Department of English Courses

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

76-100 Reading and Writing in an Academic Context
Fall and Spring: 9 units
76-100 is an academic reading and writing course for multilingual students, especially those who are not native speakers of English or who consider English to be their weaker language. The course, 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 style at the sentence, paragraph, and whole text or genre levels. Within the course we discuss explicit genre and linguistic markers 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
Fall and Spring: 9 units
76-101 introduces first-year students to an advanced, inductive process for writing an argument from sources. Because the course is based upon empirical research about professional academic writers, students will learn expert practices for authoring their own arguments that contribute to an existing community of authors. Because reading and writing are inseparable practices for academic writing, students will read a variety of texts so that they can explore and critically evaluate a single issue from multiple perspectives and from different disciplinary genres. Students will learn methods for summarizing, synthesizing, and analyzing arguments within that issue so that they may contribute an argument of their own. The course is also geared toward helping students understand the requirements of advanced college-level writing. Our students are typically very accomplished readers and writers, and we are eager to push their accomplishments toward greater excellence. For this purpose, students will build upon their composing knowledge by reflecting and thinking strategically as they plan, write, and revise their own texts. Ultimately, they will develop critical reading, rhetorical and linguistic practices for analyzing and producing texts within the context of an academic community. Each section of 76-101 is structured by the same objectives and core assignments. There is a core vocabulary and set of heuristics that all sections teach. However, students may find particular issues more appealing than others—we encourage students to pursue their interests, but we also ask that students engage any 76-101 course with intellectual curiosity. Due to the limits of our schedule, we are unable to meet each student's individual preferences for course topics, but we do offer a wide variety from which to choose. Section descriptions are posted at http://www.cmu.edu/hss/english/first_year/pdf/spring-2014-course-descripts-1-6.pdf.

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

76-144 English Freshman Seminar: College Novel
Fall: 9 units
Topics vary by semester. Fall 2014: In the first chapter of one of the most notorious college novels, Stover at Yale (1912), Dink Stover imagines the glories that await him when he arrives: "They had begun at last - the happy, care-free years that every one proclaimed. Four glorious years, good times, good fellows, and a free and open fight to be among the leaders and leave a name on the roll of fame. Only four years, and then the world with its perplexities and grinding trials." The freshman of 2014, however, confronts mounting student debt, accounts of gruesome college shootings, pressure to succeed from parents and peers, as well as the distractions of video games, college parties, and the internet. In this course we think about how we got here through the genre of the college novel, from the best selling classic, F. Scott Fitzgerald's This Side of Paradise, to Zadie Smith's On Beauty, to the best selling Pittsburgh based novel, Wonder Boys, by Michael Chabon.

76-145 Freshman Seminar
Intermittent: 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 diaspora'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
Intermittent: 9 units
Topics will vary by semester. Spring 2012: Women writers played an essential role in the construction of Victorian literary culture. In this course we will read novels, poems, and periodical extracts by a diverse body of nineteenth-century female authors as means of better understanding women's historic and aesthetic impact on Victorian culture. While some of our authors are well known, like the wildly popular poet Elizabeth Barrett Browning, we will also encounter the 'lost' author, journalist, and controversial anti-feminist Eliza Lynn Linton. The writing of Victorian women exemplifies important social debates from the nineteenth-century. Social taboos such as divorce, suffrage, Bloomerism, children out of wedlock, and women in the workforce were all topical in Victorian culture. As the conflicted and introspective heroine of George Eliot's The Mill on the Floss reminds readers, the role of marriage as a woman's sole profession was becoming increasingly untenable in the modern era. Victorians were forced to ask what other function were women fit to occupy. From the Pre-Raphaelite poetry of Christina Rossetti, to the gothic horror of Emily Bronte's Wuthering Heights, *"the woman question"* served as a lightening rod for a variety of nineteenth-century cultural anxieties. The woman as deviant and criminal which we will encounter in Mary Elizabeth 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 fleshy and unlovely record. (See Dept. for full desc.)."
76-215 19th Century American Literature
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, 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 2007? 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 skimp 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 Dostoevski’s Brothers Karamazov, (and the same thing might be said about Crime and Punishment) 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, the past, the present, ourselves and others. Finally we shall use the idea that literature is equipment for living as a way of understanding and evaluating our experiences. Or, what use is it to have read some of the so-called “great books” of the Western canon? A recurrent interest will be in improving our language ability in general as we consider various books of central importance to our cultural traditions. Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

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

76-227 Comedy
Intermittent: 9 units
We can’t, of course, expect to come up with an absolutely complete definition of the comic. Or, for that matter, the purpose we can form of comedy. 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 Frederick Douglass’ Narrative of the Life of Frederick 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 The Boondocks, as well as a number of more and less familiar authors and popular texts, as well as a number of more and less familiar authors and popular texts, as well as a number of more and less familiar authors and popular texts. Readings will include only novels that appeared on yearly Publisher’s 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 from 1900 to 1975. Winston Churchill’s A Far Country, Edith Wharton’s The Age of Innocence, Margaret Mitchell’s Gone with the Wind, Sloan Wilson’s The Man in the Gray Flannel Suit, J. D. Salinger’s Franny and Zooey, and E. L. Doctorow’s Ragtime are just a few of the novels that have shown up on this list. To complete our sketch of popular contemporary fiction, students will present on a bestseller from the last three decades and its reception. Moving through the wide range of texts that became bestsellers, from Wharton to Dan Brown or Stephen King, we will use the class pairings, as Daniel J. Boorstyn 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.

76-235 20th Century American Literary and Cultural Studies
Intermittent: 9 units
Topics vary by semester. Example, Fall 2010: 20th Century American Bestsellers: In this course we will work to construct a story about the United States and its literary tastes in the twentieth century by reading a selection of bestselling American fiction from the last 100 years. The class will introduce students to concepts central to the cultural study of popular texts, as well as a number of more and less familiar authors and novels. Readings will include only novels that appeared on yearly Publisher’s Weekly top ten bestsellers lists from 1900 to 1975. Winston Churchill’s A Far Country, Edith Wharton’s The Age of Innocence, Margaret Mitchell’s Gone with the Wind, Sloan Wilson’s The Man in the Gray Flannel Suit, J. D. Salinger’s Franny and Zooey, and E. L. Doctorow’s Ragtime are just a few of the novels that have shown up on this list. To complete our sketch of popular contemporary fiction, students will present on a bestseller from the last three decades and its reception. Moving through the wide range of texts that became bestsellers, from Wharton to Dan Brown or Stephen King, we will use the class pairings, as Daniel J. Boorstyn really got the whole picture when he said, “A best-seller was a book which somehow sold well because it was selling well.” Course requirements will include a midterm exam, a presentation, and a final paper based on the presentation, as well as intensive reading. Prerequisite: 76-101.
76-237 Post Colonial Literature
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department for current offerings.

76-238 Media and Film Studies
Intermittent: 9 units
Topics will vary by semester. Spring 2012: 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.

76-239 Introduction to Film Studies
Intermittent: 9 units
This course will serve as an introduction to the history, form, and theory of film. In the first half of the semester, we will look at the early moments of cinema, tracing the historical development of film form and narrative while investigating the incipient theories that sought to define its methods and effects. Working primarily through Bordwell and Thompson's seminal text, Film Art: An introduction, we will also learn the grammar and various approaches to analyzing film. Additionally, we will trace the rise of the Hollywood studio system, understanding and situating its dominance during its ?golden age? by watching movies that both represent and challenge the /classical Hollywood? mode. In the second half of the course, we will survey several national cinema movements, such as Italian Neorealism and French New Wave. And alongside a wide range of international films, we will consider many of the dominant strains within film theory, e.g., discussing auteur theory and watching an Ingmar Bergman film. To finish class, we will define the place of the big-budget, hybrid-form ?blockbuster? in our increasingly global and interconnected context, interrogating the current state of the movies and movie going.
Prerequisite: 76-101.

76-241 Introduction to Gender Studies
Intermittent: 9 units
This course will engage with both historical and contemporary scholarship on key questions surrounding the meaning of gender in society. Beginning with ?second wave? feminism, we will trace the development of gender in theoretical and historical work to reflect on its shifting and contingent meanings. We will consider the ways in which gender operates in interaction with categories such as race, class, sexuality, religion, and nationality in global contexts. The course readings will also answer how gender as an analytical category is redefined and transformed in an era of globalization, post humanism and new materialisms. We will use keywords and concepts acquired from academic sources to critically analyze themes of gendered performance and representation in literature, film, and television in a range of spheres such as family, culture, work, law, ecology and technology. Requirements for the course include regular participation and weekly blackboard entries, a short paper, a presentation, and a final research paper.
Prerequisite: 76-101.

76-245 Shakespeare: Tragedies and Histories
Spring: 9 units
Would coming to CMU and not studying Shakespeare seem like going to the Sistine Chapel and not looking up? In 1787, 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, whose angel visits will do me good in days and nights to come...everything has its environment, and Shakespeare is the environment of all English-speaking men." Much has changed since Carnegie wrote those words, but many still hunger for an introduction to Shakespeare's Tragedies and Histories like this one. The reading list will include hauntingly powerful plays such as Hamlet, Othello, Macbeth, King Lear, Henry V, Richard II, 1 Henry IV, and 1 Henry V. Students at the end of the course should expect to have a good grounding in the language, themes, and characters of Shakespearean Tragedies and Histories and perhaps more importantly be equipped to think carefully about Shakespeare's plays in relation to poetics, topical 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 performance of a scene.

76-247 Shakespeare: Comedies and Romances
Fall: 9 units
Most of Shakespeare's comedies were written early in his career. The laughter they provoke is both festive and satirical, and they end in marriages. The darker (but more fantastic) plays we call romances were among the last drama he wrote. In this course we will be working out close readings of six very different representatives of the genre comedy and two from the genre romance. 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. On Mondays and Wednesdays the whole class will meet together, and smaller discussion groups will be held on Fridays. Students will be required to attend and participate regularly, submit brief responses on Blackboard, bring brief written analyses to discussions, write three prepared essays, and take a final exam.

76-260 Survey of Forms: Fiction
Fall and Spring: 9 units
This course is an introduction to the reading and writing of short fiction. Students will create original short stories during the course of the semester and have them critiqued by the class. The focus will be on successful character development and the creation of realistic scenes. Revisions of the stories will constitute a major part of the final grade. Frequent reading assignments will illustrate the different elements of fiction, and students will be required to analyze stories from a writer's point of view and actively participate in class discussions.
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
This course is designed to familiarize students with the elements of poetic craft through actively studying and practicing a range of poetic forms. Class will involve presentations and essays as well as some work shopping of the poems students write in these forms. Near the end of the semester, students are required to submit a portfolio of poems they've written during the course.
Prerequisite: 76-101.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

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

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

76-270 Writing for the Professions
Fall and Spring: 9 units
Writing in the Professions is a writing course specifically designed for juniors and seniors in all majors other than English. The course is appropriate for upper-level students in all CMU colleges, has no writing prerequisites, and assumes that you may not have had much college-level writing experience 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
Introduction to Professional and Technical Writing is designed specifically for declared majors in Professional or Technical Writing. The main work of the course is a series of five situation-based writing assignments spread over three broad and often overlapping areas - business/professional writing, media writing, and technical writing. Typical assignments include resumes, instructions, proposals, and adaptations of specialized information for non-expert audiences. At least one of the assignments will be a group project. As a final project, you'll create a portfolio of polished writing samples that you can use in applying for internships and employment. The range of assignments in the course is designed to give you experience with a variety of writing situations that professional writers frequently encounter. The assignments also reflect options for specialization that you may wish to pursue in future coursework and in your career as a professional writer. As you work through the assignments, you should learn both current conventions for the kinds of writing 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.
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 proficiencies 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.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-276 Genre Studies
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Fall 2012: Poe defined the short story as something that could be read at one sitting. While simple enough, the definition suggests a concern with concentrated form and unified artistic effect. In a sense, the short story has been around as long as people have been telling each other tales, to be sure, but as a literary form it came into its own in modern times, during the 19th century and it continues to be produced in considerable numbers. For many readers one of the great features is the one Poe pointed to: it is short. People who have never finished a novel by Henry James must be legion. So we can experience something with genuine literary merit, in an accessible form. Concentration, of course, can bring issues of comprehension and often short stories can seem puzzling or incomplete to the average reader. This class will attempt to develop our abilities to read with care and attention--and feeling--in order to make us better readers of any artistic text. The challenges of the short form turn out to be excellent opportunities for learning a lot, in a little space. We'll make use of several inexpensive anthologies, and look at one or two central writers (Hemingway, for example) in more depth. The class will require the writing of a few short papers, engaging in online discussions on Blackboard, and three in class tests. Prerequisite: 76-101.

76-294 Interpretive Practices
Fall: 9 units
This course introduces students to theories and practices of textual interpretation. Combining the approach of critical theoretical study with close textual analysis, we will produce our own interpretations of early modern literary texts, drawn from different genres?drama, poetry, nonfiction prose and the novel?while considering how theory informs our reading practices. Theoretical approaches include those that explore the role of the author, those emphasizing the workings of language, such as structuralism and post-structuralism, those that approach texts as embodied performances, as well as those that underscore the relationship between texts and contexts, such as feminism, Marxism, critical race theory, and postcolonial studies. Prerequisite: 76-101.

76-295 Topics in Russian Language and Culture
Fall: 9 units
Within a period of 100 years (1830?1930) Russian culture rose from relative oblivion to a position of one of the leading cultures of the West. Steady development of the country's literature and art in the 19th century was followed by three decades of free avant-garde experimentation (1900?1930), which revolutionized our view of verbal, visual, and musical art and had lasting influence on the Western mind. The course will survey the works of Kandinsky, Malevich, Diaghilev, Stravinsky, Prokofiev, Andrei Bely, Meyerhold, Eisenstein, Vladimir Nabokov, their theories of art and their impact. It will place the Russian avant-garde into a larger context of 20th-21st century Western culture. The instructor's own experience as a writer, experimental film director, and historian of music will further relate the discussion to issues important for us now. 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 MAPW students and is open to all English undergraduates, who are urged to participate in their sophomore or junior years to explore options for internships and careers.

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 communication 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. Students will be exposed to a variety of tutoring methods and gain experience analyzing and responding to academic genres from a range of disciplines. In addition, we will learn to support oral, visual, and collaborative modes of communication alongside more traditional written genres. All students in the practicum will be expected to design and complete a research project on an unfamiliar academic genre, tutoring methods, or online delivery of tutoring. Students should also expect to receive extensive feedback from faculty and peers on their tutoring methods. Texts will consist of a variety of readings on 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, Oloudah 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 shed light on 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, ranging from corporate business to global activism and advocacy. The requirements for this course include a take-home exam, a short paper, and a final project.
Prerequisites: 76-270 or 76-271 or 76-272.

76-319 Environmental Rhetoric
Fall: 9 units
How people think and talk about the environment matters; it reveals what they value and shapes what they do. We will look at how competing discourses define man's relationship to the natural world, frame environmental problems, and argue for public action. As we compare the environmental rhetoric of naturalists, scientists, policy makers, and activists, we will trace an American history that has managed to combine mystical celebration with militant critique, and scientific research with public debate. Equally important, this course will prepare you to act as a rhetorical consultant and writer, studying how writers communicate the three "Rs" of environmental rhetoric: relationship with nature, the presence of risk, and the need for response.
Prerequisite: 76-101.

76-321 Genre Studies
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2011: Poe defined the short story as something that could be read at one sitting. While simple enough, the definition suggests a concern with concentrated form and unified artistic effect. In a sense, the short story has been around as long as people have been telling each other tales, to be sure, but as a literary form it came into its own in modern times, during the 19th century and it continues to be produced in considerable numbers. For many readers one of the great features is the one Poe pointed to: it is short. People who have never finished a novel by Henry James must be legion. So we can experience something with genuine literary merit, in an accessible form. Concentration, of course, can bring issues of comprehension and often short stories can seem puzzling or incomplete to the average reader. This class will attempt to develop our abilities to read with care and attention--and feeling--in order to make us better readers of any artistic text. The challenges of the short form turn out to be excellent opportunities for learning a lot, in a little space. We'll make use of several inexpensive anthologies, and look at one or two central writers (Hemingway, for example) in more depth. The class will require the writing of a few short papers, engaging in online discussions on Blackboard, and three in class tests.
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, Jungma Lahiri, Nadeem Aslam, Mohsin 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: Intertextuality
Intermittent: 9 units
Topics will vary by semester. Fall 2014: 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 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 academic or professional goals.
Prerequisite: 76-101.

76-327 Special Topics: Writing and Arguing Cases
Intermittent: 9 units
Topics will vary by semester. Spring 2014. Beginning with Aristotle's definition of rhetoric as the faculty of observing the available means of persuasion in a given case, rhetoric has been closely associated with cases. Like Aristotle, during the past century rhetorical theorists including Kenneth Burke, Chaim Perelman, Stephen Toulmin, and Thomas Sloane have remarked on the close affinity between the rhetorical method and the casuistical one?based on analogical reasoning from paradigmatic past cases?and some have even proposed that we model a theory of argument on the case-based reasoning found in Anglo-American legal systems. In this course, we'll explore the casuistical or case-based method of argument commonly used in law, business, and public policy schools and in various moral and ethical contexts including medical and bioethics, as well as the case study research methodology frequently used in the social sciences and practice-oriented disciplines such as law, business, and education. Alongside various examples of cases and case-based arguments, we'll read rhetorical and interdisciplinary scholarship discussing the casuistical method, the relationship cases bear to general rules, theories, and principles, the role of ideology and narrative in case construction, and claims that case studies are invaluable for their ability to represent the unique qualities of a person, group, or situation. Students will write 3-4 pages each which will be combined into a portfolio or single paper by the end of the semester, demonstrating the ability to use cases in various forms of writing and argument.
Prerequisite: 76-101.

76-330 Medieval Literature
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department each semester for current offerings. EXAMPLE: Fall 2011: Renaissance scholars sometimes promote the misconception that Shakespeare was the first writer to create characters with inner lives (rather than just social roles), that he was the inventor of the human, as Harold Bloom puts it. The varieties of writing-from the 700s to the 1400s-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 special 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, two research papers, and a final exam.
Prerequisite: 76-101.

76-331 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 "preternatural" 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 preternatural 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 poetics, 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.

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

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

76-333 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"? Where does this concept come from? Is this a good thing? Does being "post-race" mean the same thing to everyone? How does being post-race differ from multiculturalism? In order to explore these questions we will read or watch works such as 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
76-334 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." What did all 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 Drieber'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.

76-335 20th Century American: Mid-20th Century Fiction

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

Prerequisite: 76-101.

76-337 Intro to Ethnic American Studies

Intermittent: 9 units
This course will survey the major traditions of ethnic American literatures -- including the African American, Latino/a, Asian American and Native American -- from a comparative perspective that highlights the commonalities and differences among and within these groupings. In their indexing of other national traditions and forms, ethnic American literatures anticipate the challenge that globalization poses to the idea of an American literature bounded within the borders of the United States. We will be interested in identifying the wide range of literary strategies ethnic American authors employ in their explorations of multicultural identity, migration and sexuality. Reading will include a variety of contemporary poetry, fiction, drama and non-fiction prose works by authors such as Sherman Alexie, Gloria Anzaldúa, James Baldwin, Amiri Baraka, Lorna Dee Cervantes, Junot Díaz, Jhumpa Lahiri, Li-Young Lee, Audre Lorde, Toni Morrison and Leslie Marmon Silko.

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 another 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 resistance. 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 historic 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, classics of American literature from writers such as Walt 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 Studies in Film and Media

Intermittent: 9 units
The source of the Nile, the Antarctic and the Amazonian rainforest were once seen only by adventurers and eccentrics. Today they can be visited in relative comfort by tourists. But as the world has grown smaller, our sense of adventure and exoticism has changed. That change can clearly be seen by examining the ways in which film has dealt with the exotic over the last century. Early films of stories such as H. Rider Haggard's She (first filmed in 1911) and Edgar Rice Burrough's Tarzan of the Apes (first filmed in 1918) have been remade at regular intervals up to the present, with each iteration displaying differences that reflect the social, racial and cultural constructs of their times. The same pattern can be seen in film documentaries which progress from the fictionalization of exploration and adventure in films like Chang, Gow the Headhunter and Nanook of the North, to the arguably no less fictionalized accounts of March of the Penguins and the ?Disney Nature? documentaries. In our examination of ways the concepts of exoticism and adventure have changed, we will also discuss events in the film industry which have impacted perceptions in the West. The post-war internationalization of film culture, for example, reduced or channeled the ?otherness? of locales with thriving industries, while the rise of a globalized market has led Hollywood to de-emphasize or simplify cultural differences. At the same time, cultural sensitivities have tempered the once common lionization of explorers and adventurers. Lastly, we will consider the significance of the shift from exploration narratives set in remote parts of the Earth to science fiction stories which take place on exotic worlds beyond our own, as Hollywood attempts to adapt established models to new cultural imperatives.

Prerequisite: 76-101.

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

76-340 Topics in Rhetoric: American English

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, 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 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 colonialism and nationalism. We will look specifically at the close connection between women and elements of tradition, including religion, and cultural practices like wearing veils. Moving into the contemporary moment, we will examine the experiences of immigrant women and transnational labor. 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.

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 the question of how power (verbal power, divine power, political power) should be represented and restrained. Biographically, many canonical poets we'll study 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. Shakespeare considered his sonnets "written embassage[s]." Readings including Genesis, 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. Further topics to be considered will include immunity (diplomatic and poetic), translation, license, fidelity, and accommodation. (See English department website for full course description). Prerequisite: 76-101.

76-346 Angels and Diplomats -- Renaissance Poetry from Wyatt to Milton
Intermittent: 9 units
Topics will vary by semester. Spring 2014: Dedicated to political and religious poetry in the age of Shakespeare and Milton, this course has two main premises: (a.) that poetry, international politics, and theology were far more intertwined in the sixteenth and seventeenth centuries than they are today; and (b.) that angels and diplomats are good to think with. "Angel," in fact, means "messenger." The course will try to do justice to the true interdisciplinarity of Renaissance poetry, considering big questions involving secularization and poetry's relations to war and peace. For instance, are "all significant concepts of the modern theory of the state...secularized theological concepts?" Is war of humans' making (poesis) or of God's? If we treat angels, diplomats, and poems as early modern media, does the medium change the message? We will also consider questions of craft, technique, and poetry. One hypothesis is that verse technique mattered so much in the period due to the question of how power (verbal power, divine power, political power) should be represented and restrained. Biographically, many canonical poets we'll study 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. Shakespeare considered his sonnets "written embassage[s]." Readings including Genesis, 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. Further topics to be considered will include immunity (diplomatic and poetic), translation, license, fidelity, and accommodation. (See English department website for full course description). Prerequisite: 76-101.

76-347 American Literary and Cultural Studies: Contemporary Fiction
Intermittent: 9 units
Topics will vary by semester. Spring 2014: No one seems to know quite how to define contemporary American fiction. It's clear that fiction has changed since the 1960s and 70s, the heyday of postmodernism, but it's not clear what exactly characterizes more recent work that has come since. In this course, we will read a selection of contemporary American fiction from the 1980s to the present and try to get a sense of what is distinct about fiction in the contemporary moment. Some of the authors that we might read include Michael Chabon, Teju Cole, Junot Díaz, Jennifer Egan, Bret Easton Ellis, Jonathan Franzen, Chang-Rae Lee, Sam Lipsyte, Cormac McCarthy, David Foster Wallace, Colson Whitehead, and Meg Wolitzer. We will also look at critical definitions of postmodernism and the contemporary to see how they describe the fiction and to see if they match with the fiction we'll read. Prerequisite: 76-101.

76-349 Lost Generation
Intermittent: 9 units
Before the Beat Generation there was the Lost Generation. Both moments of literary history have an important relevance for our time, and both produced many major literary works. The 20s, like the 50s and 60s, were marked by the effects of World War. Gertrude Stein seems to have started the whole generation naming fad with her comment to Hemingway, "You are the lost generation." Paul Fussell identifies the cultural effect of 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: Reading and Spectatorship
Intermittent: 9 units
Topics vary by semester. Fall 2014: Who is the reader of a text, the viewer of a painting or film, or the spectator of a performance? What does the medium in which a text is presented—the book, or film, or painting, or theatrical performance—have to do with how the text is received, consumed, contested, or appropriated, sometimes or often against the intentions of the author, painter, or performer? This course studies the long-debated problem of how readers or spectators respond to texts (in print, film, theater or painting) from ancient rhetoric and tragedy to contemporary mass culture. 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 interpretation. The rise of mass culture, on the other hand, 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. Two shorter papers and one longer paper will be required for the course, in addition to a class presentation in the last two weeks of the semester. 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. Spring 2014: This course focuses on twentieth-century literature written in English from India, Pakistan and other parts of South Asia, as well as by people of South Asian origin. The course will begin by looking at literary representations that portray the struggle for decolonization and the trauma of partition. As we move forward to the contemporary period, we will examine the competing aesthetics of social and magical realism. We will then look back at India from the perspective of the diaspora, considering themes of identity, immigration and globalization from the perspective of South Asians writing in Britain and the United States. Texts might include works by Mulk Raj Anand, Bapsi Sidhwa, Amitav Ghosh, Salman Rushdie, Romesh Gunesekera, Arundhati Roy, Aravind Adiga, and Jhumpa Lahiri. 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 comprehend it? 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 the door—and in the field—after a 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 about 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: 76-270 or 76-271 or 76-272 or 76-390.

76-360 Literary Journalism Workshop
Spring: 9 units
Literary journalism is non-fiction writing about the people and places in the world that might be overlooked by traditional journalism. Concerned more with those whose lives are outside of the traditional spot-light, literary journalism enriches our sense of who inhabits the contemporary world. Reading the stories of other lives can help us understand our own, by enlarging and deepening the context in which we understand our humanity. In this class, you will read a variety of professional literary journalism, and be asked to write your own. You’ll have chances to interview people you know, and don’t know, and write their stories, along with an assignment that invites you to capture your family history. You’ll write about Pittsburgh places, and you’ll learn how the stories of your own life can become literary journalism when you learn to contextualize them, and connect them to larger issues. The concerns and goals of Literary Journalism overlap with memoir, creative non-fiction, and magazine writing. The class is run as a seminar and demands high level of student involvement. Prerequisites: 76-260 or 76-261 or 76-262 or 76-265 or 76-269 or 76-270 or 76-271 or 76-372 or 76-472.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-361 Digital Humanities: Corpus Rhetoric  
Intermittent: 9 units  
This course investigates methods for analyzing rhetoric as it mainly exists in digital environments (e.g. blogs, newsgroups, homepages, political sites, Facebook and so on). The focus will be on verbal rhetoric, but students who wish to analyze visual rhetoric interactively with verbal rhetoric will be welcome to do so. In the first part of the course, we will review various methods for analyzing digital texts descriptively (viz., concordance, collocate, key-phrase analysis) and inferentially, through multivariate analysis (e.g., manova, factor analysis, discriminant analysis, cluster analysis). To learn these methods, in the first half of the course, we will use simple textual data sets supplied by the instructor. In the second half of the class, students will choose their own digital environments to analyze and they will be expected to write publishable-quality rhetorical analyses of these environments. To meet this expectation, students will need to do considerable background research in the digital environments they are studying.

76-362 Reading in Forms  
Intermittent: 9 units  
Often confused with style, technique, or even point of view, The Writers? Voice might be better defined as the unique conglomeration of the writer's thoughts, passions, feelings, fears, and attitudes - all coming together to produce a memorable dramatic narrative. The Writer's Voice is the vehicle through which writers express their take on the worlds they create. This is a readings course in dramatic narrative where we will look at the strange, complex, and varied tool of artistic production called "THE WRITER'S VOICE."

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 include 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.

76-363 Reading in Forms: Poetry  
Intermittent: 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.

76-373 Genres 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 major 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.

76-367 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 major 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.

76-364 Readings in Forms: Fiction  
Intermittent: 9 units  
In the 20th century science fiction writing was often treated as frivolous, despite its widespread popularity. But through the years science fiction has demonstrated its potential to not only explore the powers of science, but to champion political rebellion, question social norms, and give readers an insight into their own possible futures. The best science fiction writers have shown that the genre need not be merely ?pulp? (though it was in pulp magazines that sci-fi first gained popularity), but that science fiction can combine subtle emotion and character development with dazzling intellectual insights. The readings in this class will trace the history of science fiction, starting with Johannes Kepler?S Sommum (considered by many to be the first true work of science fiction), moving through the pulp age and the golden age of sci-fi, and finishing with some exemplary writers working today. Works by H. G. Wells, Robert Heinlein, C. L. Moore, Ray Bradbury, Philip K. Dick, Octavia Butler, Connie Willis, and more will be included, as will a brief foray into the world of comics.

Prerequisite: 76-101.

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

76-368 Readings in Forms: Poetry  
Intermittent: 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.

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 visiting 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

76-375 Magazine Writing  
Fall: 9 units  
In this course, students will be expected to take your knowledge of the principles and elements of magazine writing learned in the Survey of Forms Magazine Writing course and utilize them in workshop discussions, written analysis, and the composition of your own magazine articles. In addition, readings of books by visiting magazine writers will be required, along with participation in a book-making project.

Prerequisites: 76-260 or 76-262 or 76-270 or 76-271 or 76-272 or 76-372.

Course Website: http://www.cmu.edu/hss/english/courses/courses.html
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 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 on a winters’ night205). 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

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

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
The primary objective of this course is to provide professional writers with a framework for identifying and authoritatively discussing the grammatical forms and constructions they will be using. The course also includes some linguistic analysis, a consideration of English orthography, and discussion of the notions of standards and correctness in language. The concern throughout is to develop an understanding of those elements of grammar and usage that are the foundation for good professional writing and for leadership in professional writing settings. 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 writing. Two recurring questions for us will be the following: if style depends on both the rhetorical situation of a text and knowledge of specific guidelines, how can we ever say that we have achieved “good” style? Should stylistic rules or practical experience carry more weight in the decisions we make as writers? 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 Corpus Rhetorical Analysis
Intermittent: 9 units
As more of the world’s texts become digital and systematically classified, scholars and analysts are increasingly able to analyze not only individual texts but also vast collections of texts, or textual corpora. The analysis of corpora becomes especially important when your focus of analysis is the genre rather than the individual and it has hundreds of applications. It is useful when instead of a single Aesop fable, you want to characterize Aesop’s fables as a group and you want to compare them, as a group, with, say, the writings of a contemporary poet or the lyrics of contemporary musical artists. Corpus rhetorical analysis is also useful when you want to compare the styles of two columnists or critics based on a large sample of their writings. It is useful when you want to understand the Trusts and bolts? rhetorical choices that make software documentation a different professional genre from sports journalism or science writing. This is a hands-on course where students get practice conducting corpus analyses using corpus software and statistical methods. The course is divided into three parts. In the first part, students will learn a theory of textual segmentation that is behind preparing a collection of texts for corpus study. In the second part, students will analyze corpora provided by the instructor and learn how to write a corpus report. In the third part, students will compile a corpus of their own choosing with a research question and then conduct a corpus study and submit a report that seeks to answer that question.

76-394 Research in English
Spring: 9 units
In this course we will explore methods of researching, writing, and presenting original work in English Studies. The field of English Studies is profoundly interdisciplinary. We will strive to understand not just traditionally used methods (such as text analysis), but also more recent developments borrowed from other disciplines (such as history and sociology, anthropology, and visual studies). We will cover methods for developing topics, constructing research plans, finding and using scholarly sources and conducting field research, organizing, writing, revising, and presenting a research paper of 20-25 pages. Students will also learn how to situate their work in the context of scholarly conversation, by testing their hypotheses against alternative and presenting their research to audiences in the field of English studies. Throughout the semester, students will develop and work on an original research project. At the end of the semester, students will give a public presentation of their research to other students and English faculty.
Prerequisite: 76-294.

76-395 Science Writing
Spring: 9 units
This course will teach students how to write clear, well-organized, compelling articles about science, technology and health topics for a general audience. Students will learn how to conduct research on scientific topics using primary and secondary sources, how to conduct interviews, and how to organize that information in a logical fashion for presentation. For writing majors, the course will increase their understanding of scientific research and how to describe it accurately and completely to a general audience. For science majors, this course will teach them how to craft fluid, powerful prose so that they can bring their disciplines to life. The course is not intended just for those who want to become science journalists, but for anyone who may have the need to explain technical information to a general audience, whether it is an engineer describing a green building project at a public hearing, a doctor describing the latest research on a disease to a patient advocacy group, or a computer programmer describing new software to his firm’s marketing staff. Students will get a chance to read several examples of top-notch science writing and interview researchers, but the primary emphasis will be on writing a series of articles - and rewriting them after they’ve been edited. The articles will range from profiles of scientists to explanations of how something works to explorations of controversies in science. Students should expect to see their writing critiqued in class from time to time, in a process similar to what journalists routinely go through. The goal will be clarity and verve; the ethos will be mutual learning and enjoyment.
Prerequisites: 76-270 or 76-271 or 76-272 or 76-294.
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: 76-270 or 76-271 or 76-272 or 76-372 or 76-373.

76-397 Instructional Text Design
Intermittent: 9 units
This course focuses on the planning, writing, and evaluating of instruction of various kinds, especially instructional texts. It is particularly appropriate for professional and technical writers, but also a good option for anyone interested in fields that involve substantial instruction, such as teaching or employee training. In the first part of the course, we’ll examine the recent history of instructional design and the major current theories. Then we’ll take a step back and study the concepts of learning upon which these theories are based, with particular attention to their implications for how instruction is structured. You’ll find that different learners (e.g., children, older adults) and goals (e.g., learning concepts and principles, learning to apply principles to solve novel problems, learning a procedure, learning to change one’s behavior, etc.) require different types of instruction. In the second part of the course, we’ll look in detail at models of how people learn from texts and what features (e.g., advanced organizers, examples, metaphors, illustrations, multimedia) enhance learning under what circumstances. We will study and analyze particular types of texts. Some possible examples include an introduction to the concept of gravity; a tutorial for computer software; a self-paced unit in French; adult educational materials in health care; a workshop on sexual harassment in the workplace; or a unit to train someone how to moderate a discussion. We will also look at various methods (concept mapping, think-aloud, computer testing texts, etc.) that are used to plan and evaluate instructional text. You will do a project, either individually or in a small group (2-3), in which you design, write and evaluate instruction.
Prerequisites: 76-270 or 76-271 or 76-272.

76-404 New Methods in American Studies
Spring: 9 units
American Studies as a discipline is only about sixty years old -- born of Cold War anxiety and the re-emergence of popular culture. Think, for example, of the fact that the novelist Tom Wolfe (Electric Kool-Aid Acid Test and Bonfire of the Vanities) got his PhD in American Studies at Yale (the first US American Studies program) in 1958. Wolfe says that his grad school exposure to sociology helped him to write about the importance of status for early astronauts in The Right Stuff. American Studies is a first cousin to Cultural Studies, but it is not exactly the same thing. In this course we will read mostly secondary texts -- scholarly works -- that are on the cutting edge of the “new methods” in American Studies, and the course readings will range from the Revolutionary War era to the present. Texts will include Christina Klein, “Why American Studies Needs to Think About Korean Cinema,” Jonathan Sterne, MP3, Brian Edwards, ed., Globalizing American Studies, Richard Porcel, Race, Ralph Ellison, and American Cold War Culture, Walden?S Shore: Henry David Thoreau and Nineteenth Century Science, Wonder of Wonders: A Cultural History of Fiddler on the Roof, The Networked Wilderness: Communicating in Early New England, Book of Ages: The Life and Opinion of Jane Franklin, Gaga Feminism: Sex, Gender, and the End of Normal, Sense of Place and Sense of Planet: The Environmental Imagination of the Global, and Transatlantic Traffic and (Mis)Translations.
Recent critical scholarship on politics of Romantic literary culture (Duncan, the intellectual history of British radicalism (Gilmartin, McCalman), and Bernard) in shaping Britain’s “conservative revolution” at the turn of the 1790s to Anglican orthodoxy in the 1810s; Shelley’s literary politics “rational Dissenters”; Wordsworth’s and Coleridge’s trajectory from Dissent to Anglican orthodoxy in the 1810s, to Anglican orthodoxy in the 1810s; the ideology and culture of this time period bring to historical narratives of modernity how we experience them today has motivated scholars to carve out this capacious time frame, and recently, experts in the field have sought to expand its geographic as well as temporal scope by including cultural and textual trafficking between Britain and her North American colonies. Our Fall class will begin with the return of Charles II to the British throne after the turmoil of the English Civil Wars and the Interregnum, and the reopening of the playhouses in 1660. We will end Fall term in the late 1750s with the emergence of the novel as a popular genre in a rapidly expanding print market, and the political and cultural consolidation of a British imperialist presence in North America. In between our beginning and end dates, we will sample multiple genres in print and performance texts as well as visual media and decorative arts produced in and about the British Isles and their North American colonies. Taking both courses is recommended, but not required.

Prerequisite: 76-101.

76-412 18th Century Literary and Cultural Studies
Intermittent: 9 units
This course examines Romantic-age writing as responding to the volatile political and religious controversies that helped make the period 1789-1830 an important cultural pivot in the history of modernity. As a seminar, the course will focus on three cases of the rapidly changing dialectic of orthodoxy and heterodoxy—the French Revolution controversy that polarized British culture in the 1790s, the ideology and culture of this time period bring to historical narratives of modernity how we experience them today has motivated scholars to carve out this capacious time frame, and recently, experts in the field have sought to expand its geographic as well as temporal scope by including cultural and textual trafficking between Britain and her North American colonies. Our Fall class will begin with the return of Charles II to the British throne after the turmoil of the English Civil Wars and the Interregnum, and the reopening of the playhouses in 1660. We will end Fall term in the late 1750s with the emergence of the novel as a popular genre in a rapidly expanding print market, and the political and cultural consolidation of a British imperialist presence in North America. In between our beginning and end dates, we will sample multiple genres in print and performance texts as well as visual media and decorative arts produced in and about the British Isles and their North American colonies. Taking both courses is recommended, but not required.

Prerequisite: 76-101.

76-413 19th Century British Literary and Cultural Studies
Intermittent: 9 units
Prerequisite: 76-412
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2010: In the early decades of the twentieth century, Irish and British writers transformed literary representation, abandoning the certainty of Realism to delve into representations of the human subconscious resulting in fractured narratives in keeping with the uncertainty of that historically pivotal time. As conceptions of national identity were called into question with traumas associated with the First World War, Modernist writers attended to the tensions between wholeness and disintegration in the individual and in collective bodies. In Irish and British Modernism we will explore the tensions between illusions of a whole associated with political movements like nationalism and fascism and the disorienting though sometimes liberating forces of disintegration that surfaced in the essays, poetry, plays, novels and short stories of four Modernist writers: James Joyce, Virginia Woolf, William Butler Yeats and T.S. Eliot. American Modernism will be offered in the spring, which will build off elements of this initial introduction to Irish and British Modernism. Requirements for this course will include active participation in class conversations, bi-weekly response papers and a fifteen to twenty page research paper.

Prerequisite: 76-101.

76-414 Dissenters and Believers: Romanticism, Radicalism, and Religiosity, 1789-1830
Intermittent: 9 units
Prerequisite: 76-413
This course examines Romantic-age writing as responding to the volatile political and religious controversies that helped make the period 1789-1830 an important cultural pivot in the history of modernity. As a seminar, the course will focus on three cases of the rapidly changing dialectic of orthodoxy and heterodoxy—the French Revolution controversy that polarized British culture in the 1790s, the ideology and culture of this time period bring to historical narratives of modernity how we experience them today has motivated scholars to carve out this capacious time frame, and recently, experts in the field have sought to expand its geographic as well as temporal scope by including cultural and textual trafficking between Britain and her North American colonies. Our Fall class will begin with the return of Charles II to the British throne after the turmoil of the English Civil Wars and the Interregnum, and the reopening of the playhouses in 1660. We will end Fall term in the late 1750s with the emergence of the novel as a popular genre in a rapidly expanding print market, and the political and cultural consolidation of a British imperialist presence in North America. In between our beginning and end dates, we will sample multiple genres in print and performance texts as well as visual media and decorative arts produced in and about the British Isles and their North American colonies. Taking both courses is recommended, but not required.

Prerequisite: 76-101.

76-419 Media in a Digital Age
Intermittent: 9 units
How are media in a digital age changing? And how are they changing us? What does it mean to be living in today’s communication technology “revolution”? In a time when many forms of communication are digitally based, traveling as bits at e-speeds on global computer networks? To begin answering these questions, we will take as case studies several new discursive digital media formations, such as digital books, online newspapers, blogs, wikis, and so forth, along with related social formations, such as social media and distributed non-profit activist organizations. The readings will provide a range of lenses by which to understand these developments, including cognitive, social, political, economic and technological aspects. We will briefly put the development of communication technologies in their historical context: How were new forms of communication received in the past? How were they used? How did they affect communication? How did they influence political and social institutions? We will focus, however, on using knowledge of historical developments to inform our understandings of current digital communication developments. Along the way we will ask questions, such as: What are some of the challenges that new digital formations present to traditional communication theories (e.g., What does authorship look like in massively open online collaborations when the boundaries between reading and authoring are blurred? How is trust established when speakers are anonymous and globally distributed? How are identities discursively constructed? How is the “public sphere” constituted when Internet search engines dynamically construct it?).

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 are 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. In the second half of the course we turn to 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 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 with sex-work, and the emergent 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 Hollibaugh, or Alice Echols; our "trans" cases might include Harry Neill's Fielding's Female Husband, Frederica and Skinny, 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.
87-425 Science in the Public Sphere
Interveniht: 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 that end, it engages with questions such as: How do we decide who is an expert? 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.

87-428 Visual/Verbal Communication
Interveniht: 9 units
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 elements exist across different contexts? (e.g., popular science looks different from discover.) Why and how do visual styles change over time? (e.g., Magazines from the 1950s don't look like present day magazines.) Do visual elements have persuasive power? If so, what roles do they play in shaping an argument? How do people learn to communicate using visual-verbal artifacts? In this seminar, we will address these and other questions through readings and discussions on various threads of studies around the analysis of communicative artifacts that integrate visual and verbal expressions. We will review key research publications concerning visual-verbal communication from relevant disciplines, including professional technical communication, rhetoric, argumentation, and literacy. Particular attention will be paid to descriptive methods (e.g., sociogram analysis, sociometry, network analysis, structural theory structure) and the types of questions these methods can help us answer. Throughout the semester, students will be encouraged to explore the visual-verbal communication artifacts found around them and use those to construct 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.

87-430 Arthurian Legends in the 20th Century
Interveniht: 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 Chretien'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 (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 tales 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.

87-431 Chaucer
Interveniht: 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 tales 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.

87-432 Advanced Seminar in African American Studies
Interveniht: 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.

87-435 20th Century American Literary and Cultural Studies
Interveniht: 9 units
Topics will 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 production of “irony” as the central quality of modern identity. Of course, the “lost” generation wasn’t really lost even if it was searching for new ways of understanding experience. And “beat” generation wasn’t beaten down either. And irony wasn’t invented yesterday even if it still is a dominant mode of modern experience. The last generation to have a really significant 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 kind of previously hidden secret that only “writing” could uncover. There is a continuing interest in beat writing these days, days which are 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.

87-438 Film and Media Studies: Television
Interveniht: 9 units
Topics will vary by semester. Fall 2014: 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 NOT change our lives? How is the television revolution or our current digital revolution? What can we learn about new media by studying old media?
76-439 Advanced Seminar in Film and Media Studies: Hollywood Film Genres
Intermittent: 9 units
During Hollywood's "Classic Era," roughly 1920-1960, film production was focused on a relatively few genres, which served both aesthetic and marketing functions. Though for a time beginning in 1960s, many critics looked down on genre films, preferring such seeming outliers as Citizen Kane, it is now widely recognized that genre films are what defined the era's classicism. This course will look at the genres of that era through the lens of Howard Hawks, who has been called "the master of all genres." Since the 1950s when French critics such as Francois Truffaut began to make the case, Hawks has been generally accepted as one of the greatest directors of all time, yet he is much less well known today than his contemporaries John Ford and Alfred Hitchcock, perhaps because each of them was closely identified with a single genre. Hawks is probably best remembered for romantic comedies such as His Girl Friday and Bringing Up Baby, and for a pair of films he made in the 1940s with Humphrey Bogart, To Have and Have Not and The Big Sleep. But, he also made war pictures (Dawn Patrol), action-adventure stories (Only Angels Have Wings), musicals (Gentlemen Prefer Blonds), Westerns (Red River), one of the great gangster films, the original Scarface, and even Biblical epic. He is often credited as the auteur of sci-fi movie he produced. Hawks was known as for making movies that commented on others in the same genre, as his Western Rio Bravo does of Fred Zimmermann's High Noon. We will use Hawks's film to understand Hollywood genres in formal, cultural, and economic terms. Most weeks we will watch one film by Hawks and one film in the same genre by another director. Each student will contribute to the seminar in the form of oral reports and a research paper.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-440 Postcolonial Theory: Diaspora and Transnationalism
Intermittent: 9 units
Arjun Appadurai argues that one of the primary transformations in this period of globalization has been in the capacity for people to imagine themselves or their children will live and work in places other than where they were born. Although the novel has long been considered a national form, contemporary novels frequently represent transnational mobility, both in their plots and as global commodities. A significant body of contemporary fiction focuses on imaginative and physical movement across national borders. This global literature course combines literary and theoretical readings to examine the experiences of transnationalism and diaspora. Theories of transnationalism look at the interconnectedness that cuts across nations. The concept of diaspora, a term first used to reference the movement of a people out of a homeland, has become a way to think about the identities of immigrants, migrant workers, and refugees. Readings for the course will be drawn from a diverse group of writers from around the globe. Literary readings might include works by Caryl Phillips, Jamaica Kincaid, Christina Garcia, Nadeem Aslam and Jhumpa Lahiri; theoretical readings might include works by Salman Rushdie, Paul Gilroy, Gloria Anzaldúa, Arjun Appadurai, Inderpal Grewal and Avtar Brah.

76-443 Shakespeare and Theory
Intermittent: 9 units
Shakespeare's plays have been produced and read under all sorts of conditions for more than 400 years. It seems that each generation has a different take on their meanings and implications. Early criticism weighed their "beauties" and "flaws," and more recently their place in intellectual and social life has been analyzed by deconstructive, historical, psychoanalytic, marxist, and feminist commentary. In the seminar, we will read six plays (one comedy, one history, one "problem play," one romance, and two tragedies) each accompanied by an essay proposing a particular theoretical position and some related criticism. Students will be honing their skills as readers of some of the most complex and challenging texts in the English language and simultaneously learning to write criticism of their own. This seminar is not an introduction to Shakespeare; it is designed for students who have thought seriously about some of the plays (studied at the college level, acted in or directed productions, or the like) and wish to broaden and deepen their understanding. It is not limited to English and Drama majors. Regular attendance and participation (including occasional in-class writing) are required. Everyone will present a "position statement" to the seminar and submit two prepared papers. Grads and undergrads will work together every week for three hours; grad students will meet for an extra hour each week to discuss additional readings and prepare conference-ready seminar papers.
Prerequisite: 76-101.

76-444 Studies in Print Culture: History of Books and Reading: Media before "New Media"
Intermittent: 9 units
Rather than putting an end to the book (as McLuhan had forecast) digital media have had the oddly exhilarating effect of making us look at all kinds of print, past and present, through newly focused lenses. This course will introduce you to the history of books and reading, a cross-fertilizing field of study that is having an impact on many disciplines, from the history of science to literary history, cultural studies, and the arts. We will read scholarship in this still-emerging field to orient you to its key issues, practical and methodological problems, and theoretical implications: work by Roger Chartier, Michel Foucault, Elizabeth Eisenstein, Pierre Bourdieu, Michel de Certeau, Adrian Johns, and others. We'll also read primary texts of the eighteenth and nineteenth centuries?including Joseph Addison, Jane Austen, Samuel Coleridge, Charles Dickens and Wilkie Collins--to see how differing modes of print and reading were keenly contested cultural and social matters in the eighteenth and nineteenth centuries. Other topics include the division between new reading publics and their ways of reading books; important changes in book production, typography, printing methods (hand-press to steam press). We will study the relation between the aesthetic powers of the text? and the material pleasures of the ? book?: the emergence of a modern, imaginative category of ?literature? in conjunction with the consolidating power of the novel. Such knowledge of the history of print has become especially crucial in an era of emerging ? new media? and the field of digital humanities in the university. Two papers will be required?one shorter paper (5-7 pp.) and a longer research paper on the uses of books and print by producers and readers. Though the course meets in Baker Hall, you will have hands-on experience with early books and other forms of print as we also meet periodically in the Rare Book Room at Hunt Library.
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 make use of both broad and narrow definitions. The long reign of "realistic" fiction was leveraged against allegory, which was was often dismissed as simpleminded, unattractively didactic, and "medieval." More recently, sometimes in connection with our current interest in "alternative universes," the term and the concept have taken on a new importance in political discourse and in the interpretation of science fiction. The course will consider some medieval, some twentieth century, and some very recent allegories (mostly on film or video), in an attempt to explore theories of both allegorical and realistic narrative modes.
Prerequisite: 76-101.

76-448 The Global Renaissance
Intermittent: 9 units
We are living in a "global" age. So, at least, we are often told. But it was in 1571, after all, that silver extracted in South America was first traded in China, for porcelain. When did we become "global?" What were we before we were "global?" Or has humanity always already been "global?" In any case, why do so many people insist on speaking of "globalization," as though "global" was a destination we haven't yet reached? This course and such questions in the literature, history, and culture of the English Renaissance, a period regularly invoked as "foreshadowing" or "inaugurating" current-day globalization. With attention to major figures like Shakespeare and Donne, but also to lesser known merchants, travelers, cartographers, imperialists, linguists, and lawyers, we will investigate the argument that the roots of our present "global" age can be identified in the sixteenth and seventeenth centuries. In order to develop more sophisticated thinking about history's relation to our own putatively unique, "global" age, students will read primary works alongside a healthy helping of historical scholarship and theory. Assignments will include a review presentation, an annotated bibliography, and an article-length final research paper.
Prerequisite: 76-101.
76-449 20th Century American Literary and Cultural Studies: College Fiction and Film
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Spring 2010: College seems a space apart, before you enter the real world. Accordingly, we don't think of fiction and film that depicts life in college as all that serious. However, there is a growing tradition of fiction of university life, whether of students or professors. In particular, a great many prominent contemporary writers have written novels set on campuses, and a number of major film directors have turned their lights on university life. In this course, we will survey the realm of college fiction and film, from F. Scott Fitzgerald to Michael Chabon. We will try to put together its history, distinguish its major types, and diagnose its contemporary representations. We will also look at relevant historical, theoretical, and sociological works that bear on the university.
There will be several short papers and one longer final paper. Prerequisite: 76-101.

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 counterpart to the fiercely ahistorica "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 wildcard 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 Postcolonial Studies
Intermittent: 9 units
Topics will vary by semester. Spring 2014: In recent decades postcolonial studies has emerged as an interdisciplinary field that highlights, in the words of critic Bart Moore-Gilbert, "the interconnection of issues of race, nation, empire, migration and ethnicity with cultural production." Authors such as Kenyan Ngugi wa Thiong'o and Indian Arundhati Roy provide vibrant portrayals of individual and community life in formerly colonized countries; postcolonial theorists, meanwhile, offer ways to situate these literary works in their diverse historical and cultural contexts. In this course we will interweave a study of literature with that of theory and history as we focus on works by African, Indian, Caribbean and Irish writers and critics. Readings might include fiction, drama, poetry and film by such authors as Ama Ata Aidoo, J.M. Coetzee, Jamaica Kincaid, Zole Wibcom, Brian Friel, and Aravind Adiga. Theoretical works might include writings by Frantz Fanon and Laura Chrisman on nationalism; Chandra Mohanty and Anne McClintock on gender and Arjun Appadurai and John Tomlinson on globalization. Prerequisite: 76-101.
Course Website: http://www.cmu.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 regularly charted and urgently advocated than ever in the past205 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 be as varied as the disciplines and the topics they have studied in this course. Bring your grooviness, your mind, and your concern about the world.
Prerequisite: 76-101.

76-460 Beginning Fiction Workshop
Fall and Spring: 9 units
Linked stories: In this workshop we will write and review stories that have a common linkage within a particular place, a family or a close association or even within a particular idea or philosophical concept. Sherwood Anderson's Winesburg, Ohio is the iconic model of this form and we will read and discuss this classic American novel. Our workshop will be spirited and well informed. Three unexcused absences constitute grounds for failure of the course.
Prerequisite: 76-260.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
### 76-462 Advanced Fiction Workshop
Fall and Spring: 9 units
We're going to be reading short stories, a novel, a young adult novel, a graphic novel, flash fiction, and a lot of things that you create yourselves. We're going to discuss, as usual, the power of point of view in storytelling, and the power story telling has in our own lives. We're going to have a class that offers you a lot of studio time and space to work hard on your own writing each week. We'll be working from prompts that might come from poetry, or music, or a documentary that we may see together as a class; the emphasis on this seminar will be finding inspiration and keeping it alive in ongoing work. Each student will draw up a contract with me as the term opens; this will allow you the freedom to explore the kind of fiction you most want to write. Class demands a lot of participation, and will be run as a semester long conversation. We may take a few field trips into the city, so you'll need a very warm winter coat and perhaps some long underwear, as the farmer's almanac is predicting bitter temperatures this year. How will our interior worlds interact with the world outside to expand our sense of place in fiction? How can we interrupt and recharge the landscapes of our fictional worlds by embracing various landscapes we're attempting to inhabit here in Pittsburgh?
Prerequisite: 76-460.
Course Website: [http://www.cmu.edu/hss/english/courses/courses.html](http://www.cmu.edu/hss/english/courses/courses.html)

### 76-464 Creative Nonfiction Workshop
Intermittent: 9 units
Many writers mine a theme or subject throughout the course of their careers? this includes journalists who write exclusively about such things as music, sports, politics, culture, and fashion, as well as writers whose focus is on parenthood, ethics, health or psychology. At the start of this workshop, writers will choose a particular area of interest and spend the entire semester writing about their subject from different perspectives and for different audiences and publications. Forms we will cover will include the essay, the magazine feature, the profile, the one-pager, memoir, and the on-line piece. Students will be expected to become familiar with different potential markets for their work. Assignments will include a portfolio at semester's end with six pieces, including at least two that are polished and ready for submission to an appropriate publication.
Prerequisites: 76-260 or 76-262 or 76-265 or 76-365 or 76-460.
Course Website: [http://www.cmu.edu/hss/english/courses/courses.html](http://www.cmu.edu/hss/english/courses/courses.html)

### 76-465 Advanced Poetry Workshop
Fall and Spring: 9 units
In this course students will read and discuss the collections of contemporary poets, attend outside readings, write and critique their classmates’ poems, and be involved in a significant project through the City of Asylum or another Pittsburgh organization. In addition to focusing on the writing and critique of individual poems, we will examine concepts such as the poetic series, hybrid forms, and the art of translation.
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 and thinking skills as you produce pieces of substance that reflect those traditions and standards. As a published author, foreign correspondent and Pulitzer-Prize winner, the instructor has been a foot soldier in print journalism and media management for 30 years. The practical emphasis of the course reflects his extensive and varied background. The course focuses on the four stages necessary to any nonfiction story: idea, concept, reporting and writing. Subjects include how to make news judgments, gather evidence, make word choices, compose stories and interpret events, unpacking the language and vocabulary of the craft of journalism. As part of our exploration of advanced nonfiction styles, we examine the six major genres of journalistic nonfiction: the trend story, the profile, the explanatory, the narrative, the point-of-view and the investigative. We will read, critique, discuss and analyze examples of each genre, and students will produce work of their own in four of the genres. Students may substitute (for one of the four writing genres) independent research on a topic of their choosing. In addition, we explore journalism’s glorious past and its role in the promotion and maintenance of democracy. The last segment of the course examines the evolution of journalism in the digital age and the impact that is having on the media landscape, particularly print. Students will be given assistance and encouragement as they seek outlets for their writings and connections in the media world that could lead to internships and employment.
Prerequisite: 76-372.

### 76-474 Software Documentation
Spring: 9 units
This course teaches 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 quality documentation plays 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: 76-270 or 76-271.

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

76-481 Writing for Multimedia  
Fall: 12 units  
There is increasing demand for professional/technical writers who understand multimedia and its communicative possibilities. This class will provide students with the opportunity to develop the ability to analyze and create multimedia experiences. Students will be introduced to the basic concepts and vocabulary of multimedia, as well as the practical issues surrounding multimedia design through a series of hands-on projects involving various contexts. We will explore what it means to write for a dynamic medium and how the elements of time, motion and interactivity can help writers expand their communicative skills. Class discussion and critiques are an essential part of this course. While students are not expected to become masters of multimedia software, Adobe After Effects, Adobe Flash, audio and additional creative tools will be taught in the class in order to provide them with the basic skills necessary to complete assignments and explore multimedia possibilities.  
Prerequisites: (76-270 or 76-271) and (51-261 or 51-262 or 76-391).

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, homepages, political sites, facebook and so on). The focus will be on verbal rhetoric, but students who wish to analyze visual rhetoric interactively with verbal rhetoric will be welcome to do so. In the first part of the course, we will review various methods for analyzing digital texts descriptively (viz., concordance, collocate and keyword analysis) and inferentially, through multivariate analysis (e.g., manova, factor analysis, discriminant analysis, cluster analysis). To learn these methods, in the first half of the course, we will use simple textual data sets supplied by the instructor. In the second half of the class, students will choose their own digital environments to analyze and they will be expected to write publishable-quality rhetorical analyses of these environments. To meet this expectation, students will need to do considerable background research in the digital environments they are studying.  
Prerequisite: 76-101.

76-486 Argument Theory  
Intermittent: 9 units  
"The difficult part in an argument is not to defend one's opinion, but rather to know it." - André Maurois This seminar will be an in-depth exploration of theories of argument and assumes some prior knowledge or coursework in argumentation such as acquired in 76-373-773. As the above quote from Maurois suggests, we will take a broad view of the concept of argument and examine its role as a discursive means of truth seeking, knowledge creation, and decision-making, not just as the practice of using language to justify or refute a conclusion. The goal of the seminar is for participants to acquire the concepts needed to read the current research/scholarship on argumentation with understanding, to apply that research to the analysis of arguments, and to be positioned to contribute to that research. We will begin with a brief history of the classical Greek writings on logic, rhetoric and dialectic, especially the writings of Aristotle. There are questions from that tradition that endure to this day: What does it take for a belief to be well supported? What is considered genuine acceptance of a conclusion? We will also examine two landmarks in the contemporary study of argumentation, Perelman and Olbrechts-Tyteca's The New Rhetoric and Toulmin's The Uses of Argument, both published in 1958.  
Prerequisite: 76-101.

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

76-487 Web Design  
Fall: 9 units  
As the Internet has increasingly become an integral part of professional and technical communication in all organizations, writers entering the workplace are expected to have a broad range of web design skills to complement their expertise in writing and design for print. Thus, we've designed this course to help writers learn the broad range of skills needed to develop communication materials that are tailored for the web. In particular, the course focuses on the planning, design, and testing of the visual and verbal content typical of contemporary websites. As a member of the class, you'll participate in a guided, semester-long web design project, which is scaffolded with a series of group and individual assignments. The project begins with an introduction to user-centered methods for understanding the audience (users), where you will learn and practice foundational user-centered design methods through readings and a series of hands-on exercises, including interviews, and observation of actual users. You will also learn theories and methods for developing effective information architecture, including organizational schemes, navigational design, labeling, form design, and visual design. Working in groups with other students, you will, over the course of the semester, develop a prototype of a small website, which will be evaluated through user testing at the end of the semester. While we focus primarily on the activities described above, we'll also discuss sound and animation, emerging technologies such as Web 2.0 and Mobile Web, and social media.  
Prerequisites: (76-270 or 76-271 or 76-272) and (51-261 or 51-262 or 76-382 or 76-391)

Corequisite: 76-488.

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

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: 76-270 or 76-271 or 76-272 or 76-395.

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

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

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