will be particularly attentive to those texts that try to understand connections and disconnections between the construction of the two in theory and in practice. To that end, and to ground our theoretical investigations in the social historical context, we will focus on two discursive sites: the feminist “sex wars” of the 1980s and more recent preoccupations of feminists with sexuality, such as work by and on sex-workers, and the theory and practice of “trans”—both gender and sexuality—from the early modern and contemporary periods. Possible readings in the former area might include Pat Califia, Amber Hollabaugh, or Alice Echols; our “trans” cases might include Henry Finkelman’s Complete Husband and Wife, Sandy Stone’s and Susan Stryker’s theoretical work in this area or the biographical writing of “gender warriors” such as Leslie Feinberg. Prerequisite: 76-101.

76-425 Science in the Public Sphere
Intermittent: 9 units
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 novel scientific ideas to prevailing social, cultural, 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.) Prerequisite: 76-101.

76-428 Visual/Verbal Communication
Intermittent: 9 units
People create a wide range of communicative artifacts that integrates visual and verbal elements—newsletters, product brochures, web pages, graphical novels, journal articles, resumes, software references, yellow stickies, etc. Yet, such visual-verbal discourse has only recently attracted the serious attention of research communities. Some of the relevant research questions include: Why do visual-verbal forms differ from 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 we use to analyze visual structure theory) and the types of questions these methods can help 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. Please see English Dept. for full course description. Prerequisite: 76-101.

76-430 Arthurian Legends in the 20th Century
Intermittent: 9 units
Topics will vary by semester. Spring 2013: Arthurian tales have been told and retold in Anglo-American culture for centuries - they have been appropriated for novels (of which medieval romances are the ancestors), poems, operas, films and visual art of many kinds. The Monty Python group assumed that their satire Monty Python and the Holy Grail would be understood in some detail in order for its humor to be appreciated; the nineteenth century poets and novelists had made the same assumption. It is no exaggeration to say that our own structures of feeling concerning love, sex, and adventure still reflect this influence. This course will juxtapose some of the medieval tales that found the genre with their more recent counterparts, for example Chrétien’s Lancelot with Malory’s retelling of that story in Morte D’Arthur, Tennyson’s retelling of Malory, and T. H. White’s Once and Future King (the basis of the musical and film Camelot). Recent novels such as Scott Spencer’s Endless Love, A. S. Byatt’s Possession, and Umberto Eco’s Name of the Rose are also set beside their medieval antecedents. Full participation in all classes is expected. Four papers, one short text, and two prepared papers are required for everyone in the course; an additional hour for the discussion of critical and theoretical texts is offered for grad students. Prerequisite: 76-101.
76-431 Chaucer
Intermittent: 9 units
We will read most of Chaucer’s Canterbury Tales and his narrative poem Troilus and Criseyde (considered by some the first English novel). Our texts are in Middle English—Chaucer’s language is odd-looking, but easily mastered. We will also read some brief accounts of 14th-century institutions and traditions (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.
Prerequisite: 76-101.

76-432 Advanced Seminar in African American Studies
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2011: This course will be an in-depth study of James Baldwin’s works as well as the writers and thinkers that influenced him. Baldwin’s rumination on American life during and after the epoch defining events of Civil Rights Era reflects the great political and cultural transformations the country struggled through. In this course students will read canonical works such as Notes of A Native Son and Giovanni’s Room as well as lesser 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.
Prerequisite: 76-101.

76-435 20th Century American 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: 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 20’s, like the 50’s and 60’s 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 all a lost generation.” Paul Fussell identifies the cultural effect of WWI as the “lost” generation. And irony wasn’t invented yesterday even if it still is a dominant mode of modern experience. The last generation to have a really famous name, the beat generation was marked in part by an interest in jazz, and an intense interest in the power of writing. Writing was both a form of recording a response (often oppositional, often ecstatic) to what was going on in the world. And it was also a way of re-inventing the world by discovering some kind of previously hidden secret that only “writing” could uncover. There is a continuing interest in beat writing these days, which usually taken to be characterized by a decline in print literacy accompanied by a growth in force of electronic media. So, amongst other things, reading the Beats offers us an opportunity to explore our own times, as well as to read (or-read) a body of powerful visionary literature from the recent past. See English Department for full description.
Prerequisite: 76-101.

76-438 Advanced Seminar in American Literary and Cultural Studies
Intermittent: 9 units
Topics will vary by semester. Fall 2012: Today, television is “old media.” But what was television like when it was “new media?” In this course, we will think about how television transformed American culture. We will look at individual genres, like drama, sitcoms, westerns, variety shows, and game shows. We will watch I Love Lucy, I Remember Mama, The Goldbergs, The Milton Berle Show, Amos n Andy, Queen for a Day, The Phil Silvers Show, the western Cheyenne, The Honeymooners, Leave It to Beaver, and teleplays like Marty and A Man is Ten Feet Tall. We will think about the social and political history of television, including television and the Cold War, television and Civil Rights, and television and electoral politics. Ultimately, the framing question of this class will be a media studies question: how do media technologies change our lives, and how do they make us who we are? How is the television revolution similar to our current digital revolution? What can we learn about new media by studying old media?

76-439 Advanced Seminar in Film and Media Studies
Intermittent: 9 units
In the late 1700s moral crusaders were worried about the latest media scandal: the surge in women reading novels. As one observer complained, “When, of every age, of every condition” retain a taste for novels. I find [novels] “in the work-bag of the seamstress, in the hands of the lady who lounges on the sofa, the mistresses of nobles, the mistresses of sniff-shops, the belles who read them in town, and the chits who spell them in the country.” While today we might be genuinely concerned about texting while driving, or the depression associated with high levels of Facebook use, in this class we won’t judge so much as we will analyze. We will look at what historical media trends have in common with, and how they are different from, the media trends of today. We will read about the print revolution, the electronic media revolution, the current digital revolution, and we will also try to peer into the future. Importantly, we will take a literary and cultural studies approach to this material. We will ask, specifically, what can the humanities tell us about textual and technological change and what can the humanities tell us about the future? How is narrative, or story telling, central to each media revolution? Texts for the class will include: Super Sad True Love Story, Digital Labor: The Internet as Playground and Factory, Revolution and the Word, Spreadable Media: Creating Value and Meaning in a Networked Culture, and Black Code: Inside the Battle For Cyberspace.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-440 Postcolonial Theory
Intermittent: 9 units
Arjun Appadurai argues that one of the primary transformations in this period of globalization has been in the capacity for people to imagine themselves or their children will live and work in places other than where they were born. Although the novel has long been considered a national form, contemporary novels frequently represent transnational mobility, both in their plots and as global commodities. A significant body of contemporary literature 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 Amitav Ghosh, Jamaica Kincaid, Nuruddin Farah, Cristina Garcia, and Monica Ali; theoretical readings might include works by Salman Rushdie, Paul Gilroy, Gloria Anzaldúa, Arjun Appadurai, Inderpal Grewal and Avtar Brah.

76-443 Contemporary British and American Literary and Cultural Studies
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2010: This class is somewhat of a continuation of 76-346 Major Works of Modern Poetry although that class is not a pre-requisite for this one. The terms ‘modern’ and ‘contemporary’ are arbitrary ones in literary history, with ‘modern’ tending to mean roughly the period 1900-1925 and ‘contemporary’ the period after that, 1925—60 or 70, roughly. We’ll be looking at the post-T.S. Eliot poets, and there is a wide range of significant, interesting and challenging writers to choose from. Our choices might well include some of the following: Elizabeth Bishop, Delmore Schwartz, Randall Jarrell, John Berryman, Dylan Thomas, Robert Lowell, Robert Duncan, Lawrence Ferlinghetti, Richard Wilbur, Philip Larkin, Anthony Hecht, Denise Levertov, Kenneth Koch, James Merrill, Robert Creeley, Allen Ginsberg, John Ashberry. Adrienne Rich, Ted Hughes, Sylvia Plath etc. Clearly we will not deal in depth with all of them, but we will considerably widen our range of reading and understanding the best that has been thought and said in recent times. Our purpose in large part will be to become familiar with the major writers of the ‘contemporary’ time frame. We will focus our attention primarily on developing our abilities to read and understand poetry, learning the kind of flexible hypothesis-making needed to deal with imaginative uses of language. We will work on training our ears to hear the particular music of individual voices. Which is to say that we will make the ‘understanding’ of poetry derivative of the musical, or simply artistic, appreciation of it.
Prerequisite: 76-101.
76-444 Studies in Print Culture
Intermittent: 9 units
Topics vary by semester. Fall 2012: The first modern media age emerged in the eighteenth-century, with new forms of print, orality, and their impact on a growing public. We will consider early modern and Enlightenment practices of communication, media, and the book, then explore their Romantic and Victorian transformations in the nineteenth century. Reading histories of the book, novels, and early journalism – along with a good deal of current book-history and media scholarship – we will aim to understand the relation between print as a set of material forms, on the one hand, and wider cultural processes at work in the eighteenth and nineteenth centuries. These included the power of the early modern Republic of Letters and its disintegration by 1800, then the ensuing reconfiguration of its knowledges in the nineteenth-century cultural fields and disciplines. We will also look at the forming and division of new reading publics and their ways of reading print, important changes in book production, typography, printing methods (hand-typesetting to phototypesetting and laser-printing). We will study the relation between the aesthetic powers of the "text" and the sociocultural impact of the "book." We will also use some tools in "digital humanities" to help study book history. Books and other print formats were "new media" in their time, and we will try to see them as emerging in cultural history. You will have hands-on experience with earlier books, periodicals, and other forms of print as we meet several times in the Rare Book Room at Hunt Library and the printshop. Each student will be asked to make a class presentation on a rare text as published in the period 1450-1800. Two papers will be required – one shorter paper and a longer research paper on an issue of understanding the uses of print and critical theories in book history before the twentieth century.
Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-446 Allegory
Intermittent: 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 use make of both broad and narrow definitions. The long reign of "realistic" fiction was leveraged against allegory, which was often dismissed as simplistic, untruthfully 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 theories of both allegorical and realistic narrative modes.
Prerequisite: 76-101.

76-449 20th Century American Literary and Cultural Studies: College Fiction and Film
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Spring 2010: College seems a space apart, before you enter the real world. Accordingly, we don’t think of fiction and film that depicts life in college as all that serious. However, there is a growing tradition of fiction of university life, whether of students or professors. In particular, a great many prominent contemporary writers have written novels set on campuses, and a number of major film directors have turned their lights on university life. In this course, we will survey the realm of college fiction and film, from F. Scott Fitzgerald to Michael Chabon. We will try to put together its history, distinguishing its major types, and diagnose its contemporary representations. We will also look at relevant historical, theoretical, and sociological works that bear on the university. There will be several short papers and one longer final paper.
Prerequisite: 76-101.

76-450 History of Critical Ideas: Problems of Reading, Interpretation & Spectatorship
Intermittent: 9 units
Topics vary by semester. Consult the English Department for the most current description. Example, Fall 2011: "I’m not a lawyer, but..." How many times have you heard this disclaimer, closely followed by a lay analysis of law? This course, an introduction to the cultural study of law for graduate students and advanced undergraduate students, can be seen as an introduction to what goes into the making of such a statement. Where do we get our ideas about law? What do we mean when we say “law”? What counts as law? How does culture influence law, and culture? And to what degree must history condition any answers we might be tempted to give? Students in the course will study works in a range of genres (novels, plays, poems, judicial opinions, pamphlets) and develop methods for investigating ways that law and culture have been made by one another from the 16th-century to the present. Readings will include influential theoretical accounts of law (Aristotle, Hobbes, Kant, E.P. Thompson, Habermas, Hart, Derrida, MacKinnon) and canonical texts in “Law and Literature,” such as Shakespeare's Measure for Measure. As a counterpoint to the fiercely ahistorical "law and economics" movement, however, the course will put special emphasis on rooting intersections of law and culture in rich historical context, considering both local and international legal contexts (sometimes in highly technical detail) alongside so-called "ephemera" of culture. Students will tackle the especially fruitful "case" of Renaissance Britain before developing their own final research projects, whether on the Renaissance or another period of their choosing. (See dept. for full description)
Prerequisite: 76-101.

76-451 Topics in Language Study
Intermittent: 9 units
Seminars focusing on topics in linguistics and discourse studies. Topics will vary by semester. Consult detailed course descriptions available from the Department each semester for details. May be repeated for credit.
Fall 2011: The linguistic and social history of the English language from its earliest attestations until the global spread of English and the emergence of the spectrum of "Englishes" in the modern world. We will single out some of the critical periods of change and study them for their linguistic and sociocultural significance. The periods studied will include: the Germanic background; Old English; English from the Norman Conquest (1066) until the introduction of printing (1476); Early Modern English; Present Day English. We will study short texts characteristic of their time and examine linguistic and sociocultural features diagnostic of their age, social class, and region.
Prerequisite: 76-101.

76-452 Patterns of English Usage
Intermittent: 9 units
Patterns of English Usage is for both graduate and undergraduate students a research course. This means that for all students there is an emphasis on carrying out investigations at first hand and reporting your results. The course is intended to provide experience in recovering data on patterns of English usage from a corpus. It is an introduction to "corpus linguistics," a set of techniques for studying the distribution of words and phrases as they are actually used in discourse (as opposed to how we might think or imagine they are used without reference to texts). Corpus linguistics is a new field. It incorporates methods and concepts that have only become possible since the advent of large-scale data storage and high-speed search software. It challenges normative grammar by asking whether we are entitled to say that words and phrases have dictionary meanings that are distinct from their uses in discourse. It takes grammar away from authorities and places it in the mouths and pens of users of the language. We will be using the Cobuild (Collins/Birmingham University International Linguistic Database) corpus. By the end of the semester you will have learned the conventions for entering a well-formed Cobuild query, including various wildcards and category-dependent searches, and some elementary corpus concepts such as "collocation" and "transitional probability." You will also have learned about some aspects of conventional approaches to English grammar (structural grammar, generative grammar) with which to compare and contrast the corpus approach.
76-453 Postcolonialism Theory
Intermittent: 9 units
Topics will vary by semester. Spring 2013: Critic David Attewell once characterized a novel about empire as set on “that moment of suspension when an empire imagines itself besieged and plots a final reckoning with its enemies.” The same might be said of late-nineteenth and early twentieth-century British literature, which 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 “Englund” 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 a broad spectrum of British literature within the international context of global imperialism. We will be reading representative works from different periods of British literature, with some emphasis on postcolonial theory. Guest lectures by experts in different literary historical periods. Readings include William Shakespeare’s The Tempest, Apha Behn’s Oroonoko: or the Royal Slave, Mary Shelley’s Frankenstein, Wilkie Collins’s The Moonstone, Joseph Conrad’s Nostromo, and E.M. Forster’s A Passage to India. These literary works will be read alongside postcolonial theory, including articles by Edward Said, Chinua Achebe, Anne McClintock, and Gillian Beer. Prerequisite: 76-101.
Course Website: http://www.cm.edu/hss/english/courses/courses.html

76-457 Topics in Rhetoric
Fall: 9 units
In this unsettled age, when large portions of the earth’s surface are being ravaged by industrialism, when on several continents indigenous peoples are being forcibly uprooted”, when philosophers and poets (and even the odd sociologist or two) are asserting that attachments to geographical localities contribute fundamentally to the formation of personal and social identities, when new forms of ‘environmental awareness’ are being more radically charted and urgently advocated than ever in the past “it is unfortunate that we seldom study what people make of places. (Keith H. Basso, “Wisdom Sits in Places”) It is sometimes claimed that place is no longer important in human life, now that we spend more and more time in virtual spaces and participate more and more in global economic and social networks. In this course we will test this claim, first by reading and discussing theories of place and space from critical theory and cultural geography, and then by reading about and carrying out case studies exploring intersections between discourse (talk and writing) and place. Our methods will include bibliographic and archival research, discourse analysis, and ethnographic techniques. Students’ projects will draw on your professional and scholarly interests and expertise, and the places and discourse practices you study can range from the local (a workplace, for example) to the global (the internet, for example). My project, and our first case study, explores the changing (but persistent) roles of regional US dialects in the formation and use of identities. Prerequisite: 76-101.

76-460 Beginning Fiction Workshop
Fall and Spring: 9 units
Good writers know how to do two very different things equally well - write like a writer and think like one. Writing like a writer is about craft and means gaining absolute control over your material and your tools. It means, for instance, knowing when to use dialogue, when to summarize discourse, it means concentrating on the specific rather than the vague and abstract. It means anchoring your story in a particular time and place, and finding a narrative voice that best tells your particular story. Students will have a story due every week for the first half of the semester. We will workshop several of these stories concentrating our editorial comments on story, development, character, and voice. Your time after mid-semester will be devoted to rewriting and reworking these drafts into accomplished works. Prerequisite: 76-260.
Course Website: http://www.cm.edu/hss/english/courses/courses.html

76-462 Advanced Fiction Workshop
Fall and Spring: 9 units
This course will build on your work in the Survey of Forms: Fiction and Beginning Fiction Workshop courses, stressing a mastery of fiction techniques, along with the development of individual style. We will alternate critiques of student stories with analysis of published work from a range of short storywriters. Minimum of 35 finished pages of original fiction required, along with substantial revision. Prerequisite: 76-460.
Course Website: http://www.cm.edu/hss/english/courses/courses.html

76-464 Creative Nonfiction Workshop
Intermittent: 9 units
This is an advanced writing course that has been specifically designed for the student who wishes to polish and practice the skills of prose writing while pursuing the intellectual challenge of this particular form, the personal essay. Professional writing majors were particularly considered as “clients” for this course. The form of the personal essay did not exist until Michel Montaigne “accidentally” invented it in the 16th Century. His speculative musings, observations of nature and, especially, himself came together to make a unique genre which engages any topic while the actual subject of the essay is the essayist’s mind, his or her thinking the subject through. To try to explore one’s mind on a particular question has become a favorite activity of writers ever since – all the way down to Emma Bombeck and Russell Baker. Essays by Montaigne will be read to see how he puts his thoughts together; was it a casual endeavor or a self-conscious craft? For us, the second method. Then, we will turn to more contemporary portable forms and study and enjoy their variations on the model. Meanwhile, students will put their writing skills to the test of the seemingly informal and arbitrary form. Some students will, at first, find it difficult not to make a point, not “to stick to the subject” the object here is to engage the full range of the mind’s capacity for speculation and observation, recall and realignment of opinions and information. And, the results of this self-inquiry expressed in disciplined, lively prose. Student essays will be work shopped in class. All papers are to be distributed to class members for a review via e-mail prior to their discussion in class. Schedules and deadlines are to be worked out between instructor and student. Please see English Dept. for full course description. Prerequisites: 76-260 or 76-262 or 76-365 or 76-460 or 76-265.
Course Website: http://www.cm.edu/hss/english/courses/courses.html

76-465 Advanced Poetry Workshop
Fall and Spring: 9 units
This workshop will primarily involve discussions of the poems produced by class members. Grades will be determined by the following: - Regular attendance and workshop participation via blackboard and coursework. - Three essays on the selected poems of various contemporary poets. - A final poetry manuscript which includes a substantial number of revised poems. Prerequisite: 76-365.

76-469 Advanced Screenwriting Workshop
Intermittent: 9 units
This semester will begin with a review of the fundamentals of screenwriting, including character development, scene construction, dialogue, and story structure. Student work will include exercises that encourage writers to take creative risks with genre, tone, character, and structure, one collaborative project, and two short scripts. We will also view mainstream, personal, and experimental narrative films in both American and international cinema. Prerequisite: 76-269.

76-472 Advanced Journalism
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 skills by focusing on 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 global 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 writing 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 best practices for creating software documentation for both internal audiences (use cases, requirements specifications) and end users (online help, user guides). You will learn the importance of quality documentation in the success of a product and the user's experience, and the importance of understanding (and meeting) that user's needs. The course emphasizes quality task-oriented writing and focuses on the basic skills needed to educate and guide users, while introducing important industry trends like topic-based authoring, single sourcing and reuse, and DITA. Students will complete a series of short homework assignments and several larger projects to reinforce the principles and provide experience in all phases of creating software documentation, including peer review. Readings and published documentation examples will provide a bridge between theory and practice. No textbook required, but students may be required to purchase necessary software (a DITA editor).
Prerequisites: 76-271 or 76-270.

76-476 Rhetoric of Science
Intermittent: 9 units
Though rhetoric of science can be traced back to Philip Wander's 1976 article "The Rhetoric of Science," the field came into its own in the 1980s with the work of Joseph Campbell and was expanded in the early 1990s through the efforts of Alan Gross, Jeanne Fahnestock, Carolyn Miller and others. Since then, the field has become a vibrant new area of research in the discipline of rhetoric. Rhetoricians of science study various aspects of science including the importance of language and argument to the development of scientific knowledge, the use of rhetorical argument in science, and the process of communication within and scientific disciplines as well as between scientists and the public. In this course, we will take the broad view of the rhetoric of science. We will examine many facets of scientific communication including scientific audiences, visuals, and conventions for argument. By exploring these elements of science we will begin to develop the sophisticated understanding of scientific communication and argument necessary for undertaking complex rhetorical analyses. Specifically, we will be driven by questions such as: * How do scientists argue their case with one another? * How is scientific information and argument transformed when it is accommodated for popular arguments? * How does the social and historical context in which science is done shape the way that science is communicated and/or argued? * In what ways do the language and style shape scientific knowledge and communication? * What argumentative solutions can visuals supply in science and what argumentative problems
Prerequisite: 76-101.

76-479 Marketing, Public Relations, and Corporate Communications
Spring: 9 units
Effective marketing and communications are essential to the success of businesses, non-profit agencies, academic institutions, public interest groups, and other entities that have a shared purpose and identity to promote. This course explores marketing and communications in organizational settings, where professional communicators manage relationships with a wide variety of constituencies: customers, investors, news agencies, employees, members, volunteers, local communities or government agencies. To succeed, communicators must be able to identify and articulate the communication needs of the organizations they represent, develop well-informed strategies for advancing organizational objectives, think and act quickly in high-pressure situations, and write clear and persuasive prose. In this course, you will develop the written and oral communication skills needed by a professional communicator in an organization. You will learn to identify and define a coherent, integrated strategy for all of an organization’s communications and to devise and apply effective marketing and public relations tactics in traditional and social media for achieving business objectives. You will gain practice in writing op-ed essays, press releases, critiques of organizational communications, and marketing and communication plans.
Prerequisites: 76-270 or 76-271.

76-481 Writing for Multimedia
Fall: 12 units
This course will focus on the global film and media industry from the late 1960s to the present. We will be motivated by two questions: what is a blockbuster and how has this concept changed as media has changed over the last forty years? When Steven Spielberg’s Jaws was released in 1975 it radically changed the global distribution and marketing of film. Spielberg’s film - like many cinematic blockbusters after it - was a mix of transgressive cinematic genres, advanced filmmaking techniques, classical Hollywood narrative and form. While this class is focused on “national” media our approach to the blockbuster will attend to this aforementioned mix, which is the product of transnational and transhistorical economic and aesthetic forces. To that end the class will start with New Hollywood films such as Bonnie and Clyde and blockbuster television events like Roots. We will later move to blockbusters that come from other “national” film traditions such as Luc Besson’s The Fifth Element, Bong Joon-ho’s The Host and Rajkumar Hirani’s 3 Idiots. While the intellectual foundations of this course are in the film industry we will also look at how the blockbuster concept has migrated to interactive entertainment (video games), sports telecasts, the music industry and the Internet.
Prerequisites: (76-270 or 76-271) and (76-391 or 51-261 or 51-262).

76-482 Comparative Rhetoric
Intermittent: 9 units
This course serves a two-fold purpose. It attempts (1) to address the theoretical and methodological issues in cross-/inter-cultural communication from a rhetorical point of view and (2) to examine critically the way comparative studies of different rhetorical traditions/systems are currently conducted. In particular, it is concerned with the rhetorical problems we encounter in trying to write, argue, and persuade across languages and cultures. And it aims to take a close look at the need for rhetoric to rethink its own identity, purpose, formation and agenda in an increasingly multicultural and globalized world.

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, homepage, political sites, Facebook and so on). The focus will be on verbal rhetoric, but students who wish to analyze visual rhetoric interactively with verbal rhetoric will be welcome to do so. In the first part of the course, we will review various methods for analyzing digital texts descriptively (viz., concordance, collocate and keyword analysis) and inferentially, through multivariate analysis (e.g., MANOVA, factor analysis, discriminant analysis, cluster analysis). To learn these methods, in the first half of the course, we will use simple textual data sets supplied by the instructor. In the second half of the class, students will choose their own digital environments to analyze and they will be expected to write publishable-quality rhetorical analyses of these environments. To meet this expectation, students will need to do considerable background research in the digital environments they are studying.
Prerequisite: 76-101.
76-486 Argument Theory
Intermittent: 9 units
“The difficult part in an argument is not to defend one’s opinion, but rather to know why.” — Andre Maurois This seminar will be an in-depth exploration of theories of argument and assumes some prior knowledge or coursework in argumentation such as acquired in 76-373/773. As the above quote from Maurois suggests, we will take a broad view of the concept of “argument” and examine its role as a discursive means of truth seeking, knowledge creation, and decision-making, not just as the practice of using language to justify or refute a conclusion. The goal of the seminar is for participants to acquire the concepts needed to read the current research/scholarship on argumentation with understanding, to apply that research to the analysis of arguments, and to be positioned to contribute to that research. We will begin with a brief history of the classical Greek writings on logic, rhetoric and dialectic, especially the writings of Aristotle. There are questions from that tradition that endure to this day: What does it take for a conclusion to be well supported? What criteria should govern acceptance of a conclusion? We will also examine two landmarks in the contemporary study of argumentation, Perelman and Olbrechts-Tyteca’s The New Rhetoric and Toulmin’s The Uses of Arguments, both published in 1958. These works can be seen as taking the first steps toward studying argumentation functionally, as a linguistic activity that occurs in contexts. We will also look at theories of acquisition of argumentation skill and implications for pedagogical practice. We will then move to current questions in argument theory such as the relation between formal and informal logic, argument quality and cultural difference, and so forth. Along the way we will ask questions such as, “What should a theory of argumentation do?” (See Department for full description.)
Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

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

76-492 Rhetoric of Public Policy
Intermittent: 9 units
In traditional public policy approaches, each step of the policy process from defining a problem to making a case for its solution is assessed in reference to rational models of economic and political actors. This course, however, takes a less conventional rhetorical approach to public policy which focuses attention on the values, beliefs, and argument structures associated with issues as a means of assessing them and as a method for moving forward with effective arguments towards their resolution. Towards this end, we will be studying the theories and analytic methods of both classical and modern rhetoric as well as modern public policy theory. Over the course of the semester, we will combine knowledge and techniques from both fields to examine the development of the public policy debate over the safety and efficacy of nuclear power as a solution to the current environmental and energy security challenges faced by the United States. No previous experience with public policy or knowledge about nuclear power is necessary for this course. Those with experience are welcome.
Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-494 Healthcare Communications
Fall: 9 units
Healthcare Communications is a writing-intensive course designed for students interested in how healthcare information is developed by researchers, healthcare providers and writers and communicated to patients and their families, the general public, and other experts. Throughout the course, we will explore where people find medical information, how they use and evaluate it, and what challenges writers face in supporting informed healthcare decisions while communicating ideas that can be complex, provocative and sometimes frightening. We will read and discuss published literature dealing with issues in health literacy, clinical research, and patient care. We will also learn the basics of reading, understanding, and interpreting the research literature and communicating research findings to non-experts. Early in the semester, you’ll choose a medical area of interest that you will research using sources such as journals, articles, books and web sites, as well as direct contact with appropriate medical, healthcare, and/or research professionals. For your final project, you will write and design materials that will meet a specific need or gap you identify in existing information. The final project could be a magazine article, a website, patient education material such as brochures or training materials, or another vehicle that emphasizes accurate, informative and engaging writing. In addition, there will be several short writing assignments to build the research and writing skills needed to effectively communicate healthcare information. A background in health, medicine or science is not necessary for this course, but a willingness to learn about these areas is essential.
Prerequisites: 76-395 or 76-270 or 76-271 or 76-272.

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-designed 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.