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 norms for writing in academic English so that writers can connect with their readers. Students who take this course qualify through an online placement test that is administered through the university prior to the fall semester. (All sections are offered MWF). Each 76-100 course is structured by the reading and writing objectives of the course as well as a vocabulary for writing in English, but some courses present different themes (or content) in their readings.

76-101 Interpretation and Argument
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 the composing knowledge by reflecting and thinking strategically as they plan, write, and revise their own texts. Ultimately, they will develop critical reading, rhetorical and linguistic practices for analyzing and producing texts within the context of an academic community. Each section of 76-101 is structured by the same objectives and core assignments. There is a core vocabulary and set of heuristics that all sections teach. However, students may find particular issues more appealing than others—we encourage students to pursue their interests, but we also ask that students engage any 76-101 course with intellectual curiosity. Due to the limits of our schedule, we are unable to meet each student's individual preferences for course topics, but we do offer a wide variety from which to choose. Section descriptions are posted at: http://www.cmu.edu/hss/english/first_year/index.html.

76-143 Freshman Seminar: Creative Writing Matters
Interrim: 9 units
This course will explore at least two of the meanings of the word "matters" as in "is of importance," and as in "things, concerns". Through reading and writing in various genres, students will discover and discuss how creative writing engages with the world around us while also learning some of the important techniques of writing creatively. The class will read a number of books by authors in various genres, and students will have the opportunity to interact with these authors through public readings and classroom visits. In addition, the class will take advantage of other literary events happening around Pittsburgh in order to further engage with places where writing comes off the page and engages with the world. Revision will be required and emphasized.

76-144 Freshman Seminar
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: "This is 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
Interrim: 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.

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

76-213 19th Century British Literature
Interrim: 9 units
Topics vary by semester. Spring 2012: Women writers played an essential role in the construction of Victorian literary culture. In this course we will read novels, poems, and periodical extracts by a diverse body of nineteenth-century female authors as a means of better understanding women's historic and aesthetic impact on Victorian culture. While some of our authors are well known, like the wildly popular poet Elizabeth Barrett Browning, we will also encounter the 'lost' author, journalist, and controversial anti-feminist Eliza Lynn Linton. The works 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 underneat its conventional coverings is a very fleshy and unloney record (See Dept. for full desc.)
76-215 19th Century American Literature
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Spring 2010: In this class, we will be reading many of the major works of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville. Often described as America’s Dark Romantics, these three authors are frequently read as reacting to the current of optimism and idea of human perfectibility that characterized antebellum America and the Transcendentalist movement. We will begin by reading most of Poe’s short fiction and novellas and a number of his poetic and journalistic works. We will also read Hawthorne’s two major novels House of the Seven Gables and The Scarlet Letter, as well as a number of his shorter works from Twice-Told Tales. The class will also look at a number of Melville’s major works beginning with his first novel Typee, his short story collection The Piazza Tales, and culminating with Moby Dick. In addition to reading these canonical authors for their artistic merit, we will also consider the ways in which their works interacted with some of the prevailing ideas of their historical moments.
Prerequisite: 76-101

76-217 Contemporary American Literary & Cultural Studies
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Summer 2010. It has been said that the teenager is the most free and least happy of all living beings. Given America’s current obsession with youth culture, it’s hard to imagine a time when the word “teenager” did not exist. However, this word came into being largely as a result of the post World War II boom in consumerism when advertisers needed a new way to define an emerging demographic group with its own disposable income and spending power. Through a survey of twentieth century literature that focuses on the teenage experience, we’ll explore the changing meanings of young adulthood over the last one hundred years. What is the relationship between the invention of the teenager and modernist aesthetics? What characteristics were considered markers of young adulthood in the 1920’s? in the 1950’s? in 2000? How are the experiences of angst, anomie and the unfulfilled 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 The 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 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 The 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/index.html

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

76-227 Comedy
Intermittent: 9 units
We can’t, of course, expect to come up with an absolutely complete definition of the comic, but for our purposes we can consider it as an embodiment of the opposite of *gravity.* Comedy is characterized by its levity. This does not mean, of course, that it is any less "serious" than tragedy, even if-or especially-because it tends to favor the superficial over the profound. Indeed, if tragedy is adolescent, then the mature, adult mode is the comic, being more social and rational. A key characteristic of comedy is wit or simply intelligence. Comedy involves a lot of pure play of the mind. It turns out that there have been a few notable attempts to help us understand just why comedy is the "social" genre beyond all others, why the comic attitude is the civilized, urbane, mature view of life. And we’ll consider some of those theories while trying to understand why some things are comic and some are not. We’ll consider several classical works of comic literature, beginning with Aristophanes, Shakespeare, and moving on to more recent examples, including some films.

76-232 Introduction to African American Literature
Intermittent: 9 units
The purpose of this course is to introduce you to diverse examples of literary, cinematic and musical expression centered on or created by the women and men of the African diaspora. This particular version of the class will concern itself with the very fraught and at times incommensurate relationship between politics, protest and art. The tragic deaths of Michael Brown, Renisha McBride and Eric Garner have illuminated the way Web 2.0 continues to play a crucial role in the organization of political protest (for instance through the hashtag #blacklivesmatter) as well as a representational war of position concerning how Brown, McBride and Garner were represented to the public sphere. Through a variety of media forms like the novel, television, cinema, music and the Web this class will take a historical view on our current politics of organization and representation starting with the Civil Rights and Black Power Movements of the 1960s and end roughly with the events in Ferguson, Missouri. You will read, listen or watch the works of James Baldwin, Amiri Baraka, Toni Morrison, Spike Lee, Aaron McGruder, Justin Simien, Ava DuVernay, Kara Walker and N.W.A, to name just a few of the artists we will discuss in this class Along with these primary works this course will also introduce you secondary readings that will help you explore the historical, aesthetic and political issues that surround these works of art, give you a sense of how criticism functions and the multitude of forms criticism can take.
Prerequisite: 76-101
76-235 20th Century American Literary and Cultural Studies
Intermittent: 9 units
Topics vary by semester. Example, Fall 2010: 20th Century American Bestsellers. In this course we will work to construct a story about the United States and its literary tastes in the twentieth century by reading a selection of bestselling American fiction from the last 100 years. The class will introduce students to concepts central to the cultural study of popular texts, as well as a number of more and less familiar authors and novels. Readings will include only novels that appeared on yearly Publisher’s Weekly top ten bestsellers lists from 1900 to 1975. Winston Churchill’s A Far Country, Edith Wharton’s The Age of Innocence, Margaret Mitchell’s Gone with the Wind, Sloan Wilson’s The Man in the Gray Flannel Suit, J. D. Salinger’s Franny and Zooey, and E. L. Doctorow’s Ragtime are just a few of the novels that have shown up on this list. To complete our sketch of popular contemporary fiction, students will present on a bestseller from the last three decades and its reception. Moving through the wide range of texts that became bestsellers, from Wharton to Dan Brown or Stephen King, will allow us to consider whether Daniel J. Boorstin really got the whole picture when he said, “A best-seller was a book which somehow sold well because it was selling well.” Course requirements will include a midterm exam, a presentation, and a final paper based on the presentation, as well as intensive reading.
Prerequisite: 76-101

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

76-238 Introduction to Media Studies
Intermittent: 9 units
Topics will vary by semester. Spring 2013: When we reflect on the role of media in our lives, we ought to consider both their meanings and functions. Media objects like advertisements, newspapers, and television show 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
Fall and Spring: 9 units
This course is an introduction to the history, technology, aesthetics and ideology of film. The main focus will be on the narrative fiction film, but we will also discuss documentaries, avant-garde work and animation. At the same time, we will be attentive to the ways in which our conceptual understanding of film has impacted the development of successive waves of visual media. The central organizing principle is historical, but there are a number of recurring thematic concerns. These include an examination of the basic principles and terminology of filmmaking, the development of film technology, the definition of film as both art and business, the history of film as an object of critical and cultural study, and the importance of film as the precursor of newer formats. The course has four key goals. First, to provide students with a solid grounding in the key issues and concepts of film studies. Second, to expand their ability to knowledgeably critique individual cinematic works and the relationship of those works to the larger culture. Third to provide students with experience in expressing those critiques in verbal, written and visual forms. Lastly, to provide them with an understanding of the central role of film history and film studies in the development of newer media.
Prerequisite: 76-101

76-241 Introduction to Gender Studies
Fall and Spring: 9 units
What is gender? What is sex? And how do we “perform” these identities in everyday life? Covering topics such as pornography, feminism, bros, queer theory, and transgender rights, this course will introduce you how power and inequality have historically and structurally impacted categories of gender in American society. We will read novels, scholarly texts, and even blogs in an effort to understand how gender intersects with other forms of identity such as race, class, sexuality, ability, and nationality. Through a combination of class discussions, written essays, and short presentations, we will ultimately understand gender as a social construct that nonetheless is meaningful, personal, and significant for all members of society.
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 1878, 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. Our reading list will include hauntingly powerful plays such as Hamlet, Othello, Macbeth, King Lear, Henry V, Richard II, 1 Henry IV, and 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
Would coming to CMU and not studying Shakespeare seem like going to the Sistine Chapel and not looking up? In 1878, 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, as Joss Whedon’s film of Much Ado About Nothing, for example, can attest. But many still hunger for an introductory course like this one course on “the Bard.” Our reading list will include famous and exuberant plays such as Much Ado, A Midsummer Night’s Dream, As You Like It, The Merchant of Venice, Twelfth Night, Measure for Measure, Pericles, Cymbeline, The Winter’s Tale, and The Tempest. Othello, a tragedy, will help us give focused attention to questions of genre by way of counterpoint. Plots, jokes, conventions, and contexts - we’ll discuss them all. Students at the end of the course should expect to have a good grounding in the language, themes, and characters of Shakespearean comedy and romance and perhaps more importantly be equipped to think carefully about Shakespeare’s plays in relation to poetics, history, politics, and genre. In addition to regular short writing exercises of varying types, assignments will include one close reading paper, a longer research paper, and performance of a scene.

76-260 Survey of Forms: Fiction
Fall and Spring: 9 units
This is an introduction to the reading and writing of fiction designed as the first in a sequence of courses for creative writing majors and also as a general course for students wanting some experience in creative writing. Character development and the creation of scenes will be the principal goals in the writing of a short story or stories during the course of the semester —to a minimum of 15 pages. Revisions will be important and reading assignments will illustrate the different elements of fiction reviewed and practiced. A journal is required and two quizzes on the reading material.
Prerequisite: 76-101

Course Website: http://www.cmu.edu/hss/english/courses/index.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 and principles. This is a discussion class in which we will examine both student work and published authors; there will be creative assignments as well as analytical ones. Near the end of the course, students will submit a portfolio of their own poems.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/index.html

76-267 The Short Story
Intermittent: 9 units
Poe defined the short story as something that could be read at one sitting. While simple enough, the definition in fact suggests a 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. Such a form allows writers of fiction to produce by your peers, as well as published writers whose work combines personal and professional spheres, ranging from texts like Paul John Eakin's The Nation 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

76-270 Writing for the Professions
Fall and Spring: 9 units
Writing in the Professions is a writing course specifically designed for juniors and seniors in all majors other than English. The course is appropriate for upper-level students in all CMU colleges, has no writing prerequisites, and assumes that you may not have had much college-level writing instruction past your freshman year. The basic idea of the course is to give you experience in developing the writing skills you will be expected to have as you make the transition from student to professional. The course will cover resume writing, proposal writing, writing instructions, the difference between writing for general and specific audiences, and analysis of visual aids in various texts. The course requires that students work both independently and in groups.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/index.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. This course is a series of five situation-based writing assignments spread over three broad and often overlapping areas - business/professional writing, media writing, and technical writing. Typical assignments include resumes, instructions, proposals, and adaptations of specialized information for non-expert audiences. At least one of the assignments will be a group project. As a final project, you'll create a portfolio of polished writing samples that you can use in applying for internships and employment. The range of assignments in the course is designed to give you experience with a variety of writing situations that professional writers frequently encounter. The assignments also reflect options for specialization that you may wish to pursue in future coursework and in your career as a professional writer. As you work through the assignments, you should learn both current conventions for the kinds of writing you'll be doing and a broadly applicable procedure for analyzing novel situations and adapting conventional forms (and creating new ones) to meet the unique demands of each new situation and task. Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/index.html

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

76-273 Presenting a Public Self
Fall: 9 units
Presenting your work and ambitions in public forums is a skill that you will be expected to demonstrate as you emerge from undergraduate studies and prepare to enter the commercial sector, graduate-level academic work or professional education in business, medicine or law. While such expectations exist, practice in this genre of writing, particularly in the personal statement, is not always readily available in existing coursework. "Presenting a Public Self" will introduce methods for developing and practicing your ability to communicate individual proclivities and aspirations in written form, while bringing you in contact with a body of published work by public intellectual figures from the U.S. and other territories whose writing demonstrates an intertwining of personal narrative and public, professional identity, to engage readers of all stripes.
Prerequisite: 76-101

76-279 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/index.html

76-277 Language in Design
Fall: 9 units
Language in design is a professional communications course for designers. During your career as a designer, you will be expected to produce written documents to supplement and accompany your design processes and solutions. In this course, you will learn the conventions associated with the types of writing that designers most often have to produce on the job, such as proposals, memos, and reports. Additionally, you will prepare a job packet (including a resume, a cover letter, and a portfolio) that you can use as you begin your job search. You will also refine your ability to talk about your projects to both expert and non-expert audiences. Ultimately, this course aims to prepare you for the professional communications situations that you will encounter in your design career.

76-273 Presenting a Public Self
Fall: 9 units
Presenting your work and ambitions in public forums is a skill that you will be expected to demonstrate as you emerge from undergraduate studies and prepare to enter the commercial sector, graduate-level academic work or professional education in business, medicine or law. While such expectations exist, practice in this genre of writing, particularly in the personal statement, is not always readily available in existing coursework. "Presenting a Public Self" will introduce methods for developing and practicing your ability to communicate individual proclivities and aspirations in written form, while bringing you in contact with a body of published work by public intellectual figures from the U.S. and other territories whose writing demonstrates an intertwining of personal narrative and public, professional identity, to engage readers of all stripes.
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Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/index.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  
Baba Yaga, Koschei the Immortal, the Firebird, Ivan the Tsarevich: Russian fairy tales brim over with monsters and magic, witches and devils, heroes and villains, princes and queens. In this course we examine a wide selection of these tales for what they can reveal about Russian culture? ethics, aesthetics, values and habits of mind. We discover these through four analytical approaches: structural, psychological, feminist and socio-political. Attention is paid to the ways in which fairy tales hold sway in literature and the fine arts from centuries past right through to the present day. Course requirements include primary and secondary readings, oral presentations, written essays, tests and participation in class discussions. No prerequisites; 9 units. For students with advanced Russian language skills, 3 additional units can be earned for additional meetings covering reading and writing tasks performed in Russian; permission of the instructor is required.  

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 communications specialists, PR and ad agencies, law-related sites, and just about any place you can think of that requires writing and communication skills. Most of your class time for the course will be completed through work at your internship site a minimum of 120 hours (8-10 per week) over the semester for 9 units of credit. As the academic component of the course, you'll keep a reflective journal and meet periodically with the internship coordinator to discuss your internship and related professional issues. You will be responsible for finding your own internship, but it is recommended that you set up a meeting with the instructor to talk about your interests and what opportunities are open to you. You should do this before registration week.

76-302 Global Communication Center Practicum  
Fall: 9 units  
This practicum prepares students to tutor and conduct research in a communication center serving a range of disciplines. 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/index.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 anaesthetised 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, Oladuah 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 British: Victorian Sensations
Intermittent: 9 units
Today if something causes a "sensation," it gives us a rush of excitement, a public uproar, a scandalous controversy, a terrifying threat, all magnified to us by electronic and global media. How should we think about, as opposed to merely reacting to, such sensations that preoccupy both public media and personal fears and fantasies? This course will show that "sensation culture" began in the 19th century and has been ever since a key part of mass culture up to the sensations of the present. At the center of very different public "sensations" there could be serial killers, astonishing scientific discoveries, daring visions of revolutionary transformation, revelations of devastating poverty and over-the-top luxury and wealth. Sensations powerfully affect the feelings, body, and imagination whether they are exploitative media concoctions or staggering revelations of the most serious social and natural secrets. We will read across this range of Victorian sensations—from Dickens? Oliver Twist and the 1% vs. the 99%, to the jolt produced by new theories of evolution (Darwin and Chambers), to alarming visions of revolution (Marx and Engels), to terrifying domestic secrets revealed in "sensation novels," to the advent of the serial killer (Jack the Ripper and Mr. Hyde), to anthropologies of disease and death. We will see all of these in relation to the new Victorian mass print media that constructed these and other "sensations" to contemporary readers. Readings in recent theory will help us raise conceptual issues about what makes a sensation and why some current cases (think epidemic, terror, climate change, vast inequality) help us grasp the history of producing and responding to painfully serious or pleasurably spectacular "sensations."
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 Contemporary American Fiction
Intermittent: 9 units
This course will overview the vast and varied field of contemporary American fiction. Starting with the end of Vietnam, War (about 1973), we will try to define the succession of recent forms (such as minimalism, "k- mart realism" or "magical realism") and figure out some of the ways in which it represents American society and culture. Writers will range from Raymond Carver and Bobbie Ann Mason to William. Gibson and Alice Walker to Richard Powers and Jhumpa Lahiri.
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 example of communication in the international arena, acting as problem-solvers and communication consultants who are focused on understanding and designing plans of action for navigating communicative obstacles. We will also have the opportunity to speak with professionals who are experienced in the field, and we will cover case studies ranging from corporate business to global activism and advocacy. The requirements for this course include a take-home exam, a short paper, and a final project.
Prerequisites: 76-270 or 76-272 or 76-271

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

76-322 Global Masala: South Asians in the Diaspora
Intermittent: 9 units
This course looks at the writings and experiences of South Asians (people from the Indian subcontinent and its environs) living in such places as the United States, Britain, and the Caribbean. During the semester, we will read literary works alongside histories of South Asian immigrants and theoretical works about diaspora. In the process, we will consider such themes as identity, immigration, race, class and globalization. We will examine the histories of migration and study how the experience of living between two homelands has been theorized. In addition to examining diasporic literature, the course will investigate present day South Asian global cultures including popular culture, film, music, and dance. Possible readings include works by V.S. Naipaul, Hanif Kureishi, Meera Syal, Salman Rushdie, Jhumpa Lahiri, Nayan, Aslam, Mohsin Hamid, and Michael Ondaatje.
Prerequisite: 76-101
76-324 Topics in Rhetoric: Rhetoric and Leadership
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 Intertextuality
Spring: 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 a myth? These are just some of the questions 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 select 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 (undesirable). 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 Influential Women Writers
Intermittent: 9 units
Since long before the first autobiographical text in the English language? Margery Kempe’s?women writers have opened new territory for prose narrative. This course will deal with some historical examples of this phenomenon: Marie de France’s short fiction, Apha Behn’s Oroinoco, and, of course, Jane Austen. We will then focus on some twentieth-century writers with various kinds of influence. Virginia Woolf is known for technical experimentation, and Ursula Le Guin excelled in the male-dominated arena of science fiction. The innovative use of known forms is represented by Hilary Mantel’s historical fiction and A. S. Byatt’s remarkable Possession.
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 were reflective, some are outrageous, some are charming, some are funny—all are populated by human beings we can recognize in spite of unfamiliar modes of presentation. We will explore both well-known fictions like Beowulf, The Song of Roland, Dante’s Inferno, and Malory’s Morte Darthur, and some not so well known. The lives of women in the Middle Ages will be a particular focus for the course. Students will also choose one twentieth-century fiction based on medieval materials to read and discuss with the class. Course requirements include regular attendance and participation in discussions, three brief papers and a final exam.
Prerequisite: 76-101

76-331 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/index.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/index.html
Prerequisite: 76-101

Sherman Alexie, Gloria Anzaldúa, James Baldwin, Amiri Baraka, Lorna poetry, fiction, drama and non-fiction prose works by authors such as migration and sexuality. Reading will include a variety of contemporary American authors employ in their explorations of multicultural identity, will be interested in identifying the wide range of literary strategies ethnic American — from a comparative perspective that highlights the — 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 commonalities and differences among and within these groupings. In

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 sexualit...
76-341 Gender and Sexuality in Performance  
Intermittent: 9 units  
"Performance" describes a wide range of practices, from the everyday to the artistic. Gender and sexuality are key elements in everyday, political, and artistic performances, from the very personal - how you order a latte at Tassa D'Or, tell a lover goodbye at the airport or comfort a crying child - to the very public - performing a Bach cello suite or an iconic King Lear, staging a demonstration against police violence or marketing a new app. How does everyday performance define gender and sexual identity? How do gender and sexuality define everyday performance? How does aesthetic performance - art, theater, film, digital media, poetry - intervene in the ways in which gender and sexuality are performed? Readings in theory at the intersection between gender studies and performance studies will help us explore these questions. We will read Judith Butler's work on gender as performative, Joseph Roach's work on the history of celebrity, Marvin Carlson's work on theater, and Rebecca Schneider's work on performing the past through historical enactment. We will also read and view a wide variety of cultural and artistic practices, beginning with the British 17th century up to the recent work of feminist and queer performance artists. Your written and spoken contributions to the class will, besides regular postings on the course materials and participation in class discussions, entail the investigation of an everyday, cultural, or aesthetic performance of your choosing. This course counts towards the Gender Studies Minor.  
Prerequisite: 76-101

76-344 Studies in Print Culture  
Intermittent: 9 units  
Topics will vary by semester. Fall 2012: Censorship; Banned books? Book burnings? Could it happen here? In 20th-century America some of the most important films and books were banned, censored, produced in other countries, or written under an alias. But artists don't like to be silenced, and many of them found ways to tell their stories, regardless of the consequences. In this course we will examine three kinds of censorship: political censorship, racial censorship, and censorship based on sex/sexuality. We will read texts such as Kate Chopin's The Awakening, John Steinbeck's The Grapes of Wrath (and film), J.D. Salinger's The Catcher in the Rye, Harper Lee's To Kill a Mockingbird (and film), Kurt Vonnegut's Slaughterhouse Five, Toni Morrison's Beloved (and film), Richard Wright's Native Son, and Truman Capote's In Cold Blood (and film). We will also celebrate the American Library Association’s banned book week, which is September 30th to October 6th.  
Prerequisite: 76-101

76-345 Renaissance Studies  
Intermittent: 9 units  
In the age of Shakespeare and Milton (the sixteenth and seventeenth centuries), poetry, international politics, and theology were far more intertwined than they are today. While dedicated primarily to poetry, this course will investigate the implications of this intertwining in practice. Seeking to do justice to the true interdisciplinarity of Renaissance poetry, the course supposes that poetry and verse technique mattered so much in the period due to questions spanning art, politics, and theology of how power (verbal power, divine power, political power) should be represented. Biographically, many canonical poets we'll study 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. 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 poetics. 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  
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 Diaz, Jennifer Egan, Bret Easton Ellis, Jonathan Franzen, Chang-Rae Lee, Sam Lipsyte, Cormac McCarthy, David Foster Wallace, Colson Whitehead, and Meg Wolitzer. We will also look at critical definitions of postmodernism and the contemporary to see how they describe the fiction and to see if they match with the fiction we'll read.  
Prerequisite: 76-101

76-349 20th Century American: The Lost Generation  
Intermittent: 9 units  
Before the Beat Generation there was the Lost Generation. Both moments of literary history have an important relevance for our time, and both produced many major literary works. The 20s, like the 50s and 60s, were marked by the effects of World War. Gertrude Stein seems to have started the whole generation naming fad with her comment to Hemingway, "You are the lost generation." Paul Fussell identifies the cultural effect of WWII as the production of "irony" as the central quality of modern identity (Some Beat writers make a similar claim for the effects of WWII). This class is neither a prequel nor a sequel to the Beat writers class; it is related in theme but focused on different writers and texts. Students might consider taking this class as a point of entry to 'The Beat,' or might consider this class as a follow-on to 'The Beat' in order to understand more fully some of the central literary and historical issues of our time. In both cases we focus on the intersection between cultural change and major war. The Lost Generation class might include, for example, work by Stein, Hemingway, W.B. Yeats, Ezra Pound, T.S. Eliot, the major War Poets, F. Scott Fitzgerald, Robert Graves, Vera Brittain, and Evelyn Waugh.  
Prerequisite: 76-101
76-350 History of Critical Ideas: Reading and Spectatorship
Fall: 9 units
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—do to the reader, viewer, or spectator? What can we learn from the way 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 and viewing with the changing conditions of consumption in 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 filmed 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/index.html

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

76-353 Global Studies
Intermittent: 9 units
Topics vary by semester. Fall 2012: This course looks at the relationship between women and globalization. Globalization has not only defined the re-creation of the world that might be overlooked by traditional journalism. Concerned more with those whose lives are outside of the traditional spotlight, literary journalism enriches our sense of who inhabits the contemporary world. Reading the stories of other lives can help us understand our own, by enlarging and deepening the context in which we understand our humanity. In this class, you will 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: 76-262 or 76-472 or 76-372 or 76-271 or 76-270 or 76-269 or 76-265 or 76-261 or 76-260
Course Website: http://www.cmu.edu/hss/english/courses/index.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 Lahir.
Prerequisite: 76-101

76-355 Leadership, Dialogue, and Change
Fall: 9 units
Leadership is often associated with the exercise of institutional authority or individual power. However the tradition of leadership based on dialogue shows us a powerful counter-rhetoric—one which organizes people to work together on complex problems through problem-posing, pragmatic inquiry, and the inclusion of marginalized perspectives. We will examine how this approach to leadership and change works in public voices of writers from Emerson and Martin Luther King, to the community organizing of an Alinsky, to the cultural critiques of African-American and feminist scholars such as Cornel West or bell hooks, and—equally importantly—in the ways ordinary professionals include voices and integrate social values into everyday 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
In this course, you will deepen your mastery of the following research skills associated with planning and testing documents: interviewing in context, retrospective interviewing, focus groups, surveys, and testing documents. In addition to specific research methods and skills, we will cover issues that pertain to all research methods: How many people do I need to include in my study? How should I select them? Are my results valid? Is what I think I'm finding out reliable? What are the ethical issues in my study? We will use a combination of lecture, discussion, exercises, and projects to achieve these objectives. This course will be useful for any student who is interested in learning more about methods that are widely used in professions such as designing/writing for new media, technical writing, scientific writing and healthcare communication, public & media relations, policy and non-profit communication.
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 spotlight, literary journalism enriches our sense of who inhabits the contemporary world. Reading the stories of other lives can help us understand our own, by enlarging and deepening the context in which we understand our humanity. In this class, you will 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: 76-262 or 76-472 or 76-372 or 76-271 or 76-270 or 76-269 or 76-265 or 76-261 or 76-260
Course Website: http://www.cmu.edu/hss/english/courses/index.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, homepage, political sites, Facebook and so on). The focus will be on verbal rhetoric, but students who wish to analyze visual rhetoric interactively with verbal rhetoric will be welcome to do so. In the first part of the course, we will review various methods for analyzing digital texts descriptively (viz., concordance, collocate and keyword analysis) and inferentially, through multivariate analysis (e.g., manova, factor analysis, discriminant analysis, cluster analysis). To learn these methods, in the first half of the course, we will use simple textual data sets supplied by the instructor. In the second half of the class, students will choose their own digital environments to analyze and they will be expected to write publishable-quality rhetorical analyses of these environments. To meet this expectation, students will need to do considerable background research in the digital environments they are studying.

76-362 Reading in Forms: Non-Fiction  
Intermittent: 9 units  
Whatever one's opinion of boxing, it endures - as a sport, and as a story that continues to grip the imagination of writers. To read about boxing is to read about race, poverty, violence, and the nature of sports, from the point of view of participant and spectator. As Joyce Carol Oates wrote in the foreword to her book-length essay on the sport, boxing forces us to contemplate not only boxing, 'but the perimeters of civilization - what it is, or should be, to be 'human.' We'll read fiction, essays, and memoirs, including Oates' Book On Boxing, and the novel Fat City. We'll also view several movies, including Raging Bull, The Fighter, and Million Dollar Baby. Prerequisite: 76-101

76-363 Reading in Forms: Poetry  
Intermittent: 9 units  
Spring 2013: The Poet in America: selected readings in Bradstreet, Emerson, Poe, Whitman, Dickinson, Frost, Stevens, Lowell, and Williams; concluding with a consideration of Berryman's "Homage to Mistress Bradstreet." Particular attention will be paid to the poet's conception of his or her own role and of the sources and function of poetry. Fall 2012: This course will examine the role music plays as a theme and structural device in contemporary American poetry. The course will explore collections about musicians as well as collections written by musicians in genres that 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. Prerequisite: 76-101

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

76-364 Reading in Forms: Fiction  
Intermittent: 9 units  
While their names are often unknown, the voice of modern television is dominated by those writers called "show runners." Often billed as "Executive Producers," these men and women create their shows, edit their shows, are the lead writer for their shows, and almost always do a final edit on every script (written by them or one of their staff) you see broadcast. It might be said that no other class of artist dominates Los Angeles as much as show runners do. They move from one of their creations to another, often delivering material quite different in tone from one show to the next, but, if one digs deep, clearly originating from the same voice. This class will examine the work of a handful of show runners, spanning broadcast TV from the 80's (Steven Bochco & David Milch) to modern day (Ryan Murphy, Bryan Fuller, Bruno Heller, Shonda Rhimes, Barbara Hall). By contrasting their own work examples to each other, and then their work to other show runners, we'll come to a deeper understanding of the television art form. Prerequisite: 76-101

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

76-365 Beginning Poetry Workshop  
Fall and Spring: 9 units  
In this course students will read and discuss the work of contemporary poets, attend outside readings, critique classmates? poems, and write a significant number of their own poems. We will explore elements of craft through reading published work as well as completing in-class and take-home writing assignments. Though we will mostly be reading, writing, and discussing individual poems, toward the end of the semester we will move on to discussing (and writing) the poetic series. Prerequisite: 76-265

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

76-366 Beginning Fiction Workshop  
Intermittent: 9 units  
Fall 2015: While science fiction, fantasy, and horror writing have often been marginalized or rejected outright in traditional publications and classes, in this class we will embrace these genres, exploring the essential skills of fiction writing "character, scene, description, detail, and so on" within the context of speculative fiction. We'll also study Young Adult fiction as it relates to these genres, and will read a range of speculative fiction for both adults and teenagers. As we create narratives set in imaginary worlds we will continually seek to create characters and plots that are convincing, moving, and meaningful, and will do so using elegant and evocative prose. Students will complete a number of writing exercises and at least two short stories or chapters and will submit a portfolio of work at the end of the semester. Prerequisite: 76-260

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

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

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

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

76-377 Rhetoric of Fiction
Wayne Booth’s book, The Rhetoric of Fiction, is one of the classic discussions of the ways in which fiction communicates, moves, or motivates us. It is a commonplace to assert that literature has a meaning, 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’ night?). We’ll consider the kinds of problems (and solutions to those problems) caused by excessive irony, by “showing” rather than “telling” and by the “absent author”, in texts like Madame Bovary, Notes From Underground, Portrait of the Artist as a Young Man, etc.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/index.html

76-378 Literacy: Educational Theory and Community Practice
Intermittent: 9 units
Literacy has been called the engine of economic development, the road to social advancement, and the prerequisite for critical abstract thought. But is it? And what should count as literacy: using the discourse of an educated elite or laying down a rap? Competing theories of what counts as “literacy” - and how to teach it - shape educational policy and workplace training. However, they may ignore some remarkable ways literacy is also used by people in non-elite communities to speak and act for themselves. In this introduction to the interdisciplinary study of literacy, its history, theory, and problems we will first explore competing theories of what literacy allows you to do, how people learn to carry off different literacy practices, and what schools should teach. Then we will turn ideas into action in a hands-on literacy course.
Spring: 9 units
Prerequisite: 76-101

76-385 Introduction to Discourse Analysis
Fall: 9 units
Discourse analysis places a primary focus on the relationship between language and culture by asking, in what ways does language influence and constitute social change? How is social change reflected by changes in the way we use language? Over the course of the semester, you will work on applying the knowledge and theoretical tools you gain to your own analysis of a linguistic artifact that you choose.
Prerequisite: 76-101

Course Website: http://www.cmu.edu/hss/english/courses/index.html
76-391 Document & Information Design
Fall: 12 units
Today, many professionals are responsible for the visual design of documents. This course provides students who have already learned the foundation of written communication with an opportunity to develop the ability to analyze and create visual-verbal synergy in printed documents. Students will be introduced to the basic concepts and vocabulary, as well as the practical issues of visual communication design through a series of hands-on projects in various rhetorical situations. Assigned readings will complement the projects in exploring document design from historical, theoretical, and technological perspectives. Class discussions and critiquing are an essential part of this course. Adobe Creative Studio (InDesign, Photoshop, Illustrator) will be taught in class, and used to create the assigned projects.
Prerequisites: 76-270 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 genus rather than the individual and it has hundreds of applications. It is useful when instead of a single Aesop fable, you want to characterize Aesop’s fables as a group and you want to compare them, as a group, with, say, the writings of a contemporary poet or the lyrics of contemporary musical artists. Corpus rhetorical analysis is also useful when you want to compare the styles of two columnists or critics based on a large sample of their writings. It is useful when you want to understand the nuts and bolts? rhetorical choices that make software documentation a different professional genre from sports journalism or science writing. This is a hands-on course where students get practice conducting corpus analyses using corpus software and statistical methods. The course is divided into three parts. In the first part, student 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 or scientific concepts 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 first-time manager. Students will get practice in developing and working on an original research project. At the end of the semester, students will present a research paper of 20-25 pages. Students will also learn how to write a paper in a style that is appropriate for the audience in the field of English 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.
Prerequisites: 76-270 or 76-271

76-396 Non-Profit Advocacy: Genres, Methods, and Issues
Intermittent: 9 units
Given the changes brought on by the information age, non-profit organizations, like all organizations, face an increasing diversity of audiences and media choices. What hasn’t changed is the need for effective arguments (print and digital) that respond to both the rhetorical situations at hand and the ongoing needs of a specific organization. In this course, designed for students pursuing careers in professional communication, we’ll examine the critically important practices of argument and advocacy. And while our central focus will be on non-profits, the arts, education, political advocacy and social causes, the techniques we’ll learn are also broadly applicable to communications careers in all sectors. Our main focus will be on how professional communicators design arguments and make media choices consistent with the “voice” of their organization. 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 76-472 or 76-375 or 76-372
Course Website: http://www.cmu.edu/hss/english/courses/index.html

76-397 Instructional Text Design
Intermittent: 9 units
This course focuses on the planning, writing, and evaluating of instruction of various kinds, especially instructional texts. It is particularly appropriate for professional and technical writers, but also a good option for anyone interested in fields that involve substantial instruction, such as teaching or employee training. In the first part of the course, we’ll examine the recent history of instructional design and the major current theories. Then we’ll take a step back and study the concepts of learning upon which these theories are based, with particular attention to their implications for how instruction is structured. You’ll find that different learners (e.g., children, older adults) and goals (e.g., learning concepts and principles, learning to apply principles to 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, comprehension tests, etc.) that are used to plan and evaluate instructional text. You will do a project, either individually or in a small group (2-3), in which you design, write and evaluate instruction.
Prerequisites: 76-271 or 76-270 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 expansionism. Think, for a minute, about the fact that the novelist Tom Wolfe (Electric Kool-Aid Acid Test and Bonfire of the Vanities) got his PhD in American Studies at Yale (the first US American Studies program) in 1958. Wolfe says that his grad school exposure to sociology helped him to write about the importance of status for early astronauts in The Right Stuff. American Studies is a first cousin to Cultural Studies, but it is not exactly the same thing. In this course we will read mostly secondary texts — scholarly works — that are on the cutting edge of the “new methods” in American Studies, and the course readings will range from the Revolutionary War era to the present. Texts will include Christina Klein, “Why American Studies Needs to Think About Korean Cinema,” Jonathan Sterne, MP3, Brian Edwards, ed., Globalizing American Studies, Richard Purcell, Race, Ralph Ellison, and American Cold War Culture, Warden’s Shore: Henry David Thoreau and Nineteenth Century Science, Wonder of Wonders: A Cultural History of Fiddler on the Roof, The Networked Wilderness: Communicating in Early New England, Book of Ages: The Life and Opinion of Jane Franklin, Gaga Feminism: Sex, Gender and the End of Normal, Sense of Place and Sense of Planet: The Environmental Imagination of the Global, and Transatlantic Traffic and (Mis)Translations.

76-412 18th Century Literary and Cultural Studies
Interim: 9 units
This class is the first in a two-semester course on what has become, in academic period taxonomies, the long (British) eighteenth century. This period, as constituted in anthologies and course syllabi, extends back to 1660 and pushes well into what has traditionally been called the Romantic period in British literary studies. The rich understanding that the literature and culture of this time period bring to historical narratives of modernity and 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
Interim: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2010: In the early decades of the twentieth century, Irish and British writers transformed literary representation, abandoning the certainty of Realism to delve into representations of the human subconscious resulting in fractured narratives in keeping with the uncertainty of that historically pivotal time. As conceptions of national identity were called into question with 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 Politics, Media, and Romantic Literature 1789-1830
Interim: 9 units
The Romantic period in Britain was a volatile era of political and literary revolutions - but also of print-media revolutions that transformed reading, writing, and publishing. This course focuses the question of books, periodicals, and reading audiences through case studies of several Romantic writers: Mary Robinson, William Blake, Samuel Taylor Coleridge, John Keats, William Hazlitt, and William Wordsworth. Reading a selection of their poems, essays, and critical theory in the context of contemporary political events, we will attempt to understand the relationship between print as a set of material forms, and political as well as literary ideas and discourses that contended for attention in the period’s innovative print media. We will also try to grasp some wider cultural processes at work in the late eighteenth and early nineteenth century. These included disintegration of the early modern Republic of Letters and the reconfiguration of its knowledges in the nineteenth-century cultural fields; the forming and division of new reading publics and their ways of reading print; important changes in book production, typography, printing methods (hand-press to steam press), and bookselling; and the crucially important relation between the aesthetic powers of the Text and the material pleasures of the “book.” Research papers using rare-book materials at the Hunt or Hillman library Special Collections will be especially encouraged; and the course will sometimes meet in the archive to examine “rare and curious” modes of print. One short paper and one research paper will be required.
Prerequisite: 76-101

76-419 Media in a Digital Age
Interim: 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 networking and distributed non-profitivist 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 mediational 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 reading and 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 communicating and for 2) both 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 Rubin'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 work by and on sex-workers, and the theory and practice of "trans"-both gender and sexuality-from the early modern and contemporary periods. Possible readings in the former area might include Pat Califia, Amber Hollibaugh, or Alice Echols; our "trans" cases might include Henry Fielding's Female Husband, Foucault's Herculine Barbin, Sandy Stone's and Susan Stryker's theoretical work in this area or the biographical writing of "gender warriors" such as Leslie Feinberg. Prerequisite: 76-101

76-425 Science in the Public Sphere
Intermittent: 9 units
Topics will vary by semester. Spring 2013: Ever since the dawn of the Industrial Revolution and the rise of the technological exhibition in the nineteenth century, there has been a growing presence for science as a technology in the lives of everyday citizens. In some cases, these phenomena have sparked the public's imagination and their promise has stirred their confidence in a better future. In other cases, they have kindled fears and generated protests over the risks of new technologies and the threats of novel scientific ideas to prevailing social, cultural, economic, and political orders. This course examines the complex dynamics in the relationships between science, technology, and society. Towards this end it engages with questions such as: How do we decide who an expert is? To what extent do scientists have an obligation to consider the social and ethical consequences of their work? Is public education about science and technology sufficient for addressing social concerns about risk and controversial scientific ideas? We will grapple with these and other questions by exploring modern public debates in which science, technology, and society play a primary role such as the AIDS crisis, global warming, and the autism vaccine debate. With the help of analytical theories from sociology, rhetoric, and public policy, we will develop a general framework for thinking about argument and the dynamics of the relationship between science, technology, and the public. In addition, we will look to these fields for tools to assess specific instances of public debate and to complicate and/or affirm the prevailing theories about their relationship. (See Department for full description.) Prerequisite: 76-101

76-428 Visual Verbal Communication
Fall: 9 units
People create a wide range of communicative artifacts that integrates visual and verbal elements-newsletters, product brochures, web pages, graphical novels, journal articles, resumes, software references, yellow stickies, etc. Yet such visual-verbal discourse has only recently attracted the serious attention of research communities. Some of the relevant research questions include: Why do visual variations exist across different contexts? (e.g., Popular science looks different from Discover.) Why and how do visual styles change over time? (e.g., Magazines from the 1950s don't look like present day magazines.) Do visual elements have persuasive power? If so, what roles do they play in shaping an argument? How do people learn to communicate using visual-verbal artifacts? In this seminar, we will address these and other questions through readings and discussions on various threads of studies around the analysis of communicative artifacts that integrate visual and verbal expressions. We will review key research publications concerning visual-verbal communication from relevant disciplines, including professional & technical communication, rhetoric, argumentation, and literacy. Particular attention will be paid to descriptive methods (e.g., social-semiotic analysis, visual argument, and rhetorical structure theory) and the types of questions these methods can help us answer. Throughout the semester, students will be encouraged to explore the visual-verbal communication artifacts found around them and use those to connect class discussions to the practice of design. Required assignments include a brief bi-weekly response to the readings, several short analysis papers, and a longer term paper with a topic chosen by students in consultation with their professional or research interests. Please see English Dept. for full course description. Prerequisite: 76-101

76-430 Arthurian Romance and Its Modern Legacy
Fall: 9 units
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 (the basis of the musical and film Camelot). Recent novels such as Scott Spencer's Endless Love, A.S. Byatt's Possession, and Umberto Eco's Name of the Rose are also set beside their medieval antecedents. Full participation in all class meetings, brief responses to our texts, and two prepared papers are required for everyone in the course; an additional hour for the discussion of critical and theoretical texts is offered for grad students. Prerequisite: 76-101

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

76-432 Advanced Seminar in African American Studies
Intermittent: 9 units
Topics will vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2011: This course will be an in-depth study of James Baldwin's works as well as the writers and thinkers that influenced him. Baldwin's rumination on American life during and after the epoch defining events of Civil Rights Era reflects the great political and cultural transformations the country struggled through. In this course students will read canonical works such as Notes of A Native Son and Giovanni's Room as well as lesser know works like One Day When I Was Lost, Baldwin's screenplay for a never-to-be-produced film project on Malcolm X and Little Man, Little Man: A Story of Childhood, a children's novel he published in 1976. Besides Baldwin's works we will read and connect Baldwin's thoughts on literature, race, sexuality and politics to some of his immediate contemporaries like Richard Wright, William Faulkner, Flannery O'Connor and others who had an influence on Baldwin's imagination and craft. Prerequisite: 76-101
76-435 20th Century American Literary and Cultural Studies
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2010: Before the Beat Generation there was the Lost Generation. Both moments of literary history have an important relevance for our time, and both produced many major literary works. The 20’s, like the 50’s and 60’s were marked by the effects of World War. Gertrude Stein seems to have started the whole generation-naming fad with her comment to Hemingway, “You are all a lost generation.” Paul Fussell identifies the cultural effect of WWII 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 world by discovering some 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

76-436 Film and Media Studies: Television
Intermittent: 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 similar to our current digital revolution? What can we learn about new media by studying old media?

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

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

76-443 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, historicist, 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, through newly focused, through newly focused, through newly focused, through newly focused. We 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-stable field and consider the 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 political matters in the eighteenth and nineteenth centuries. Other topics include the division between new reading publics and their ways of reading books; important changes in book production, typography, printing methods (hand-press to steam press). We will study the relation between the aesthetic powers of the ?text? and the material pleasures of the book?; the emergence of a modern, imaginative category of ?literature? in conjunction with the consolidating power of the novel. Such knowledge of the history of print has become especially crucial in an era of emerging new media? and the field of digital humanities in the university. 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/index.html
76-445 John Milton: Poetry, Paradise, and Revolution
Intermittent: 9 units
Although censored and revered by many in his own day, John Milton (1608-1674), author of Paradise Lost among other powerful anti-monarchical writings of the English Revolution, has influenced writers as varied as William Blake, Mary Shelley, Thomas Jefferson, Friedrich Engels, C.S. Lewis, Malcolm X, and Philip Pullman. This course will investigate what has made Milton a writer at once so much imitated and beloved by his admirers and loathed and denigrated by detractors. The bulk of this course will center on a careful, challenging, and chronological reading of Milton’s works, primarily Paradise Lost but also his great shorter poems including Lycidas, Paradise Regain’d, and Samson Agonistes, and selections of his voluminous prose (Areopagitica, The Doctrine and Discipline of Divorce, Tenure of Kings and Magistrates, Readie and Easy Way to Establish a Free Commonwealth). Studying Milton’s development as a poet, controversialist, and pamphleteer, students will examine Milton’s contexts (chiefly, literary, political, and theological) in order gain further insights into the complex relations between Milton’s 17th century world and his major poems and prose. Milton’s works will be read in dialogue with works by other major 17th century poets and controversialists such as Thomas Hobbes, Andrew Marvell, John Dryden, and Lucy Hutchinson. Finally, we will explore Milton’s subtle and not-so subtle influence on later writers in contexts ranging from the Enlightenment, to the Romantic period, to the American Revolution, to the Cold War.

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 levered against allegory, which was was often dismissed of as simple-minded, 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. So when did we become “global?” What were we before we were “global?” Or has humanity always already been “global?” In any case, what so many people insist on speaking of “globalization,” as though “global” was a destination we haven’t yet reached? This course anchors such questions in the literature, history, and culture of the English Renaissance, a period regularly invoked as “foreshadowing” or “inaugurating” current-day globalization. Writers 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: Genre 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 Literary and Cultural Theory: Law, Culture, and the Humanities
Intermittent: 9 units
"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 law, culture? And to what degree should historical context 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, Cover, Habermas, Bordieu, MacKinnon), canonical texts in law and literature (Shakespeare’s Measure for Measure, Melville’s Billy Budd, Kafka’s The Trial) and some "weird fiction" by the novelist/legal theorist China Miéville. As a counterpoint to the fiercely a historical "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 fairly technical detail) alongside so-called "ephemera" of culture. Students will tackle the especially fruitful "case" of Renaissance Britain before developing final research projects, whether on the Renaissance or another period of their choosing. 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 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 Literature of Empire
Fall: 9 units
Critic David Attwell once characterized a novel about empire as focused on “that moment of suspension when an empire imagines itself besieged and plots a final reckoning with its enemies.” The same might be said of late-nineteenth and early-twentieth-century British literature, which was shaped by events taking place outside as well as inside of national borders. Even in the eighteenth and nineteenth centuries, with international trade and slavery supporting the master house and plantations abroad providing the cotton for British looms, the “England” of English literature spanned the globe. By the first half of the twentieth century, this empire had begun to collapse in upon itself, a process witnessed by writers inside Britain and its colonies. This course will investigate British literature within the international context of global imperialism. A section on gothic stories takes us into the realm of popular culture with H. Rider Haggard’s She. We trace the torturous path into Self and Other in Joseph Conrad’s Heart of Darkness, considering the role of the “middle-class white” hero on the Sea, and outline the links between colonial empire and international war rendered in Virginia Woolf’s Mrs. Dalloway. These literary works will be read alongside some of the most important works of postcolonial theory, including articles by Edward Said, Chinua Achebe, Anne McClintock, and Gillian Beer.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/index.html

76-457 Topics in Rhetoric
Fall: 9 units
In this unsettled age, when large portions of the earth’s surface are being ravaged by industrialism, when on several continents indigenous peoples are being forcibly uprooted, when philosophers and poets (and even the odd sociologist or two) are asserting that attachments to geographical localities contribute fundamentally to the formation of personal and social identities, when new forms of ‘environmental awareness’ are being more radically charted and urgently advocated than ever in the past, it is unfortunate that we seldom study what people make of places. (Keith H. Basso, “Wisdom Sits in Places”) It is sometimes claimed that place is no longer important in human life, now that we spend more and more time in virtual spaces and participate more and more in global economic and social networks. However, physical landscapes, local communities, and your professional and scholarly interests and expertise, and the places and discourse practices you study can range from the local (a workplace, for example) to the global (the internet, for example). My project, and our first case study, explores the changing (but persistent) roles of regional US dialects in the formation and use of identities.
Prerequisite: 76-101

76-460 Beginning Fiction Workshop
Fall and Spring: 9 units
This course builds upon survey or introduction courses to exercise the writer’s craft in fictional texts. Material will be divided between short story and novel forms. We will read closely with a focus on the craft of writing: the voice, point of view, character development, etc. We will develop a vocabulary for speaking about the craft of fiction and hone our skills by reading 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, and analysis, and ethnographic techniques. Students’ projects will draw on your professional and scholarly interests and expertise, and the places and discourse practices you study can range from the local (a workplace, for example) to the global (the internet, for example). My project, and our first case study, explores the changing (but persistent) roles of regional US dialects in the formation and use of identities.
Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/index.html

76-462 Advanced Fiction Workshop
Fall and Spring: 9 units
In this class we will work on how narratives are told. Using masterworks to help guide our writing, we will spend the first part of the semester writing stories that imitate the style or narrative voice of several authors. You will have a story due every week. We will workshop several of these stories concentrating our editorial comments on story, development, character, and voice. Your time with me last semester was devoted to rewriting and reworking these exercises into stories.
Prerequisite: 76-460
Course Website: http://www.cmu.edu/hss/english/courses/index.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, literature, 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 include the essay, the magazine feature, the profile, the one-page, 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/index.html

76-465 Advanced Poetry Workshop
Fall and Spring: 9 units
Fall 2015: The Poet in America. This course will combine reading and discussion of work written by significant poets in America’s past. Beginning with the first poet in America, Anne Bradstreet, we will attend to the poems of a number of major figures through a consideration of Berryman’s “Homage to Mistress Bradstreet.” In alternate sessions we will be thoroughly involved with reading and discussions of poems created by members of the class.
Spring 2015: This course will combine three elements: the reading and discussion of a number of books of contemporary poetry in conjunction with visits by the poets, the writing and work shopping of original poems by class members, and a collaborative mentoring project with the literary arts students at the Pittsburgh High School for the Creative and Performing Arts.
Prerequisite: 76-365

76-469 Advanced Screenwriting Workshop
Intermittent: 9 units
This team-taught course is designed for students interested in writing for one-hour dramatic television and those who are interested in image-driven screenwriting. Students will choose one form or the other by the end of the first week. Both television and film will be written. Students will read and discuss theories of place and space from critical theory and cultural geography, and then by reading about growing out case studies exploring intersections between discourse (talk and writing) and place. Our methods will include bibliographic and archival research, discourse, and analysis, and ethnographic techniques. Students’ projects will draw on your professional and scholarly interests and expertise, and the places and discourse practices you study can range from the local (a workplace, for example) to the global (the internet, for example). My project, and our first case study, explores the changing (but persistent) roles of regional US dialects in the formation and use of identities.
Prerequisite: 76-260

76-472 Topics in Journalism: Multimedia Storytelling in a Digital Age
Spring: 9 units
This course explores the craft of journalism in the context of the history, traditions and glory of journalistic nonfiction in the United States. It seeks to help you hone your writing and thinking skills as you produce pieces of substance that reflect those traditions and standards. As a published author, foreign correspondent and Pulitzer-Prize winning editor, the instructor has been a foot soldier in print journalism and media management for 30 years. The practical emphasis of the course 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: 76-101
76-474 Software Documentation
Spring: 9 units
This course teaches best practices for creating software documentation (user assistance) for internal and external users. We will analyze many forms of software user assistance and discuss their roles in the progressive disclosure model: Provide the right information to the right user at the right time. The course emphasizes quality task-oriented writing and focuses on the basic skills needed to educate and guide users, while introducing important industry trends like topic-based authoring, single sourcing and reuse, and DITA. Students will complete a series of short homework assignments and several larger projects to reinforce the principles and provide experience in all phases of creating software documentation, including peer review. Readings and published documentation examples will provide a bridge between theory and practice. No textbook required, but students may be required to purchase necessary software (a DITA editor).
Prerequisites: 76-270 or 76-271

76-475 Legal Rhetoric in a Global World
Intermittent: 9 units
Although rhetoric and law have long been closely associated, the modern professionalization of law has often promoted the idea that legal discourse is not rhetorical at all but instead an objective, value-neutral science that can be applied independent of social or political influence. This view of legal discourse is disputed by critics who point out the figurative aspects of legal language, the importance of character, emotion, and narrative in legal discourse, and the ways in which law protects structures of power such as race, class, and gender privilege. In this course, we will examine the often fraught relationship between rhetoric and law by considering the ways in which legal discourse is directed to global audiences, particularly the ways in which legal systems are portrayed to reflect ideals of democracy in particular geopolitical goals. We will begin by studying the ways in which desegregation and civil rights discourse in the United States was influenced by cold war politics, then we will study the ways in which the prosecutions of deposed rulers in emerging democracies have been orchestrated to persuade global audiences that the society observes the "rule of law." Alongside primary sources of legal rhetoric, we will study a selection of interdisciplinary scholarship about the relationship of rhetoric and law. Students will write a 15-20 page research paper that situates a legal case of global significance within a scholarly conversation about rhetorical theory. The paper will emerge from a series of short writing assignments totaling 70% of the grade, and the remaining 30% of the grade will consist of additional short writing assignments, reading responses, a presentation, and class participation.

76-476 Rhetoric of Science
Intermittent: 9 units
Rhetoricians study how strategic use of language and argument contribute to the development of scientific knowledge and how science is communicated and argued within the technical and the public spheres. In this course, we will examine various aspects of scientific communication including scientific audiences, visuals, and conventions for argument. In particular, we will explore the questions: What happens to scientific information and argument when they move from specialist journals into the mainstream media? In what ways might emotion and the character of the scientist influence scientific debates? What role do metaphor, analogy, and other stylistic features play in developing scientific thought and argument? And what role do visuals play in arguing science? To investigate these questions, we will examine a broad range of real-world discourse from scientific journals to mainstream media and engaging with a broad range of scholarship in rhetoric, sociology, anthropology and philosophy of science. Whether you have a background in science or not, this course is designed for anyone interested in learning more about the practices and challenges of scientific communication and argument.
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: 76-271 or 76-270

76-481 Writing for Multimedia
Fall: 12 units
There is increasing demand for professional/technical writers who understand multimedia and it's communicative possibilities. This class will provide students with the opportunity to develop the ability to analyze and create multimedia experiences. 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
76-484 Discourse Analysis
Fall: 9 units
Discourse is a focus of study in most of the humanities and social sciences, and discourse analysis is practiced in one way or another by anthropologists, communications scholars, linguists, literary critics, and sociologists, as well as rhetoricians. Discourse analysts set out to answer a variety of questions about language, about writers and speakers, and about sociocultural processes that surround and give rise to discourse, but all approach their tasks by paying close and systematic attention to particular texts and their contexts. We are all familiar with the informal discourse analysis involved in paraphrasing the meanings of written texts and conversations, a skill we learn in writing and literature classes and use in daily life. Here we ask and answer other questions about why people use language as they do, learning to move from a stretch of speech or writing or signing outward to the linguistic, cognitive, historical, social, psychological, and rhetorical reasons for its form and its function. As we look at resources for text-building we read analyses by others and practice analyses of our own, using as data texts suggested by the class as well the instructor. In the process, we discuss methodological issues involved in collecting texts and systematically describing their contexts (ethnographic participant-observation and other forms of naturalistic inquiry; transcription and "contextualization;" legal and ethical issues connected with collecting and using other people's voices) as well as methodological issues that arise in the process of interpreting texts (analytical heuristics; reflexivity; standards of evidence). The major text will be Johnstone, Barbara. 2008. An Introduction to Discourse Analysis, 2nd ed. (Malden, MA: Blackwell Publishers). Other reading will be made available as .pdf files. Prerequisite: 76-101

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 76-391 or 76-383)

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

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

Course Website: http://www.cmu.edu/hss/english/courses/index.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 76-272 or 76-271 or 76-395

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

Corequisite: 76-488
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 other 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.

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

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

76-852 Readings in Marxism
Fall: 12 units
This seminar will focus on problems in Marxist theory, among them value and labor, mode of production, base and superstructure, and historical materialism. However, because of our particular disciplinary interests, the course will focus on problems of ideology, including hegemony, culture, and the subject. Readings begin with works of Marx and Engels, including selections from The Economic and Philosophic Manuscripts, Capital, Vol. 1, and The German Ideology, and move on to other contributors including Lukács, Gramsci, Althusser, and Zizek. We may take up the Frankfurt school briefly. We will look at Raymond Williams, David Harvey, and Fredric Jameson as examples of Marxism in the specific context of cultural studies. The course will end with some investigation of various sorts of "post-Marxism," for example, Laclau and Mouffe, and Agamben.

76-854 Foundations of Cultural Studies
Fall: 12 units
This course is the first part of a year-long seminar where students will study some of the more canonical and perhaps not so canonical work of American literary and cultural criticism. The aim of this seminar is to generate a comprehensive knowledge of key works, delineate trajectories, acknowledge blind spots, and critically scrutinize the key figures and intellectual history of American literary and cultural criticism. The primary works in this class will be big and rather challenging works of literary criticism and theory accompanied by a smattering of novels and poems. The first part of this course will focus on the critics, poets, novelists and interpretive trends 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.

Prerequisite: 76-791

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

76-881 Writing for the Multimedia
Fall
There is increasing demand for professional/technical writers who understand multimedia and its communicative possibilities. This class will provide students with the opportunity to develop the ability to analyze and create multimedia experiences. 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.

Prerequisite: 76-791