Department of English Courses

About Course Numbers:
Each Carnegie Mellon course number begins with a two-digit prefix that designates the department offering the course (i.e., 76-xxx courses are offered by the Department of English). Although each department maintains its own course numbering practices, typically, the first digit after the prefix indicates the class level: xx-1xx courses are freshmen-level, xx-2xx courses are sophomore-level, etc. Depending on the department, xx-6xx courses may be either undergraduate senior-level or graduate-level, and xx-7xx courses and higher are graduate-level. Consult the Schedule of Classes (https://jen-apps.as.cmu.edu/open/50C/50CServlet/) each semester for course offerings and for any necessary pre-requisites or co-requisites.

76-050 Study Abroad
Fall
No course description provided.

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

76-101 Interpretation and Argument
Fall and Spring: 9 units
Interpretation and Argument is a foundational, inquiry-driven writing course that introduces students to a variety of strategies for making compositional decisions in writing and communication. Within the course, students learn genre-based skills applicable to a variety of different fields. Students use a comparative genre analysis method to learn how to use models to take on new writing tasks, including an academic research proposal and a research article that contributes to an ongoing academic conversation. Faculty who teach 76-101 typically select texts, ranging from scholarly texts, journalism, and film, about an issue so that students can identify interesting questions for their own research projects. Students should expect explicit, research-based instruction, practice, and reflection to build knowledge in controlling their writing processes and writing clear, well-supported, reader-oriented arguments. Because the course emphasizes the real stakes of communicating with readers and listeners, students share with their peers both low and high stakes written work within an interactive and collaborative classroom environment. 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 (http://www.cmu.edu/hss/english/first_year/)
Course Website: http://www.cmu.edu/hss/english/first_year/index.html (http://www.cmu.edu/hss/english/first_year/)

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

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

76-107 Writing about Data
Fall and Spring: 4.5 units
Our lives are increasingly shaped by writing that involves numbers: newspapers routinely report the latest medical fads; politicians support their political agendas with both dubious and credible statistics; parents use data to decide where to buy a house and where to send their kids to school. This course (one of two minis students can choose to fulfill their FYW requirement) focuses upon interpreting and making arguments using mainly numerical data but also qualitative data. We will look at research in a range of disciplines including psychology, education, medicine, engineering, and the sciences and note how writers select and analyze the data they collect. We will also examine what happens to this research when it is picked up by the popular media. Students will also practice collecting and analyzing their own data and reporting it to suit the needs of various stakeholders. There are two primary audiences for this section. Students in data-driven majors will find the section useful preparation for communicating in their disciplines. Students in other fields will learn how to critique and respond to the many ways that numbers shape our lives. This section presumes a basic ability to calculate averages, percentages, and ratios, but no advanced mathematical or statistical preparation. Instead, this section provides a fascinating look at how numbers and words intersect to create persuasive arguments in academic, professional, and popular contexts. Students will compare and analyze texts that make arguments with data, practice rhetorical strategies for synthesizing and representing data so that by the end of the class, students will apply these strategies to write an original data-driven research proposal.
Course Website: https://www.cmu.edu/dietrich/english/first_year/index.html (https://www.cmu.edu/dietrich/english/first_year/)
76-108 Writing about Public Problems
Fall and Spring: 4.5 units
If all problems required a simple fix, we could don our Avenger costumes, pick up Thors hammer, and right the worlds wrongs. But most problems aren't so simple. Most of the problems we encounter require careful investigation and research so that we might propose solutions that connect with others to make change. In this 76101 class (one of two minis students can choose to fulfill their FYW requirement), we will learn how public problems are emerging and argued across a range of texts, including proposals, op-ed genres, and white papers. By analyzing a range of proposal texts, we will identify the different kinds of legwork necessary to write a successful proposal, arguably one of the most challenging aspects of writing a persuasive argumentation for change. We will examine how writers unpack problems rationally and use evidence to argue solutions for different stakeholders who may not share common values. We will learn strategies for evaluating and synthesizing data from existing research to use in a proposal text and will write their own proposal that recommends a solution and a feasible plan for solving a real problem.

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

76-120 First-Year Seminar: CSI Underground Books & Printing
Intermittent: 9 units
This is a course devoted to solving unsolved crimes (for realz) ! We’ll take on puzzling cases of underground printing that have stymied investigators for hundreds of years. In working together to determine who may have been responsible for scandalous and illicit books, we’ll learn about the history of censorship, the history of printing and typography, copyright and its discontents, crime syndicates, piracy, document forensics, and more. We’ll get our hands dirty with rare books from the 16th and 17th centuries and also see what we can discover using modern technology and data analysis. This is a course for students who’ll enjoy the thrills of creatively aggregating and assessing evidence and the challenges of real-world humanities problems that span history, literature, and technology. Students should expect to work in teams and also to expect the unexpected. Who knows what we’ll find? With any luck, we’ll be able to crack a few cases!

76-203 Literature & Culture in the 18th Century
Fall: 9 units
Topics vary by semester. Fall 2020: The Birth of Modern Media Before the internet, English-speaking people got their news and connected with each other through the printed word, live performances on the stage, and the pleasures of visual media. Engraved portraits of celebrities promoted glamor and fashion, and political cartoons helped to shape political parties. The period between 1660 and 1830 saw an explosion of newspapers and visual media, and theaters expanded from seating a few hundred to pleasure palaces accommodating thousands. New media forms, like the modern novel and musical theater, were gobbled up by audiences hungry for innovation. It was an age of experimentation in gender and sexuality as well as media, an age in which cross-dressing flourished, and modern ideas of sexual conformity transgression came into being. Race entered European consciousness through the distorting lens of the African slave trade and the growth of consumer desire for merchandise from continents to the east and west of the British Empire. This course will give you the contexts for understanding the impact of media on our lives today. In addition, you will gain skills in critical reading and writing that are applicable to a range of media, such as visual prints, plays, and all literary texts.

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

76-205 Jane Austen
Intermittent: 9 units
It is a truth universally acknowledged that Jane Austen is one of the most popular writers of the past two hundred years. In this course, students will have the opportunity to indulge in the work of this beloved author and answer: What can an exploration of Austen's time tell us about her novels and about ourselves as readers? In this course, we will read Austen's six published novels (Northanger Abbey, Pride and Prejudice, Sense and Sensibility, Emma, Mansfield Park, and Persuasion) as well as media, an age in which cross-dressing flourished, and modern ideas of sexual conformity transgression came into being. Race entered European consciousness through the distorting lens of the African slave trade and the growth of consumer desire for merchandise from continents to the east and west of the British Empire. This course will give you the contexts for understanding the impact of media on our lives today. In addition, you will gain skills in critical reading and writing that are applicable to a range of media, such as visual prints, plays, and all literary texts.

76-207 Special Topics in Literature & Culture
All Semesters: 9 units
Spring 2020: AUGUST WILSON DRAMAS: This single author course is designed to introduce you to the literary history and focused study of August Wilson dramas. We will be immersed in his cycle of ten plays, focusing upon the scope, theme and lessons of each. As we contextualize Mr. Wilson’s works, we will do so within the ‘Four B’s,’ which influenced his life and work — Amiri Baraka, Jorge Luis Borges, Romare Bearden and the Blues, as well as James Baldwin and Paul Robeson. We will use the plays as primary texts and supplement our readings with critical reviews, essays, theatrical productions, a group tour of the Hill District (Wilson's childhood neighborhood) and possible attendance at a Conference or other event occurring off campus and perhaps, outside of the city. Some of these will be extra credit opportunities, while others will be experiential learning to enrich what we study within class. Online participation is mandatory and vital to our discussions and overall class participation.

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

76-208 Grammar for Everyone
Intermittent: 4.5 units
This is a mini-course in fundamental grammatical structures of English and how these structures fit into the writer's toolkit. This means you will learn a lot about English-language grammar in this course en route to understanding a lot about English language writing. This course is designed for students with no grammar background, for students with lots of grammar background, for students with no writing background, and for students with lots of writing background. The novel focus of this mini is on how grammatical knowledge can support and systematize your writing knowledge and practice.

76-210 Banned Books
Intermittent: 9 units
Censorship? Banned books? Book burnings? Could it happen here? Over the last century some of the most important films and books have been banned, censored, protested and withdrawn from high schools and — in rarer cases — college courses or public libraries. But artists don't like to be silenced, and many of them have found ways to tell their stories, regardless of the consequences. In this course we will read a handful of books that have all been challenged by parents, school boards, and/or library patrons. This year is a special unruly women version of the course! We will read books including Alison Bechdel's Fun Home, Toni Morrison's Beloved, Barbara Ehrenreich's Nickel and Dime, Margaret Atwood, The Handmaid's Tale, Marjane Satrapi's Persepolis, Carmen Maria Machado's Her Body and Other Parties and Celeste Ng, Everything I Never Told You. We will also celebrate the American Library Association's banned book week, which is September 27th to October 3rd.

76-213 19th Century British Literature
Intermittent: 9 units
Topics vary by semester. Spring 2012: Women writers played an essential role in the construction of Victorian culture. This course will read novels, poems, and periodical extracts by a diverse body of nineteenth-century female authors as a means of better understanding women's historic and aesthetic impact on Victorian culture. While some of our authors are well known, like the wildly popular poet Elizabeth Barrett Browning, we will also encounter the 'lost' author, journalist, and controversial anti-feminist Eliza Lynn Linton. The writing of Victorian women exemplifies important social debates from the nineteenth-century. Social taboos such as divorce, suffrage, Bloomerism, children out of wedlock, and women in the workforce were all topical in Victorian culture. As the conflicted and introspective heroine of George Eliot's The Mill on the Floss reminds readers, the role of marriage as a woman's sole profession was becoming increasingly untenable in the modern era. Victorians were forced to ask what other function were women fit to occupy. From the Pre-Raphaelite poetry of Christina Rossetti, to the gothic horror of Emily Bronte's Wuthering Heights, 'the woman question' served as a lightening rod for a variety of nineteenth-century cultural anxieties. The woman as deviant and criminal which we will encounter in Mary Elizabeth Braddon's Lady Audley's Secret was an especially controversial aspect of the female-dominated genre of 'Sensation Fiction.' Margaret Oliphant records in an 1867 review from Blackwoods: 'What is held up to us as the story of the feminine soul is as it really exists underneath its conventional coverings is a very fleshy and unlvely record.'(See Dept. for full desc.)
76-215 19th Century American Literature  
Intermittent: 9 units  
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Spring 2010: In this class, we will be reading many of the major works of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville. Often described as America’s Dark Romantics, these three authors are frequently read as reacting to the current of optimism and idea of human perfectibility that characterized antebellum America and the Transcendentalist movement. We will begin by reading most of Poe’s short fiction and novelas and a number of his poetic and journalistic works. We will also read Hawthorne’s two major novels House of the Seven Gables and The Scarlet Letter, as well as a number of his shorter works from Twice-Told Tales. The class will also look at a number of Melville’s major works beginning with his first novel Typee, his short story collection The Piazza Tales, and culminating with Moby Dick. In addition to reading these canonical authors for their artistic merit, we will also consider the ways in which their works interacted with some of the prevailing ideas of their historical moments.  
Prerequisite: 76-101

76-217 Literature & Culture of the 20th and 21st Century  
Intermittent: 9 units  
Topics vary by semester. Fall 2020: Contemporary American Fiction No one seems to know quite how to define contemporary American fiction. It’s clear that fiction has changed since the 1960s and 70s, the heyday of postmodernism, but it’s not clear what exactly characterizes the work that has come since. In this course, we will read a selection of American fiction from the 1980s to the present and try to get a sense of its main lines. In particular we’ll look at the turn to ‘genre,’ the expansion to multicultural authors, and the return to realism. Also, we will consider how it relates to American society. Authors might include Chimamanda Ngozi Adichie, Junot Diaz, Jennifer Egan, Bret Easton Ellis, Jonathan Franzen, Chang-Rae Lee, Emily St. John Mandel, Gary Shteyngart, and Colson Whitehead.  
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)

76-218 Special Topics in Literature: Medieval Romance & Arthurian Legends  
Fall and Spring: 9 units  
This course will explore the ‘greatest hits’ of medieval literature from early Arthurian legend to the most popular of the Canterbury Tales. We will read famous medieval romances from Chaucer’s Troilus and Cressida to Gottfried von Strassburg’s Tristan, and the timeless letters of Abelard and Heloise. We will compare and contrast these texts across time, place, space, genre, and form, discussing medieval cultural values of chivalry, nobility, honor, quest, charity, and fealty. Students will be expected to write short responses, one close reading paper, and a comparative paper by the end of the term.

76-221 Books You Should Have Read By Now  
Intermittent: 9 units  
TBD  
Course Website: http://www.cmu.edu/hss/english/courses/index.html (http://www.cmu.edu/hss/english/courses/)

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

76-223 Contemporary Black Literature  
Spring: 9 units  
This course will take a transatlantic approach to what constitutes blackness as well as black literature and expression from the turn of the 20th century until the present. We will investigate the way authors and artists use literature and other mediums of expression for social and self-representation. Our primary focus will be on prose works (novels, memoirs and non-fiction essays) that span a multitude of genres from mystery to literary and science fiction. Authors include: W.E.B. Dubois, Zora Neale Hurston, Langston Hughes, Claude McKay, Amiri Baraka, Franz Fanon, Toni Morrison, Merle Collins, Tyler Perry, Sara Walker and Beyoncé to name a few.  
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-225 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 comedy 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.

76-230 Literature & Culture in the 19th Century: Environmentalisms  
Intermittent: 9 units  
In this class we’ll go back in time to the Walden Pond of Thoreau’s time, with a focus on the ‘Green Nineteen”—writers and thinkers who considered the relationship between human civilization and the wilderness (Mary Shelley’s Frankenstein, Dorothy Wordsworth’s Wilder Penn, and selected essays from Ralph Waldo Emerson). We will also think about the environment in relation to a famous slave narrative (Douglass, The Slave Narrative of Frederick Douglass) and in relation to one of the great feminist novels of the time, The Awakening. Finally we will consider the environmental consciousness of the two most important poets of the 19th century, Walt Whitman and Emily Dickinson. As for coursework, we will use the class to practice meditation, nature walks, and one project in which you will design your own environmentally conscious Utopian community.  
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)

76-232 Introduction to Black Literature  
Intermittent: 9 units  
This course will take a transatlantic approach to what constitutes blackness as well as black literature and expression from the turn of the 20th century until the present. We will investigate the way authors and artists use literature and other mediums of expression for social and self-representation. Our primary focus will be on prose works (novels, memoirs and non-fiction essays) that span a multitude of genres from mystery to literary and science fiction. There will also be sections of the course that focus other mediums such as visual art, comics, music, film and television. We will cover figures such as: Frederick Douglass, W.E.B. Dubois, Zora Neale Hurston, Langston Hughes, Claude McKay, Amiri Baraka, Franz Fanon, Tony Morrison, Merle Collins, Kyle Baker, Kara Walker and Beyonce to name a few.  
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)

Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)
76-233 Literature and Culture in the Renaissance
Intermittent: 9 units
Spring 2020: Reformation to Revolution The Renaissance (c. 1500-1700) was a time of world-shattering change brought about by innovation, exploration, colonization, religious upheaval, the emergence of capitalism, the print revolution, scientific discovery, and unprecedented flourishing in the creative arts. In England, the same years also ushered in a golden age for English literature, which grew into its own with the arrival of canonical authors such as Thomas More, William Shakespeare, Edmund Spenser, John Milton, and many others. In this course, we will survey major works of the English Renaissance alongside a wide-ranging selection of documents that will help to bring England's extraordinary literary output into connection with its equally fascinating cultural context. Key themes in focus will include 'the literature of conversion,' 'women in power,' 'the discovery of humanity,' 'gender relations,' 'race before race,' 'political writing,' and 'writing the self.' As we read, write, and converse together, we will work toward a broad understanding of what the literature of the English Renaissance means in a 21st century context, and how it has helped to shape the culture of modernity. Textbook: Norton Anthology of English Literature, Volume B: 16th & Early 17th Century (10th ed.) Core readings: Utopia (More), The Faerie Queene (Spenser), Doctor Faustus (Marlowe), Twelfth Night (Shakespeare), The Duchess of Malfi (Webster), Volpone (Jonson), and Paradise Lost (Milton). Assignments: regular online discussion posts, short essay (3-4 pp.), 'maker' project + presentation (4-5 min.), term paper (5-6 pp.) (no exams). Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107) or (76-107 and 76-106) or (76-107 and 76-108)

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 but which we should not read.' Course requirements will include a midterm exam, a presentation, and a final paper based on the presentation, as well as extensive reading. Prerequisite: 76-101

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

76-238 What Was the Hip-Hop Generation?
Intermittent: 9 units
This course will attempt to answer a simply stated but not so simply answered question: What is (or was) the 'hip-hop' generation? Bakari Kitwana gives us a very broad but useful rubric to understand whom that generation was in his 2002 book, The Hip-Hop Generation: Young Blacks and the Crisis of African-American Culture. For Kitwana it defines the first generation of African-American youth that grew up in post-segregation America. While useful, Kitwana's definition is also quite provocative since many of the earliest practitioners (and consumers) of what would eventually be called 'hip-hop' were not all African-Americans but Greeks, Puerto Ricans, Jews, Jamaicans, Germans, Trinidadians, Mexicans, etc., many of whom lived in America but also encountered hip-hop elsewhere on the planet. In our class we will take a broad, global perspective on the question of 'what is/ was the hip-hop generation' through scholarly and popular works by Kitwana, Jeff Chang, Tricia Rose and many others. Given the significant media studies components of this course our class will lean heavily on musical, cinematic and televisuel sources. Not only will you watch early fictional films about hip-hop like Wildstyle and Krush Groove but other numbers like Matthieu Kassovitz's La Haine and Rick Famuyima's Brown Sugar which are influenced by hip-hop culture. We will also watch music videos as well as listen to singles and select albums like Queen Latifah's All Hail the Queen, Kendrick Lamar's To Pimp A Butterfly, Die Antwoord's Tension as well as read memoirs such as Jay-Z's Decoded. 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. Our main focus is the narrative fiction film, but we will also discuss documentaries, avant-garde work and animation. The central organizing principle is historical, but there are a number of recurring thematic concerns. These include an examination of the basic principles of filmmaking, the development of film technology, the definition of film as both art and business, and the history of film as an object of critical and cultural study. The goals of this course are threefold. First, it will provide you with a solid grounding in the key issues and concepts of film studies. Second, it will expand your ability to knowledgeably critique individual cinematic works and their relationship to the larger culture. Lastly, it will provide you with experience in expressing your critiques in essay form. Most films will be viewed during the mandatory, weekly class screening, though several films will be assigned for viewing outside of class (in addition to readings and written assignments). Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108) or (76-107 and 76-106) or (76-107 and 76-108) or (76-106 and 76-108) or (76-107 and 76-108)

76-241 Introduction to Gender Studies
Fall and Spring: 9 units
Biological sex vs. gender roles. Intersectional feminism. LGBTQIA+ rights. Consent. Masculinity and gender roles. #metoo and gender-based violence. Economic inequity. Sexual politics. This course offers students a scholarly introduction to these social and political issues. With interdisciplinary readings both foundational and contemporary, the class will combine theory, literature, and film with texts like law, public policy, and media representations. We will read critically and discuss openly. Readings might include work by Virginia Woolf, Simone de Beauvoir, Judith Butler, Kimberlé Crenshaw, bell hooks, Raewyn Connell, Todd Reeser, Chimamanda Ngozi Adichie, Roxanne Gay, James Baldwin and Marjane Satrapi. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108) or (76-107 and 76-106) or (76-106 and 76-108)

76-245 Shakespeare: Tragedies and Histories
Spring: 9 units
Sometime around the late sixteenth century, enterprising cultural producers in early modern London began to develop a new commercial venture called ‘playing’, a business that offered ordinary people a few hours of dramatic entertainment for the price of one penny. In addition to watching the professional players onstage, spectators also participated in a form of play themselves, in a sense, because theatrical experience provided a unique opportunity to engage imaginatively with otherwise inaccessible people, worlds, and ideas. More than four hundred years later, the drama of the period now ranks among the most esteemed texts in all English literature, and the name ‘Shakespeare’ has become a byword for literary genius. This course will offer an introduction to a selection of Shakespeare’s tragedies and histories. As we read through the plays together, we will endeavor to understand whatand howthey meant in their original context, thereby developing a historically informed perspective on their influence over our own cultural landscape.

76-247 Shakespeare: Comedies and Romances
Fall: 9 units
Would coming to college and not reading Shakespeare seem like going to the Sistine Chapel and not looking up? If so, this introduction to Shakespeare is for you. Our reading list will include not only some of the best-loved and well-known of Shakespeare’s comedies and romances but also some of the weirdest and perplexing. Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/
76-253 Information Graphics
Intermittent: 3 units
This micro-course introduces the basics of designing information graphics to students in all disciplines who are interested in learning to communicate complex information clearly and ethically using information graphics. Information graphics are ubiquitous. They are used by both practitioners and academics across many disciplines to communicate complex ideas, processes, and systems. While millions of decisions are made based on information graphics daily, creating an effective graphic is not simple. Designing information graphics requires careful consideration from multiple perspectives, including visual perception, social psychology, semiotics, and design ethics. What makes information graphics effective? What is required to optimize the design of an information graphic? How should information graphics be evaluated? Can information graphics be neutral, without bias? In this introductory course, we will address these and other questions through a hands-on project and discussions on various threads of studies around the analysis of information graphics. Assigned readings will complement the projects allowing students to examine information graphics from the perspectives of relevant theories and research findings. Class discussions and critiques are an essential part of this course. Prerequisite: 76-101

76-259 Film History
Fall and Spring: 9 units
This introductory course will focus on the history of the so-called Studio (or ‘Classic’) Era of American film, 1920-1960. On most weeks, we will screen two films that reflect the most important genres and most enduring achievements of the era. We will be concerned with understanding how the studio system produced and marketed these works. By focusing on individual studios (for example, MGM and Warner Bros.) as ‘test cases,’ the class will also examine how particular companies produced films of a certain type in terms of such parameters as genre, theme, player, class address, and/or style. Readings will deal with the history of Hollywood, the various films, stars and/or filmmakers considered, as well theoretical/critical issues such as authorship, reception, and high vs. low culture. Students will learn important skills for film history, including reception study, archival research, and contextual analysis. Attendance at an evening screening session will be required. Grades will be based on three papers: a midterm, a final. Prerequisite: 76-239

76-260 Survey of Forms: Fiction
Fall and Spring: 9 units
Section A: This course serves as an introduction to the craft of fiction. We will read a wide array of short stories, a novella, and a novel, and study the techniques and elements of literary fiction as they are displayed in the works of established writers. I will expect you to read the assigned works carefully, giving ample time and consideration to these readings, and to come to class prepared to discuss them. You will also be expected to spend a good deal of time on your own writing, to improve upon that work throughout the term, and to provide thoughtful criticism on your classmates’ work. By the end of the semester, you should have a solid understanding of the elements of successful literary fiction, be able to write meaningful critiques of such writing, and be able to write and revise a complete short story. At times, the class will be fun, but it will also entail a good deal of effort and time on your part. Overall, you should see this class as an opportunity to develop and share your creative work, and to learn skills and new ways of thinking about writing. Section B: This is an introduction to the reading and writing of fiction designed as the first in a sequence of courses for creative writing majors and also as a general course for students wanting some experience in creative writing. Writing exercises will be devoted to such aspects of fiction as description, characterization, and narration, and to the writing of scenes and stories. In the second half of the course, students write a full short story of around 10-12 pages due two weeks before the end of the term. These are distributed to the class, discussed, and revised. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-108 and 76-107)

76-261 Survey of Forms: Creative Nonfiction
Intermittent: 9 units
In this course we will analyze the different types of narrative structure, narrative suspense, voice, metaphor, and point of view that make for effective non-fiction writing. We will also examine the difference between good writers and good work, the functions of objective distance from and intimate investment in a subject, as well as the philosophical questions spurred by non-fiction writing. What is the non-fiction writer’s role, and how does it differ from that of the fiction writer? Where do the two genres overlap? What gives non-fiction writing integrity? What does the term ‘creative non-fiction’ mean? How have the form and aims of non-fiction writing - from memoir to essays to long-form journalism - evolved for better and for worse? Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-108 and 76-107)

76-262 Survey of Forms: Nonfiction
Intermittent: 9 units
According to The National Endowment for the Arts, creative nonfiction is ‘factual prose that is also literary.’ Memoir, the essay, and literary journalism are just three kinds of writing that fit into this very broad, very vital genre. While creative nonfiction often borrows techniques from fiction, such as narrative, scene, dialogue, and point of view, creative nonfiction is based on actual events, characters and places. What distinguishes creative nonfiction from journalism is that it conveys more than bare-bones facts and that language, analysis and narrative voice are integral parts of each piece. In this course, students will have the chance to read widely within the genre. Exercises and writing assignments will give students the chance to write their own pieces, so that by the end of the semester, everyone will have written four different kinds of creative nonfiction. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-108 and 76-107)

76-263 Survey of Forms: Playwriting
Intermittent: 9 units
This introductory course to the craft of playwriting. Beginning with an understanding of the basic elements of dramatic action such as: character, conflict, plot, setting and dialogue, students will be given weekly writing prompts both in class and as homework assignments in order to explore each of these elements in their own writing, along with reading and analyzing examples of contemporary dramatic literature. There will be opportunities to attend local and university productions in order to appreciate how a text is transformed when staged. Student writing will be workshopped in class with the goal of learning how to give and take feedback as well as completing a short play by the end of the semester. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-265 Survey of Forms: Poetry
Intermittent: 9 units
This course is meant to serve as an introduction to the craft of poetry. We will read a wide array of poems,, and write your own poems, both formal and free verse, using the language and techniques of the poet’s work. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-108 and 76-107)

Course Website: http://www.cm.edu/hss/english/courses/courses/courses.html
76-267 The Short Story
Fall and Spring: 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 of the one Poe pointed to, is short. People who have never finished a novel by Henry James must be legion. So, with the short story, we can experience something with genuine literary merit, in an accessible form. Concentration, of course, can bring issues of comprehension and often short stories can seem puzzling, or incomplete to the average reader. This class will attempt to develop our abilities to read with care and attention—and feeling—in order to make us better readers of any artistic text. The challenges of the short form turn out to be excellent opportunities for learning a lot, in a little space. We’ll make use of several inexpensive anthologies, and look at one or two central writers (Hemingway and Borges) in more depth. The class will require the writing of a few short papers, engaging in online discussions on Blackboard, and in three in class tests. Students can expect to develop their historical understanding of current experience and to gain an understanding of how to interpret and comment on significant pieces of fiction. They will become familiar with some key ideas about the nature of short stories in general and the interpretation of texts, and will engage in an attempt to develop a theory of the aesthetic nature of short fiction.
Prerequisite: 76-101

76-268 Survey of Forms: Screenwriting
Fall and Spring: 9 units
This is a course in screenplay narrative. The screenplay has a certain format observed by every screenwriter. It is not so difficult to learn the format. The difficulty is in developing a screen story populated by believable characters, creating an expressive and logical relationship between the scenes by manipulating screen space and screen time, knowing what to omit from the story and what to emphasize, and finally writing dialogue that sounds real, but that does not simply copy everyday speech. The class will be structured into weekly writing exercises, discussion of the narratives under consideration, presentation and discussion of student work, and a final writing project.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-270 Writing for the Professions
Fall and Spring: 9 units
Writing in the Professions is a writing course specifically designed for juniors and seniors in all majors other than English. The course is appropriate for upper-level students in all CMU colleges, has no writing prerequisites, and assumes that you may not have had college-level writing instruction past your freshman year. The basic idea of the course is to give you experience in developing the writing skills you will be expected to have as you make the transition from student to professional. The course will cover resume writing, proposal writing, writing instructions. The difference between writing for general and specific audiences, and analysis of visual aids in various texts. The course requires that students work both independently and in groups.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-271 Introduction to Professional and Technical Writing
Fall and Spring: 9 units
Professional and technical communicators use words and images to connect people with information. With a strong foundation in rhetoric, this course will sharpen your abilities to communicate information clearly, effectively, and responsibly to real readers, stakeholders, and decision makers. Our assignments and conversations will include a wide range of genres and rhetorical situations you can expect to encounter as a professional and technical communicator, including job application genres, narrative genres like feature articles that blend subject matter interviews with keen observation, research genres like proposals, and team writing genres like technical documentation. A high level goal for the course is to combine theory, methods, and best practices for putting real readers and users of information at the center of our communication strategies. By the end of the course, you will have a portfolio of polished work that you can use to narrate your professional strengths and interests. This course is designed for undergraduates pursuing majors in a variety of academic and professional fields, and who want to explore professional and technical communication as a discipline and career area.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

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

76-273 Presenting a Public Self
Fall: 9 units
Presenting your work and ambitions in public forums is a skill that you will be expected to demonstrate as you emerge from undergraduate studies and prepare to enter the commercial sector, graduate-level academic work or professional education in business, medicine or law. While such expectations exist, practice in this genre of writing, particularly in the personal statement, is not always readily available in existing coursework. ‘Presenting a Public Self’ will introduce methods for developing and practicing your ability to communicate individual proclivities and aspirations in written form, while bringing you in contact with a body of published work by public intellectual figures from the U.S. and other territories whose writing demonstrates an intertwining of personal narrative and public, professional identity, to engage readers of all stripes. Throughout the term you will practice writing in the public yet personal vein through assignments like: self-portrait essay, to cultivate a first-person voice, an op-ed essay, to practice evidence in argument from the position of a burgeoning expert in your disciplinary area, and a personal statement, where you will learn to combine articulation of a personal narrative and professional competency to argue why you are a strong candidate for a particular opportunity. Reading selections for the semester will include work produced by your peers, as well as published writers whose work combines personal and professional spheres, ranging from texts like Paul John Eakin’s Living Autobiographically to Mary Catherine Bateson’s Composing a Life to Spencer Nadler’s The Language of Cells: A Doctor and his Patients, amongst others.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-275 Critical Writing Workshop
Fall: 9 units
Course description varies slightly between sections. Please consult https://www.cmu.edu/dietrich/english/courses/20-course-descriptions.pdf
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)
76-276 Genre Studies
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Fall 2012: Poe defined the short story as something that could be read at one sitting. While simple enough, the definition suggests a concern with concentrated form and unified artistic effect. In a sense, the short story has been around as long as people have been telling each other tales, to be sure, but as a literary form it came into its own in modern times, during the 19th century and it continues to be produced in considerable numbers. For many readers one of the great features is the one Poe pointed to: it is short. People who have never finished a novel by Henry James must be legion. So we can experience something with genuine literary merit, in an accessible form. Concentration, of course, can bring issues of comprehension and often short stories can seem puzzling or incomplete to the average reader. This class will attempt to develop our abilities to read with care and attention—and feeling—in order to make us better readers of any artistic text. The challenges of the short form turn out to be excellent opportunities for learning a lot, in a little space. We’ll make use of several inexpensive anthologies, and look at one or two central writers (Hemingway, for example) in more depth. The class will require the writing of a few short papers, engaging in online discussions on Blackboard, and three in class tests.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)

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

76-285 Team Communication
Intermittent: 6 units
This mini will introduce you to research and theory on how to create effective teams. In it, you will learn: - leadership strategies for managing projects and getting everyone to contribute to their best capacity - interpersonal skills for negotiating team conflict - communication strategies for working with individuals from very different professional and cultural backgrounds. - techniques for fostering trust and inspiring team innovation and creativity - how to use technology to manage teams that are geographically separated Professor Joanna Wolfe has been studying student and professional technical teams for fifteen years and is the author of multiple books and award-winning articles on team communication. This course will be hands-on with assigned readings and video cases that are discussed in class with plenty of opportunities to role-play different communication strategies and techniques.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-286 Oral Communication
Intermittent: 6 units
Oral presentations are essential to professional success. Yet many people find themselves growing weak in the knees at the thought of presenting in front of a group. They read off of notes, speak too fast, or pepper their speech with nervous filler words such as ‘um’ or ‘you know.’ 76-286 Oral Presentations is a mini intended for students who want to boost their confidence in presenting in front of others. You will learn strategies for structuring the content of a presentation, designing effective presentation slides, and controlling your voice and body language to produce a smooth, confident-sounding oral delivery. We will begin with giving short informal presentations and gradually increase the stakes as your confidence builds. The final class will be a mock presentation that will serve as the content they developed in their scripts. The focus will be on understanding the various aspect of the film grammar with an emphasis on the basic visual components - using space, tone, line, shape, color, movement and rhythm. You will experience the process of filmmaking from the script to the set and to the editing room, students will develop a personal filmic language to create a short final film, exploring audio and visual forms that will serve the content they developed in their scripts. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)

76-292 Film Production
All Semesters: 9 units
Experiencing the process of filmmaking from the script to the set and to the editing room, students will develop a personal filmic language to create a short final film, exploring audio and visual forms that will serve the content they developed in their scripts. The focus will be on understanding the various aspect of the film grammar with an emphasis on the basic visual components - using space, tone, line, shape, color, movement and rhythm —and how they are used to visually tell the story. These components are used to define characters, communicate moods, emotions, thoughts and ideas.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)

76-293 Topics in Rhetoric
All Semesters: 9 units
Topics vary by section and semester. F20: Section A: Rhetorics of Resistance: From Protest to Policy Section B: Presidential Campaign Rhetoric To see full course descriptions for each section, visit https://www.cmu.edu/dietrich/english/courses/fall-2020-course-descriptions.pdf
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

76-294 Interpretive Practices: Introduction to Critical Reading
Fall: 9 units
This course will introduce you to foundational theories and methods that form the practice of interpreting literary, poetic, cinematic, and other artistic modes of expression. We will start with an introduction to poetics through the works of Aristotle then move our way up through specific terms and theories of language, image and narrative as a system of communication and imaginative expression from Ferdinand Saussure to Roland Barthes and Hortense Spillers. I have organized our course around specific art works that I have paired with an interpretive reading practice and/or term. We will read, watch or listen to the works of: T.S. Eliot, Beyoncé, Sergei Eisenstein, Kara Walker, Mary Shelley and Percival Everett to name a few.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-295 Russian Cinema: From the Bolshevik Revolution to Putin’s Russia
Fall: 9 units
‘Last night I was in the kingdom of shadows,’ said the writer Maxim Gorky in 1896 after seeing a film for the first time. ‘How terrifying to be there!’ Early film inspired fear and fascination in its Russian audiences, and before long became a medium of bold aesthetic and philosophical experimentation. This seminar-style course surveys the development of Russian and Soviet film, paying equal attention to the formal evolution of the medium and the circumstantial and biographical context of the film-makers. I will examine Sergei Eisenstein’s and Dziga Vertov’s experiments with montage in light of the events of the Bolshevik Revolution and the directors’ engagement with Marxism; Georgi Alexandrov’s and the Vasiliev brothers’ Socialist Realist production against the backdrop of Stalinist censorship; Andrei Tarkovsky’s and Kira Muratova’s Thaw-era films within the broader context of Stalinist censorship; and the works of contemporary directors, including Aleksei Balabanov, Alexander Sokurov, and Andrey Zvyagintsev, in connection with the shifting social and political landscape of post-Soviet Russia. Besides introducing students to the Russian and Soviet cinematic tradition, this course will hone their skills in close visual analysis. No prior knowledge of Russian language or culture is required. The course is conducted in English, but students have the option to do work in Russian for three extra course units.

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 various 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 undergraduate, graduate, and MAW students, who are required to participate in their sophomore or junior years to explore options for internships and careers.
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-492 The Shakespearean Playwright
Intermittent: 3 units
The Shakespearean Playwright is designed for graduate students and upper-level undergraduates with a writing background. It is conducted in English, but students will have the option to do work in Russian for three extra course units.
76-301 Internship
Fall and Spring
This course is designed to help you explore possible writing-related careers as you gain workplace experience and earn academic credit. You'll work on- or off-campus as an entry-level professional writer for 8-10 hours per week in a field of interest to you (public relations, journalism, advertising, magazine writing, non-profit, healthcare, etc.). You are responsible for finding an internship. Most of your class time for the course will be completed at your internship site - a minimum of 120 hours (8-10 per week) over the semester for 9 units of credit. As the academic component of the course, you'll keep a reflective journal and meet periodically with the internship coordinator to discuss your internship and related professional issues. You must register for the course before the add/drop deadline of the semester in which you want to do your internship. Before you can register, you must contact the internship instructor listed above to express your interest in the course and to be cleared for registration. Credit for the internship course cannot be retroactively awarded for past internships.

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

76-302 Global Communication Center Practicum
Fall: 6 units
This practicum is restricted to students who have applied and accepted a position as a Global Communication Center tutor. For more information on applying, contact the course instructor. Students in this six-unit mini will learn about best practices in tutoring, gain experience analyzing and responding to a wide range of academic and professional genres, and learn how to adapt their tutoring style for different kinds of students. In addition, we will learn to support oral, visual, and collaborative modes of communication alongside more traditional written genres. Assessments include regular hands-on activities, reading responses, and participation in class discussions. Please note that in terms of time commitment, a 6 unit mini is equivalent in weekly workload to a 12 unit full semester course. The mini is half the credits because it requires the same workload but only for half the semester.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)
Course Website: https://www.cmu.edu/gcc/faqs/index.html (https://www.cmu.edu/gcc/faqs/)

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

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

76-307 Advanced Editing and Publishing
Fall and Spring
Note: Registration in this course is by permission only. 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.
Prerequisite: 76-306

76-308 Literary Journal Publishing
All Semesters
In this course, students will gain a deeper understanding of literary journals currently being published in both print and online format in the United States. They will also gain an understanding of how they as writers learn and employ the practical steps necessary to publish such a journal via CMU’s own The Oakland Review. Students will learn about the submission process, hold editorial meetings to discuss work, solicit creative material and interviews from writers they admire, and manage acceptances and rejections. They will learn about production schedules, steps in the editorial and production process, and promotion via social media and other outlets. Finally, they will launch the publication of the journal in both print and online format. The goals of this course are to obtain a nuanced understanding of the landscape of literary journal publication as well as practical experience in the field.
Because there are so many aspects of the publishing process, students will choose an area of focus, such as editorial, production, or web/social media.
Prerequisites: 76-260 or 76-265

76-310 Advanced Studies in Film and Media
All Semesters: 9 units
This course will focus on several key technical components of filmmaking and the ways they function within the film text, as well as the ways they can be read as an indicator of the underlying ideology of a work. Individual units of the course will concentrate on performance, production design, photography, editing and music. Films will be drawn from a variety of national cinemas from around the world. A primary goal of the course will be the development of skills useful for filmmaking, film analysis and scholarship. Students will engage in focused projects designed to facilitate the pedagogical goals of each unit.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)

76-311 Acting Out in the London Theatre
Intermittent: 9 units
More Londoners went to the theater between 1660 and 1800 than read novels or even newspapers. The theater was THE social media of this formative period in the history of an English-speaking, urban public, and this course explores the power of the theater as a means of both social control and political resistance. What audiences did and said in the theater could as much as the plays in the formation of public opinion. A growing print media carried public consensus or dispute from the theater into coffee shops, taverns, and private libraries. Instead of taking a traditional ‘survey’ approach to this period in the English theater, we will study a succession of ‘nights at the theater,’ specific performances of plays that happened on particularly eventful evenings when the play’s significance was not the only important performance. The introduction of an actress to a king who would make her his royal mistress, the final performance of a beloved actor, and the violent riots that were frequent occurrences in theaters are examples of cultural performances that shaped public opinion. We will read plays, of course, but also print and visual documents that speak to the moment of the play; we will listen to music, and generally immerse ourselves in the social and political struggles over public opinion in a world that very much prefigures our current world of celebrity and fake news.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-312 Crime and Justice in American Film
Intermittent: 9 units
Films dealing with criminal activities and criminal justice have always been popular at the box office. From the gangsters of the Thirties and the film noir of the Fifties to the more recent vigilante avenger films of Liam Neeson, the film industry has profited from films about crime and its consequences. How those subjects are portrayed, however, tells us a great deal about larger trends in American history and society. Every imaginable type of criminal activity has been depicted on screen, as have the legal ramifications of those acts. But these films raise profound questions. What is the nature of crime? What makes a criminal? Are there circumstances in which crime is justified? How do socioeconomic conditions affect the consequences? How fair and impartial is our justice system? Perhaps most importantly, how do depictions of crime and justice in popular media influence our answers to these questions? This class will utilize a variety of films to discuss the ways in which popular media portrays the sources of crime, the nature of criminals, the court and prison systems, and particular kinds of criminal acts. Films to be screened may include such titles as The Ox-Bow Incident, Out of the Past, 12 Angry Men, Young Mr. Lincoln, Brute Force, The Equalizer, Jack Reacher and Minority Report. By thoroughly discussing these films and related readings we will be able to trace the various changes in attitude towards crime and justice in America over the last century.

76-313 Acting Out in the London Theatre
Intermittent: 9 units
More Londoners went to the theater between 1660 and 1800 than read novels or even newspapers. The theater was THE social media of this formative period in the history of an English-speaking, urban public, and this course explores the power of the theater as a means of both social control and political resistance. What audiences did and said in the theater could as much as the plays in the formation of public opinion. A growing print media carried public consensus or dispute from the theater into coffee shops, taverns, and private libraries. Instead of taking a traditional ‘survey’ approach to this period in the English theater, we will study a succession of ‘nights at the theater,’ specific performances of plays that happened on particularly eventful evenings when the play’s significance was not the only important performance. The introduction of an actress to a king who would make her his royal mistress, the final performance of a beloved actor, and the violent riots that were frequent occurrences in theaters are examples of cultural performances that shaped public opinion. We will read plays, of course, but also print and visual documents that speak to the moment of the play; we will listen to music, and generally immerse ourselves in the social and political struggles over public opinion in a world that very much prefigures our current world of celebrity and fake news.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-312 Crime and Justice in American Film
Intermittent: 9 units
Films dealing with criminal activities and criminal justice have always been popular at the box office. From the gangsters of the Thirties and the film noir of the Fifties to the more recent vigilante avenger films of Liam Neeson, the film industry has profited from films about crime and its consequences. How those subjects are portrayed, however, tells us a great deal about larger trends in American history and society. Every imaginable type of criminal activity has been depicted on screen, as have the legal ramifications of those acts. But these films raise profound questions. What is the nature of crime? What makes a criminal? Are there circumstances in which crime is justified? How do socioeconomic conditions affect the consequences? How fair and impartial is our justice system? Perhaps most importantly, how do depictions of crime and justice in popular media influence our answers to these questions? This class will utilize a variety of films to discuss the ways in which popular media portrays the sources of crime, the nature of criminals, the court and prison systems, and particular kinds of criminal acts. Films to be screened may include such titles as The Ox-Bow Incident, Out of the Past, 12 Angry Men, Young Mr. Lincoln, Brute Force, The Equalizer, Jack Reacher and Minority Report. By thoroughly discussing these films and related readings we will be able to trace the various changes in attitude towards crime and justice in America over the last century.
76-313 Creative Visual Storytelling in Film Production
Intermittent: 9 units
Visual storytelling cuts to the heart of the filmmaking process, combining all elements of the craft to engage the viewer. Every picture is comprised of a story, visuals, and, sometimes, sounds. This class is about learning how to understand and control time-based images to better tell your story. We will learn essential skills for becoming a creative technological storyteller - how to think visually and aurally. Fundamental focus will be on understanding the basic visual components - using space, tone, line, shape, color, movement and rhythm - and how they are used to visually tell a story, define characters, communicate moods, emotions, thoughts and ideas. We often are not consciously aware of them within a film but are critical in establishing the relationship between story structure and visual structure. Through readings, film analysis, creative brainstorming, assignments and individual critiques this class will guide each student into translating their creative vision into a short final film.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

76-314 Data Stories
Intermittent: 9 units
Every dataset has a story. In the age of big data, it is vital to understand the unlikely casts of algorithms, data miners, researchers, data janitors, pirates, data brokers, financiers, etc. whose activities shape culture. This course will feature a range of ‘farm to table’ data stories, some going back hundreds of years, and introduce students to resources and strategies for contextual research. It will explore cases such as the London cholera epidemic, Google Books, Netflix, the Oxford English Dictionary, the Navajo map, and the Queen Nefertiti scan alongside several pieces of art and fiction that capture aspects of data stories typically obscured elsewhere. Research methods introduced will include book history, media archeology, history of information, infrastructure studies, ethnography, narratology, and digital forensics. Students will read scholarly articles, novels, journalism, and popular non-fiction, and they will develop and individualized long-form research and writing projects informed by contemporary developments in data studies, journalism, and art.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

76-315 19th Century American Literature
Summer: 9 units
These days, it’s pretty easy to get to Walden Pond. It’s right off route 126 South (not too far from Concord) and there is a nice little farm stand there called the Farm at Walden Woods, where you can get corn and raspberries and freshly baked bread. In this class we’ll go back in time to the Walden Pond of Thoreau’s time, with a focus on the Green Nineteen—writers and thinkers who considered the relationship between human civilization and the American wilderness (Thoreau, Emerson and Hawthorne). We will think about the interrelationship between the environment and nascent capitalist industries by reading the poetry and prose by young women who worked in the Lowell Mill (The Lowell Mill Offerings). We will also think about the environment in relation to two slave narratives (Douglass, The Slave Narrative of Frederick Douglass and Harriet A. Jacobs, Incidents in the Life of a Slave Girl). Finally we will consider the environmental consciousness of the two most important poets of the 19th century, Walt Whitman and Emily Dickinson. As for coursework, we will use the class to practice meditation, nature walks, and one group project in which you will design your own environmentally conscious Utopian community.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

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

76-316 Contemporary American Fiction
Intermittent: 9 units
No one seems to know quite how to define contemporary American fiction. It’s clear that fiction has changed since the 1980s and 70s, the heyday of postmodernism, but it’s not clear what exactly characterizes the work that has come since. In this course, we will read a selection of American fiction from the 1980s to the present and try to get a sense of its main lines. In particular we’ll look at the turn to ‘genre,’ the expansion to multicultural authors, and the return to realism. Also, we will consider how it relates to American society. Authors might include Chimamanda Ngozi Adichie, Junot Díaz, Jennifer Egan, Bret Easton Ellis, Jonathan Franzen, Chang-Rae Lee, Emily St. John Mandel, Gary Shteyngart, and Colson Whitehead.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)

76-317 Communicating in the Global Marketplace
Intermittent: 9 units
We live in a global world, whether we like it or not. Globalization is a political, economic, and cultural phenomenon that deeply impacts how we can communicate with others in both professional and interpersonal settings. Regardless of the language people speak and the cultures that may have shaped our beliefs and values, we are bound together by professional interests and political agendas in a community that has no choice but to function well. In the current international environment, some of the most important and rewarding employment opportunities are with multinational and international corporations. But are we 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. More often than not there is a whole different worldview behind a foreign accent. Globalization brings along several pressing questions: How can professional communicators contribute to shaping a workplace discourse that can reach a wide, diverse, global audience? How can professional global communication be effectively planned, measured, and improved? This course prepares you to address these questions by explaining the specific ways in which national culture influences professional and technical communication, the impact of globalization on business environments and communication, and the ways in which you can rely on general concepts and principles in order to communicate effectively in specific international settings and situations.
Prerequisites: 76-272 or 76-271 or 76-270

76-319 Environmental Rhetoric
Fall: 9 units
Environmental rhetoric is a place of commitment and contention in which competing discourses collide with our relationship with 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, learning how writers communicate the three “Rs” of environmental rhetoric: relationship with nature, the presence of risk, and the need for response.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-320 Leadership & Organizational Communication
Intermittent: 9 units
Please note: In order to register for this course, students must have had an internship with an organization prior to registration. Even as most organizations continue to change, one constant is the importance of effective communication. Upward, downward, and lateral communications are the lifeblood of organizations. If you are in a leadership position, communication becomes a key tool for managing teams, improving performance, and creating change. In any position, you can spearhead progress by designing effective documents and improving existing communication practices. Proficiency in written and oral communications tends to be recognized and rewarded in organizations. Combined with the ability to leverage formal organizational structures and social networks, it helps one excel, and thrive, in organizations. This course is designed as an overview to the field of organizational communication with an emphasis on leadership roles and behaviors. The content will blend the conceptual with the practical. It will focus on problems that are likely to arise in the workplace and ways to solve them through communication. The students will build a portfolio of “solutions” that will demonstrate their evolving skills of applying rhetoric in organizational contexts. Specific topics will include the attributes of great communicators (including leaders and managers as communicators), the challenges of communicating in organizations as we play particular roles (e.g., individual contributor, manager or team member), ways to build credibility and enhance both internal resumes, and techniques to master communication requirements related to performance management processes, conflict situations, and changing organizational culture and design. We will also explore a myriad of organizational issues such as communicating across hierarchical levels and cultures, communicating externally, and communicating through technology.
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 concept with concentrated form and unified artistic effect. In a sense, the short story has been around as long as people have been telling each other tales, to be sure, but as a literary form it came into its own in modern times, during the 19th century and it continues to be produced in considerable numbers. For many readers one of the great features is the one Poe pointed to: it is short. People who have never finished a novel by Henry James must be legion. So we can experience something with genuine literary merit, in an accessible form. Concentration, of course, can bring issues of comprehension and often short stories can seem puzzling or incomplete to the average reader. This class will attempt to develop our abilities to read with care and attention—and feeling—in order to make us better readers of any artistic text. The challenges of the short form turn out to be excellent opportunities for learning a lot, in a little space. We’ll make use of several inexpensive anthologies, and look at one or two central writers (Hemingway, for example) in more depth. The class will require the writing of a few short papers, engaging in online discussions on Blackboard, and three in class tests.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)

76-322 Gender and Sexuality in Performance
Intermittent: 4.5 units
’Performance’ describes a wide range of practices, from the everyday to the artistic. Gender and sexuality are key elements in everyday, political, and artistic performances, from the very personal how you order a latte at Tassa D’Oro, tell a lover goodbye at the airport or comfort a crying child to the very public performing a Bach cello suite or an ironic King Lear, staging a demonstration against police violence or marketing a new app. This course will be co-taught by a specialist in gender and queer theory and a practitioner of performance art. We plan to bring performance art and theory into a practical partnership in the creation and critique of social and individual narratives about gender and sexuality. How does everyday performance define gender and sexual identity? How do gender and sexuality define everyday performance? How does aesthetic performance art and theory into a practical partnership in the creation and critique of social and individual narratives about gender and sexuality. Readings in theory at the intersection between gender studies and performance studies will help us explore these questions. We will also consider a variety of cultural and artistic practices. The addition of simple performance prompts and exercises for students to incorporate into their research will blur theory and studio practices. Students will be encouraged to practice their theories surrounding performance within the classroom and in public space.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-323 God: A Literary and Cultural History
Intermittent: 9 units
This course will investigate ideas about God, primarily from the Western intellectual tradition. Our readings will include selections from Hebrew and Christian scripture, Dante’s Inferno, Augustine’s Confessions, Benedict Spinoza’s Theological-Political Treatise, and Carl Schmitt’s Political Theology, as well as more recent investigations by Pope Francis, Marilynne Robinson, and Talal Asad. Students will be responsible for a presentation and two interpretive papers.

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

76-325 Intertextuality
Spring: 9 units
What do we mean when we say that someone has ‘twisted’ our words, or that our words have been ‘taken out of context’? Why is Martin Luther King Jr. best remembered for saying, ‘I have a dream,’ and not for saying, ‘War is the greatest plague that can affect humanity’? What are political ‘talking points’ and how are they perpetuated? How does a claim (unfounded or not) become a fact? How does a fact become a myth? These are just some of the questions that we will consider. More specifically, this is a course in how meaning changes as texts created in one context and for specific purposes are repeated, cited, and used in other contexts and for other purposes, sometimes related and relevant, sometimes not. More technically, we’ll be focusing on the rhetorical nature of intertextual discourse. Our goal will be to examine the ways that people of all kinds including politicians, journalists, and scientists strategically draw upon and transform the statements, arguments, and evidence of other people to promote their own viewpoints or purposes. We will begin by investigating scholarship that views language as an extended conversation in which people struggle to have their own voices heard, and other voices countered or even suppressed. Later, we will survey a number of studies that suggest how individuals and organizations recontextualize and reinterpret prior discourse for persuasive ends. More specifically, we will analyze how the micro-features of the language (for example, qualifications, evaluations, and attributions) are used to persuade audiences that certain assertions are (not) factual, that certain speakers are (not) authoritative, and that certain proposed actions are (un)desirable. Ultimately, you can conduct your own research on intertextual rhetoric on a topic of specific interest to your academic or professional goals.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)

76-327 Influential Women Writers
Intermittent: 9 units
Since long before the first autobiographical text in the English language? Margery Kempe? women writers have opened new territory for prose narrative. This course will deal with some historical examples of this phenomenon: Marie de France’s short fiction, Aphra Behn’s Oroonoko, and, of course, Jane Austen’s novels. We will then focus on some twentieth-century writers with various kinds of influence. Virginia Woolf is known for technical experimentation, and Ursula Le Guin excelled in the male-dominated arena of science fiction. The innovative use of known forms is represented by Hilary Mantel’s historical fiction and A. S. Byatt’s remarkable Possession.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)

76-328 Visual Verbal Communication
Spring: 9 units
People create a wide range of communicative artifacts that integrates visual and verbal elements-newsletters, product brochures, web pages, graphical novels, journal articles, resumes, software references, yellow stickies, etc. Yet, such visual-verbal discourse has only recently attracted the serious attention of research communities. Some of the relevant research questions include: Why do visual-verbal 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., semi-qualitative analysis, visual argument, and rhetorical structure theory) and the types of questions these methods can help us answer. Throughout the semester, students will be encouraged to explore the visual-verbal communication artifacts found around them and use those to connect class discussions to the practice of design. Required assignments include a brief bi-weekly response to the readings, several short analysis papers, and a longer term paper with a topic chosen by students based on their professional or research interests.
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)
76-329 Unruly Women in Early Modern Drama
Intermittent: 9 units
‘Unsex me here’ Lady Macbeth famously exclaims on her path to murder, power, and psychological collapse. The connections between sex, gender, and agency that she articulates are connections that early modern theater-makers, from Shakespeare to Aphra Behn, obsessively revisited as they created some of the most haunting characters of the canon, both tragic and comic. In this course, we will look at shrews, witches, she-devils, ranting widows, aspiring divorcees, sex workers, roaring girls, evil queens, and all sorts of nasty women that would tread the boards in early modern London. At the heart of these theatrical depictions lie strong cultural anxieties surrounding the desire and possibility to fashion, control, and discipline in other words, to regulate and rule over femininity in a time period that witnessed the invention of the ‘two-sex model’ (Thomas Laqueur) and ‘the cultural production of domestic heterosexuality’ (Valerie Traub). How did theatre participate in the invention of early modern femininity? How did performance relate and/or resist the discourses about women deployed in the domains of law, religion, medicine, economy, and politics? How did women of color specifically fare in early modern dramaturgy? And what changed when women were allowed to act and actresses replaced boy actors under the Restoration? To study unruly women in early modern drama, we will read plays by Shakespeare, Elizabeth Cary, Ben Jonson, John Webster, Thomas Middleton, Thomas Heywood, Thomas Dekker, John Fletcher, Aphra Behn, and others in conversation with contextual materials and theoretical texts from the field of Women’s, Gender, and Sexuality studies. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)

76-331 Dissenters and Believers: Romanticism, Revolution, and Religions
Intermittent: 9 units
We usually think of the American and French revolutions as primarily political, but they also confronted dominant religious beliefs and generated alternatives ranging from enthusiasm and pantheism to atheism. We will explore the literary and political meanings of religious belief and dissent in major writers like Samuel Coleridge, Thomas Paine, Edmund Burke, William Wordsworth, Matthew Lewis and others who grappled with Protestantism, Catholicism, Dissent, and such interesting extreme alternatives as evangelicalism, enthusiasm, pantheism, and atheism. Two interpretive papers and in-class presentations will be required. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)

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 Mosley, and Paula Woods appropriated the hard-boiled crime novel over the 20th Century to represent the effects of racism and economic inequality on the black community and American society, and, in doing so, developed the genre into a unique expression of African-American history and identity. We will also examine how the African-American crime novel is taken up by other cultural mediums like film and, more recently, the graphic novel to create new ways of expressing the genre. Prerequisite: 76-101
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-333 Race and Controversy in the Arts
Intermittent: 9 units
In the last three years, social media platforms have given artists and consumers of art an unprecedented platform to engage with the commercial art world as both activists and critics. 2017’s trending hashtag #oscarsowhite remarked on long-standing issues of inclusion within commercial filmmaking in the United States. Twitter also spread news from art worlds that were not always in the limelight; like Dana Schultz’s painting ‘Open Easket’ at the Whitney Biennial or Kenneth Goldsmith found poem ‘The Body of Michael Brown’, read at an obscure conference at Brown University. Our course will put these and other controversies surrounding the politics of representation in the arts into broader historical and artistic contexts. We will approach the topic through particular case studies - from The Merchant of Venice to 2 Live Crew’s obscenity trial - that highlight the confluence of social, political and artistic forces that frame these controversial works. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-107 and 76-108) or (76-106 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-334 Literature of Wall Street
Intermittent: 9 units
It started with a financial panic that closed the New York Stock Exchange for ten days. One quarter of the nation’s transportation companies went bankrupt, as did nearly 20,000 businesses. Unemployment reached 14%. Four years later it was officially declared a ‘depression.’ When did all of this happen? Was it 2009? Or the 1930s? No. It was the depression triggered by the financial panic of 1873. Out of this period, also known as the ‘Gilded Age,’ came a unique strain of American literature. Frank Norris’s grisly tale of an overbearing dentist and his early wife, McTeague, Andrew Carnegie’s autobiography, Upton Sinclair’s ironic The Jungle, Edith Wharton’s tragic love story House of Mirth, Charlotte Perkins Gilman’s feminist utopian novel, Herland, William Dean Howell’s capitalist satire, The Rise of Silas Lapham, Theodor Drieser’s mournful Sister Carrie—all of these writings react to, and try to shape, the economy of a century ago. These novels, which were often critical of corporate capitalism, give us a rich and detailed picture of the last time in the US that Americans suffered under the kind of trap we have today between rich and poor. In the US today the top 1% controls 42% of the country’s wealth, while the bottom 80% controls a mere 7% of the country’s wealth. What can we learn about the present by reading the fictions of financial crisis and inequality in the past? Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-335 20th and 21st Century American Fiction
Intermittent: 9 units
This course will examine American fiction from 1900 to the present. It will cover the movement from modernism, through midcentury realism and postmodernism, to the contemporary. We will look at scholarly definitions of those modes, as well as some of the cultural context that has informed American literature. Some of the authors will include modernists like Stein and Faulkner; midcentury writers and postmodernists like Ellison, McCarthy, and Pynchon; and contemporary writers like Diaz, Lahiri, and Franzen. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108) or (76-108 and 76-106)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/
76-337 Intersectional Feminism  
**Course Website:** http://www.cmu.edu/dietrich/english/index.html

**Intermittent:** 9 units  
The concept of intersectionality first appeared in African-American feminist legal theory, but it rapidly spoke to other ideas and movements authored by other women positioned on the margins in the United States and beyond. Now widely disseminated as a feminist practice embraced by many identities, intersectional feminism acknowledges how interlocking power structures produce systematic oppression and discrimination to create distinctive gender identities, in terms of such aspects as sexuality, race, ethnicity, class, religion, language (and accent), and neuro- and physical diversity. In this class, we will consider a wide variety of texts that mobilize this movement, including fiction, poetry, memoir, scholarly works, drama, popular media and films. We will consider voices from the ‘global south,’ non-Western countries that are speaking back to the economic and political centers of globalization. Pairing analysis with these texts with some examples of praxis, or political practice, we will think through and debate how critiques of power can move toward social change. Students will be encouraged to use these texts and a series of shorter writing assignments about texts to build toward a final project relevant to their own discipline. Readings might include Kimberlé Crenshaw, Audre Lorde, bell hooks, Roxane Gay, Chimamanda Ngozi Adichie, Mona Eltahawy, Erika L. Sánchez, Chandra Talpade Mohanty, Fatima Mernissi and Mari Matsuda, Fatima Mernissi, and Aiwh Ong.

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

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

76-338 Internship Mini  
**Course Website:** http://www.cmu.edu/dietrich/english/index.html

**Intermittent:** 9 units  
This course is designed to help you explore possible writing-related careers as you gain workplace experience and earn academic credit. You’ll work on- or off-campus as an entry-level professional writer in a field of interest to you (public relations, journalism, advertising, magazine writing, non-profit, healthcare, etc.). You are responsible for finding an internship. Most of your class time for the course will be completed at your internship site. As the academic component of the course, you’ll keep a reflective journal and meet periodically with the internship coordinator to discuss your internship and related professional issues. You must register for the course before the add/drop deadline of the semester in which you want to do your internship. Before you can register, you must contact the internship coordinator listed above to express your interest in the course and to be cleared for registration. Credit for the internship course cannot be retroactively awarded for past internships.

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

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

76-339 Topics in Film and Media  
**Course Website:** http://www.cmu.edu/hss/english/courses/courses.html

**Fall and Spring:** 9 units  
Fall 2020: Gender & Pop Culture - Gender and Popular Culture starts with the premise that the bulwark of our gender identities is formed in the domain of popular culture. This course will introduce students to various theoretical and methodological approaches to the study of media and other popular culture as they relate to issues of gender and other axes of difference. Examining a wide range of genres and media, including Harlequin romances, romantic comedies, sentimental melodramas, and contemporary superhero films, the course will illuminate how popular culture scripts the ways we perform and express our gender identities. Some of the questions the course will address include: What are the underlying politics of gender in popular culture? What are the ways that contemporary culture mediates our understanding and performance of gender? How does cultural production reproduce gendered stereotypes? How do different genres negotiate gendered identities? The course will take a self-reflexive turn by asking students to examine the role that gender plays in the creation of their taste and pleasure. In pursuing this line of inquiry, the course will encourage students to rethink the assumptions and biases that undergird the binaries of high and low culture.

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

76-340 American English  
**Course Website:** http://www.cmu.edu/dietrich/english/index.html

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

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

76-341 Gender and Sexuality in Performance  
**Intermittent:** 9 units  
**Performance** describes a wide range of practices, from the everyday to the artistic. Gender and sexuality are key elements in everyday, political, and artistic performances, from the very personal how you order a latte at Tassa D’Oro, tell a lover goodbye at the airport or comfort a crying child to the very public performering 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 performanceact, theater, film, digital media, poetry intervene in the ways in which gender and sexuality are performed? Readings in theory at the intersection between gender studies and performance studies will help us explore these questions. We will read Judith Butler’s work on gender as performative, Joseph Roach’s work on the history of celebrity, Marvin Carlson’s work on theater, and important essays in queer and transgender theory. We will also read and view a wide variety of cultural and artistic practices, from the British 17th century up to the recent work of feminist and queer performance artists. Your written and spoken contributions to the class will, besides regular postings on the course materials and participation in class discussions, entail the investigation of an everyday, cultural, or aesthetic performance of your choosing.

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

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

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

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

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

76-346 Angels and Diplomats -- Renaissance Poetry from Wyatt to Milton
Intermittent: 9 units
The starting point for this course is a question at the nexus of theology, politics, and art that no less central to the age of Shakespeare and Milton than it is today: how should power be represented? Among the canonical poets of the sixteenth and seventeenth centuries worked as ambassadors, representing power abroad (Wyatt, Sidney, Donne, Marvell). Many more poets including Shakespeare and Milton thematized diplomacy, in both its divine and more worldly forms. What, then, can structures of mediation like diplomacy and angelic intervention tell us about works like Sidney’s sonnet sequence Astrophil and Stella, Shakespeare’s Hamlet, or Milton’s Paradise Lost? And what can Renaissance poetry tell us about topics such as sovereignty, immunity, license, fidelity, automation, and accommodation? The course will include introductory and contextual readings from Genesis, Pseudo-Dionysius, John Calvin, Thomas Hobbes, Alberico Gentili, and George Puttenham. Assignments and class discussions will be occasions to practice historically-informed criticism; to compare conceptual structures within seemingly distinct domains of history and thought; and to articulate major fissures and changes in Renaissance angelology, diplomatic practice, and literary craft.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)

76-347 Recent American Fiction
Intermittent: 9 units
We will read very recent American fiction, from about 1990 to the present. Authors might include Chimamanda Adichie, Michael Chabon, Junot Díaz, Jennifer Egan, Bret Easton Ellis, Jonathan Lethem, and Colson Whitehead. We will try to gather trends or tendencies that distinguish it from previous fiction. Does it suggest a different moment in fiction from postmodernism? And does it have a comment about American culture and its relation to the contemporary world?
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-107) or (76-106 and 76-108)

76-349 20th Century American: The Lost Generation
Intermittent: 9 units
Before the Beat Generation there was the Lost Generation. Both moments of literary history have an important relevance for our time, and both produced many major literary works. The 20s, like the 50s and 60s, were marked by the effects of World War; Gertrude Stein seems to have started the whole generation naming fade with her comment to Hemingway, "You are the lost generation." Paul Fussell identifies the cultural effect of WWI as the whole generation naming fad with her comment to Hemingway, 'You are literary and historical issues of our time. In both case we focus on the intersection between cultural change and major war. The Lost Generation class might include, for example, work by Stein, Hemingway, W.B. Yeats, Ezra Pound, T.S. Eliot, the major War Poets, F. Scott Fitzgerald, Robert Graves, Vera Brittain, and Evelyn Waugh.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)

76-350 Theory from Classics to Contemporary
Fall: 9 units
Theory, it has been said, is what we do when we talk about what we are doing—it is a meta-discourse. Every discipline has such a discourse but in literary and cultural studies we are unusual, in part, because the meta-discourse of theory has itself become an area of inquiry. In this course we will investigate the history of theory and criticism, its central thinkers and their major statements from the ancients to our contemporaries. In particular, we will look at some of the main poles of contemporary theory. One of the key shifts in criticism in the past fifty years has been the development of literary and cultural theory that stands as its own form of discourse, not simply to provide a service to literature but that reflects on language, social structures, race, class, ideology, gender, sexuality, and so on. We will read widely in the Norton Anthology of Theory and Criticism and much of the writing you do in the course will be essays in self-clarification and understanding.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-351 Rhetorical Invention
Intermittent: 9 units
Rhetorical invention refers to the discursive process of inquiry, discovery, and problem solving, or how we decide what to say, what arguments to advance, and what means of persuasion to use. Although invention is centrally important to rhetoric-without which it becomes a superficial and marginalized study of clarity, style, and arrangement—from the Scientific Revolution and Enlightenment through the mid-twentieth century invention all but disappeared as a topic of rhetorical study under the pressure of the view that invention should be exclusively directed by deductive logic and the empirical method rather than rhetorical considerations such as audience or language. This view of invention fundamentally shaped modern thought and continues to influence the ways we think and communicate today. In this course, we'll begin by examining the repudiation of rhetorical invention in the development of modern thought before focusing on efforts to recover a rhetorical understanding of invention from the mid-twentieth century forward, surveying a variety of contemporary theories of rhetorical invention, including those promoted by postmodern, posthuman, and digital rhetorics. The course is designed to explore the central importance of invention to contemporary rhetorical theory through a pairing of historical and contemporary readings.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)

76-353 Transnational Feminisms: Fiction and Film
Intermittent: 9 units
How do controversial practices related to women become touchstones that draw women together across cultures or, conversely, push them into separate cultural and political spheres? This introductory-level course familiarizes students with the challenges transnational feminism is posed to Western notions of feminism. To explore these contestations, we will look at a series of controversies. We will read these controversies through novels, drama, short stories and films, with some secondary theoretical readings. This course will take us case studies concerning cultural practices that have generated global debates about the status of women and issues like consent, freedom, and equality. Beginning with several works about regional/islamic practices of veiling, we will look specifically at the close connections made between womens practices and elements of tradition, including religion. With an eye toward historicizing feminist interventions, we will look at 19th century debates on sati, commonly called widow burning, in India, to see how certain issues became loci for global intervention during colonial periods and, later, for global feminist movements. Within the contemporary period, we will turn to cultural, economic and political practices like female genital cutting, transnational domestic labor, global sex trade, and transnational forced marriage. For each of these controversies, we will be reading a range of positions represented in different types of writing across genre, with a focus on literary and filmic depictions.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-108) or (76-107 and 76-108) or (76-108 and 76-106)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-354 Bollywood: Introduction to Indian Cinema
Intermittent: 9 units
This course provides an overview of popular Indian cinema, with an emphasis on contemporary Bollywood films. The course will trace the development of Indian cinema from the 1950s to the present moment, mapping its transformation from a national film industry to a global culture industry. We will build a cinematic and cultural vocabulary that would enable us to critically engage with popular culture, particularly cinema, from non-Western contexts. We will watch and analyze a diverse range of film genres and styles, including mainstream Bollywood films, art-house films, crossover films, indie/multiplex films, as well as popular films from other regional Indian film industries. Focusing on the aesthetic, narrative, and ideological elements of these films, the course invites us to examine the role of popular cinema in shaping Indian national identity. We will familiarize ourselves with some of the key debates and issues in Indian cinema, such as the role of cinema in the postcolonial state, the function of realism, the status of melodrama, the significance of song and dance, the nature of film censorship, and the relationship of Bollywood with other film cultures. The course will conclude with the global travels of Bollywood, mapping its popular and scholarly reception, and its impact on other media and creative industries.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)

76-355 Leadership, Dialogue, and Change
Fall: 9 units
This course is about an alternative to the 'great man' theory of leadership—in which success is built on charisma, power, status, or institutional authority. The alternative model of adaptive leadership, however, depends on an ability to draw a divided community into a dialogue that re-frames the problem and may even call on us to re-interpret our values. We will see this in action, comparing the methods of Martin Luther King to the radical community organizing of Saul Alinsky, or in the influential African-American cultural critiques of Cornel West and bell hooks, or in the work of students calling for change on campuses. Their work poses a question: how does dialogue work in the rhetoric of making a difference? So in the second half, we will put theory into practice, organizing a CMU Community Think Tank to explore this question: how do college students take effective leadership on public issues raised on campus (e.g., climate change, equity for workers, or the corporate ethics of would-be employers)? How do student advocates give 'rhetorical presence' to problems or create countercultures that actually put ideas into circulation? How do departments and faculty support publicly engaged learning in their disciplines? In this project of studying and taking leadership, you will develop skills in framing a shared problem, collecting data across diverse, often competing perspectives, in creating a Briefing Book to guide live Round Table problem-solving dialogues, and in documenting, writing and publishing your findings. As a portfolio project, it will also demonstrate your ability to support problem-solving dialogues across difference in a community or organization.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)

76-357 Linguistic & Social Aspects of Immigration
Intermittent: 9 units
This course introduces students to the linguistic and social aspects of immigration in today's global society. Immigration will be studied as a socio-political construct with an emphasis on the linguistic, socio-cultural, and political challenges and opportunities that migration creates for the individual and society. Throughout the course we will explore one key question: What challenges and opportunities do different aspects of migration pose for multilingual societies and individuals? A great deal of the course focuses on the linguistic challenges that migration creates for the individual and society, with a special emphasis on the development of bilingualism and the education of immigrant children. From a larger socio-political perspective, the course focuses on various case studies of immigrant populations throughout the world in order to obtain a better understanding of the characteristics, opportunities, and challenges faced by immigrant populations internationally.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-359 User Experience Methods for Documents
Intermittent: 9 units
This course will be useful for any student who is interested in learning more about user experience methods that are widely used in professions such as design/writing for new media, technical writing, science and healthcare communication, public media relations, policy and non-profit communication. 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 think-aloud usability testing of 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.
Prerequisites: 76-390 or 76-270 or 76-271 or 76-272
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-360 Literary Journalism Workshop
Spring: 9 units
The class will help you tell true stories about the world you inhabit. Literary Journalism is a genre that reports on the world through stories that have been put through the lens of an individual writer's sympathetic imagination. Literary Journalism is always about the revelation of people and events, as influenced by social structures and ideas in a particular time and place. And again, unlike traditional journalism, the point of view of the writer is not supposedly 'neutral'. What makes this kind of non-fiction engaging often comes down to point of view. A writer is telling us a story they know well, either through observation or personal experience. Writers telling stories in this genre are opinionated, and often full of personality and voice. The obligation of the writer is to connect what might be merely 'personal' to a wide audience, and usually, to connect what's personal to a broader context, situating stories in the historical and political moment.
Prerequisites: 76-260 or 76-372 or 76-271 or 76-270 or 76-265 or 76-262 or 76-472 or 76-261
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-361 Corpus Rhetorical Analysis
Intermittent: 9 units
The Digital Humanities is a huge and growing field spanning many disciplines and skill sets. The focus of this course is on tools and methods that allow students to analyze textual corpora as purveyors of stories, information, and arguments. Students will use these tools and methodologies to undertake targeted research projects, and to develop their understanding of the computer output. The course will give students intensive practice with methods and tools for analyzing corpora of text at the word, phrase, and sentence level, and with working with large scalable dictionaries and multivariate statistics.
Prerequisites: (76-101 or 76-106 or 76-107 or 76-106 or 76-107 or 76-108 or 76-105 or 76-107 or 76-106) and 76-108

76-362 Reading in Forms: Fiction
Intermittent: 9 units
This course will give students a general introduction to the Gothic tradition in literature. The course aims to encourage creative writing students to engage critically and creatively with the tradition of Gothic fiction, and in particular with the trope of the house in the Gothic tradition. We will read six short novels in the genre, and we will also look briefly at some core theorizations. Students will use this critical understanding to develop further, and reflect upon, their own creative practice.
Prerequisite: 76-101

76-363 Reading in Forms: Poetry
Intermittent: 9 units
Spring 2020: The Poet in America. Selected readings in Bradstreet, Taylor, Emerson, Poe, Whitman, Dickinson, Frost, Stevens, Crane, Lowell, Williams and some contemporaries with particular regard to the poet's conception of his or her own role and of the sources and function of poetry.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-364 Reading in Forms: Fiction
Fall and Spring: 9 units
In this course we're going to be reading and viewing creative works that are set in Brooklyn and that reflect the astonishing diversity and vitality of New York’s most populous borough. While we analyze and discuss the assigned readings, we’ll have a chance to reflect on the experience of newcomers who’ve settled in the city and see something of the tensions in the borough, the period of decline and loss of status, and the present boom period, with issues relating to gentrification.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/courses/courses.html

76-365 Beginning Poetry Workshop
Fall and Spring: 9 units
This course is designed first and foremost as a workshop, meaning that a large percentage of class time will be devoted to critiquing your and your classmates’ creative work. We will discuss what each poem is attempting to accomplish, and where it succeeds and fails in this regard. I will expect you to become strong editors and contributors to class discussion, and to accept and learn from criticism. Though you will mostly be writing individual poems, I will also challenge you to begin on a short series of poems. I will also assign a fair amount of outside reading as well as weekly writing assignments. We will be reading contemporary poetry almost exclusively and will learn from poets whose most recent books have been published in the last few years.
Prerequisites: (76-101 or 76-102 or 76-106 or 76-107 or 76-108) and (76-222 Min. grade B or 76-265 Min. grade B)
Course Website: http://www.cmu.edu/dietrich/english/courses/courses.html

76-366 Essay Writing Workshop
In this course we will analyze the different types of narrative structure, narrative suspense, voice, metaphor, and point of view that make for effective non-fiction writing. We will also examine the difference between good writers and good work, the functions of objective distance and intimate investment in a subject, as well as the philosophical questions spurred by non-fiction writing. What is the non-fiction writer's role, and how does it differ from that of the fiction writer? Where do the two genres overlap? What gives non-fiction writing integrity? What does the term creative non-fiction mean? How have the form and aims of non-fiction writing - from memoir to essays to long-form journalism - evolved for better and for worse? We will scrutinize the writing of Eula Bliss, Kate Fagan, Joan Didion, James Baldwin, Jo An Bear, Gary Younge, David Foster Wallace, Umberto Eco, and many others. In addition to critical writing assignments, students will have several opportunities to write their own non-fiction pieces.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

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

76-368 Role Playing Game Writing Workshop
Fall: 12 units
Role-playing games (RPGs) are a vibrant and viable popular medium for interactive storytelling. A generation of novelists, screenwriters, playwrights and TV writers came of age playing RPGs. They learned how to tell stories with their friends. Later on, they developed those skills and have won Pulitzers, Emmys, Tonys and Oscars. This workshop builds upon a thesis that interactive games share a large portion of dramatic theory DNA with plays, TV, and film. Play is performance. The skills developed when creating any time-bound media transfer well to games but must be seen through a different lens - the lens of the player. To do so, we first examine and dissect both RPG story and game design (using pencil and paper examples) seeking an understanding of both systems as well as narrative best practices. Once we lay the groundwork, students are divided into three-to-five-person writing teams. Teams use an existing pen-and-paper RPG system to create a set of a campaign-style story for that system and that story world. The final product is a hard copy story bible of portfolio-quality. I emphasized this is a writing course, not an RPG design course. Any level of writing experience is welcome, as I provide support and instruction to scaffold to authentic RPG experience.
Prerequisites: 76-260 Min. grade C or 76-269 Min. grade C
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-370 Independent Study in Literary and Cultural Studies
All Semesters
An Independent Study course is a course taken with faculty supervision that goes beyond the courses offered in a particular area of interest. It should not duplicate a course offered in the regular schedule of classes. A student wishing to take an independent study needs to locate a faculty member whose research interests are close to the area of proposed study and meet with the faculty member to discuss whether it is something the faculty member is interested in doing. The department requires that the student and instructor submit a written contract (available in the English Department) detailing the expectations (description of course of study, readings, how often the student/faculty member will meet) and requirements for the completed independent study project (number & length of papers) and a time-line for completion of the work. You should think of this as developing the equivalent of a detailed course syllabus/schedule, and typically involves development of a bibliography of readings.
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-371 Teamwork for Innovators
Intermittent: 9 units
Academic teams, campus organizations, workplaces are all dynamic activity systems, organized and driven by institutional habits and rules, by roles, status and power, and by the material and conceptual tools we draw on. Yet as we have all observed, these Rules, Roles and Tools often operate in contradictory ways, even in conflict with one another. Effective team leaders are able to recognize these contradictions and draw a writing group, a project team, a social organization or a workplace into what is called an ‘expansive transformation.’ That is, to innovate new ways of working together. In this course, you will learn how to become more effective not only as a team member, but also a project leader, and even group consultant in your college work and workplace. Looking at films, case studies, research, and your own experience, we will learn how to analyze how teams of all sorts are working to communicate more effectively across different expectations and values, and to collaboratively innovate new ways of working together. Your final project will let you document your ability to be a knowledgeable team leader and effective collaborator.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-107 and 76-108)
76-372 News Writing
Fall: 9 units
In this course, we will study and learn the fundamental skills of journalistic writing as well as discuss topics related to how different media outlets cover news. On the writing side, we will start with the basics - the importance of accuracy, clarity and fairness, writing for audience, striving for objectivity, judging newsworthiness, meeting deadlines. Class discussions will touch on current news events, with the historic presidential election this fall undoubtedly taking center stage. The core class work (and most of your grade) will be based on seven writing assignments due approximately every two weeks throughout the semester. Expect to do some writing each class period. We will learn how to write a story lead (yes, that's how journalists spell it!), how to structure a story and how to write different kinds of news stories, from crime news to features to editorials and commentary. We will also learn how to research a news story, conduct an interview and sort through mountains of information to discern what's important so we can write about it in a clear, concise manner.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-373 Argument
Fall and Spring: 9 units
This course introduces the fundamentals of argumentation theory and offers guided practice in analyzing and producing arguments. Through analysis, we will learn what an argument is, how to identify one, and what the names and functions of a variety of argument features are. We will also explore the production of argument by pursuing the questions: What are my argumentative goals? How do I determine my audience? What means of persuasion are available for me to achieve my goals? And how should I order the contents of my argument? To answer these questions, we will explore argument in a variety of genres including visual, op-eds, presidential speeches, and congressional testimonies.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-107 and 76-108) or (76-108 and 76-106)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-374 Mediated Narrative, English-IDeAte
Intermittent: 9 units
Spring 2020: Brazilian Interactive Documentary This course is a project-based class where students will explore the properties of non-linear, multi-linear, & interactive forms of narratives & apply them to create a computer-based interactive documentary about contemporary Brazilian society with an emphasis on ecology & sustainability. The documentary will be filmed in Recife during spring break of 2020. The class will explore different styles & techniques of creating narratives w/ the flexibility of form through the practice of digression, multiple points of view, disruptions of time, storyline, etc. The course will introduce students to Brazilian history & culture, considering Brazil's strategic importance as Latin America's largest economy, & one of the most biodiverse countries in the world. Students will be exposed to some of Brazil's most prominent writers, photographers & filmmakers, with particular emphasis on cultural production from Northeast Brazil & will work within interdisciplinary teams in the creative areas of academic research, writing, video production, interactive media, data visualization & programming. They will be encouraged to think about communication not just in terms of technology but also considering broader issues such as verbal & visual language, design, information architecture, communication & community. Students will work to deeply understand the concept & context of the message, considering the cultural aspects of their international experience, through an interactive documentary. This class will take place during 8 days of immersive cultural exchange in the city of Olinda, Brazil. This process will be done under the supervision of educators, scientists, artists, filmmakers, media professionals from educational & cultural institutions in both countries. Student registration for this class is open & requires a letter of presentation + intention with the designated faculty in charge.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-107 and 76-108) or (76-106 and 76-108)

76-375 Magazine Writing
Fall: 9 units
In this course we'll be reading lots of great nonfiction, some of which has appeared in magazines during the past few years. We'll look at how excellent nonfiction for magazines has to employ a strong narrative voice, and the techniques of storytelling. Students will be asked to research and write their own articles, based on a variety of assignments. The class will be conducted as a discussion, and demands participation from each class member.
Prerequisites: 76-270 or 76-262 or 76-260 or 76-372 or 76-271 or 76-272
Course Website: http://www.cmu.edu/hss/english/
76-384 Race, Nation, and the Enemy
Intermittent: 9 units
Conflicts over racial and national identity continue to dominate headlines in the United States as they often have during the nation’s history, from debates regarding the immigration, naturalization, and birthright citizenship of racial minorities to debates regarding racial disparities in access to civil rights. This course explores the discursive practices through which racial and national identities are formed and the frequent conflicts between them, particularly by focusing on the role of enemies, threats to the nation, and sacrifices made on behalf of the nation in American public discourse. Alongside primary sources of public discourse regarding wars, the immigration and citizenship of racial minorities, racial segregation and civil rights, and the criminal prosecutions of dissidents during periods of crisis, we will read secondary sources offering multiple theoretical and disciplinary approaches to the study of racial and national identity formation. Along with regular brief responses to readings, assignments will include a short rhetorical analysis paper and a longer research paper.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)

76-385 Introduction to Discourse Analysis
Intermittent: 9 units
‘Discourse’ is language: people talking or signing or writing. Discourse analysts ask and answer a variety of questions about how and why people do the things they do with language. We study the structure of written texts the semi-concious rules people use to organize paragraphs, for example as well as the unconscious rules that organize oral discourse such as spontaneous stories and arguments. We study how people signal their intended audience-interpretations of what they say as foreground or background information, a casual remark or solemn promise, more of the same or change of topic. We look at how grammar is influenced by what people need to do with language, and how discourse affects grammar over time. We ask how children and other language learners learn how to make things happen with talk and writing. We ask how people learn what language is for, from exchanging information to writing poetry to perpetuating systems of belief. We analyze the choices speakers and writers make that show how they see themselves and how they relate to others. (Choices about how to address other people, for example, both create and reflect relationships of power and solidarity). We study how people define social processes like disease, aging, and disability as they talk about them, and how language is used to mirror and establish social relations in institutional settings like law courts and schools as well as in families and among friends. This course touches on a selection of these topics and gives students practice in analyzing the complex nuances of language. The course is meant for anyone whose future work is likely to involve critical and/or productive work with language: writers and other communication designers, critics who work with written or spoken texts, historians, actors, sociologists, and so on.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107) or (76-106 and 76-108)

76-386 Language & Culture
Intermittent: 9 units
This course is an introduction into the scholarship surrounding the nature of language and the question of how language shapes and is shaped by social, cultural, and political contexts. We will begin by examining 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 social change? How is social change reflected by changes in the way we use language? Over the course of the semester, you will work on applying the knowledge and theoretical tools you gain to your own analysis of a linguistic artifact that you choose.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107) or (76-108 and 76-106)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-387 Writing in the Disciplines
Intermittent: 6 units
This mini will introduce you to the theory and practice of writing instruction in contexts outside of English studies. We will learn about the distinction between Writing across the Curriculum and Writing in the Disciplines and challenges to providing integrated, high quality writing instruction across the university. We will explore the implications of the wide variety of forms of academic writing instruction for faculty in English classrooms, including high school and first-year writing classrooms. Assessments will include reading responses and a final paper reviewing research on writing in a specific writing context of your choosing. Students enrolled in the course for six units will be expected to do additional readings and give an oral presentation. Please note that in terms of time commitment, a 3-unit mini will require approximately six hours per week (three hours homework and three hours class meetings) and a 6-unit mini will require twelve hours per week.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-107 and 76-108) or (76-106 and 76-108)

76-388 Coding for Humanists
Intermittent: 9 units
This introductory course provides humanities students with the foundational knowledge and skills to develop computer-aided research tools for text analysis. Through a series of hands-on coding exercises, students will explore computation as a means to engage in new questions and expand their thinking about textual artifacts. This course is designed for students with no (or very little) coding experience. During the early part of the semester, students will learn the basics of using Python through examples and problem sets that are relevant to text analysis. Then, students will be introduced to a limited set of commonly used Python packages for text analysis, such as natural language processing, statistical analysis, visualization, web scraping, and social media text mining. Students are expected to complete a small final project that examines how evidence-based data-driven insights derived from text analysis would support humanistic research in their area of interest, including (but not limited to) genre studies, rhetorical criticism, authorship attribution, discourse analysis, cultural analysis, social network analysis, spatial/temporal text analysis, and writing assessment. Doctoral students in the Department of English must register for 12 units, and are expected to write a publishable quality paper. Students who are interested in digital humanities scholarship in literary and cultural studies may also consider Professor Warren’s seminar: ‘Introduction to Digital Humanities.’
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)

76-389 Rhetorical Grammar
Fall and Spring: 9 units
This is a course in fundamental grammatical structures of English and how these structures fit into the writer’s toolkit. This means you will learn about English-language grammar in this course that en route to understanding a lot about English language writing. This course is designed for MA students in professional writing and undergraduates who want to improve their grammar, their writing, and their depth of understanding of how improvement in grammar impacts improvement in writing.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-106 and 76-107) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-390 Style
Fall and Spring: 9 units
Some people think of style as individual panache graceful facility with language that is as distinctive to a given writer as his or her fingerprint. According to this theory, style is a possessive genetic talent that can be cultivated by one but never duplicated by another. Those who lack this innate stylistic flair often look for ways to compensate. Unable to achieve aesthetic beauty, they strive to be grammatically correct to follow the rules of writing. In this class, we will not treat style as an innate gift that writers possess and carry with them from situation to situation. Nor will we treat style as a set of rules that one can ‘live by.’ Instead, we will think of style as a set of strategic choices that one considers and selects from depending on the writing context. Certain stylistic choices appropriate to one context may not be appropriate to another. We cannot and will not look at all possible writing contexts in this class. Instead, we will focus our attention on professional writing contexts in which the goal (presumably) is to communicate clearly and coherently in texts composed of sentences and paragraphs.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-107) or (76-108 and 76-106)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-391 Document & Information Design  
Fall: 12 units  
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 InDesign, Photoshop, and Illustrator will be taught in class, and used to create the assigned projects.  
Prerequisites: 76-270 or 76-271  
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-393 Narrative & Argument  
Intermittent: 9 units  
This course is open for non-English majors interested in understanding and practicing writing as an art of design thinking and decision-making. We work through seven writing exercises divided into ‘experiential’ and ‘informational’ clusters and we discuss the underlying design principles that unite and divide these clusters. Experiential writing (think character-based fiction, personal profiles, travel writing, narrative histories) supports reader learning but in an indirect, unsupervised fashion. Students write short papers within each of these clusters to glimpse and grapple with the different compositional (design) challenges. Within experiential writing, students practice making themselves (from the first person) and third parties characters readers can come to know and care about. They practice immersing readers within immediate and historical scenes by creating the feel of extended space or elapsed time. Within information writing, students practice presenting readers with new ideas by following the readers’ native curiosity (exposition), guiding readers through manual tasks (instruction), and structuring readers’ decision-making (argument) in controversies when there are multiple decision paths. Argument is a capstone of information writing that bids for social and political change. While writing for experience and writing for information are distinct clusters, they are highly interactive and the best information writers routinely import techniques of experiential writing into their craft to enliven and layer the reader’s experience.  
Technologies for making visible for students their tacit decision-making over hundreds and thousands of compositional moves when writing experience and information are introduced and provide students a literal ‘lens’ on the texts they write as an endlessly curious design artifact.  
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107) or (76-106 and 76-108)  
76-394 Research in English  
Spring: 9 units  
This course explores methods of researching, writing, and presenting original scholarly work in the broad interdisciplinary field of English Studies. The course allows both undergraduate and graduate students to pursue a research project on a topic of their choosing within the field of English studies to work on in the context of readings and discussions geared toward understanding the production of scholarly work in the field. We will work to understand not only traditional methods in the field such as textual analysis, but also more recent developments borrowed from other disciplines such as history and sociology, anthropology, and visual studies, among others. The course explores methods for developing topics, constructing research plans, locating, gathering, and using data and sources, along with basic principles of organizing, writing, revising, and presenting a research paper in a public presentation. Across the semester, students develop and work on an original scholarly research project culminating in a public presentation open to other students and faculty from the university.  
Prerequisites: 76-275 or 76-294

76-395 Science Writing  
Spring: 9 units  
This course will teach students how to write clear, well-organized, compelling articles about science, technology and health topics for a general audience. Students will learn how to conduct research on scientific topics using primary and secondary sources, how to conduct interviews, and how to organize that information in a logical fashion for presentation. For writing majors, the course will increase their understanding of scientific research and how to describe it accurately and completely to a general audience. For science majors, this course will teach them how to craft fluid, powerful prose so that they can bring their disciplines to life. The course is not intended just for those who want to become science writers, but for anyone who may have the need to explain technical information to a general audience, whether it is an engineer describing a green building project at a public hearing, a doctor describing the latest research on a disease to a patient advocacy group, or a computer programmer describing new software to his firm’s marketing staff. Scientists and educators today are increasingly concerned about the public’s lack of understanding about scientific principles and practices, and this course is one step toward remedying that deficit. Students will get a chance to read several examples of high-quality science writing and interview researchers, but the primary emphasis will be on writing a series of articles — and rewriting them after they’ve been edited. The articles will range from profiles of scientists to explanations of how something works to explorations of controversial issues in science. Students should expect to see their writing critiqued in class, in a process similar to what journalists routinely go through. The goal will be clarity and verve; the ethos will be mutual learning and enjoyment.  
Prerequisites: (76-101 or 76-102 or 76-107 or 76-108 or 76-106) and (76-372 or 76-271 or 76-270 or 76-472 or 76-375)  
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-396 Non-Profit Message Creation  
Intermittent: 9 units  
Non-profit organizations support a multitude of causes ranging from the arts to animals to the environment to health care to human rights to scientific research to many great causes in between. Non-profits achieve their missions by advocating on behalf of their organization’s cause, raising public awareness about issues surrounding their cause, and fundraising to make their advocacy possible. In this course, students will select a local, Pittsburgh-area non-profit to examine and produce materials based on the organization’s needs. Over the course of the semester students will research the organization’s persona and values via interviews with chosen organization’s staff and analysis of existing communication channels and different forms of content currently used by the organization. Students will use this research and analyses to inform and shape a final project that shows how the specified, needed deliverables from the selected non-profit. Previous example projects include: Revising a newsletter and specifying future best practices for an organization; developing new format and copy for an organization’s website; developing a social media campaign for an upcoming event; developing a grant proposal for an organization’s project; among many others. Students will have a wide selection of organizations to choose from and know projects associated with the organization at the beginning of the semester, as these will be organized by the professor. At the end of the course, students will have a portfolio ready material and an increased understanding as to how non-profit organizations advance their causes.  
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)  
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)
76-397 Instructional Text Design
Intermittent: 9 units
This course focuses on the planning, writing, and evaluating of instructional text. 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: 76-101 or 76-102 or 76-270 or 76-271 or 76-271 or (76-106 and 76-107) or (76-108 and 76-109) or (76-108 and 76-107)

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

76-403 The Crucible of Modernity: Vienna 1900
Intermittent: 9 units
Vienna at the turn of the century (that is, at the turn of the last century, 1900) was many things: the political center of the Habsburg dynasty of the Austro-Hungarian Empire; the meeting place of Czechs, Slovaks, Hungarians, Romanians, Slavs, Poles, Italians, Serbs, Bulgarians, and Germans; the center of German-language music and theater; the birthplace of Zionism and of psychoanalysis; the battleground for liberalism and anti-Semitism; a haven for socialism; the home of café-culture and the waltz; the garrison for an outdated army; the city of baroque urban palaces and reactionary bureaucracy; and the showcase for historicism. And while the garrison for an outdated army; the city of baroque urban palaces and reactionary bureaucracy; and the showcase for historicism. And while

76-404 Critical Race & Ethnicity Studies
Spring: 4.5 units
Terms commonly associated with the academic study of race and ethnicity have gained or regained prominence within our always volatile political discourse: intersectionality, identity politics, white supremacy and blackness. But what is critical race and ethnic studies? What are the ‘theories’ about race, ethnicity, art, subjectivity, power, knowledge and the human that have driven the scholarship and intellectual work for scholars committed to an interdisciplinary exploration of race and ethnicity? This course will introduce students to some of the key figures, terms, debates that have emerged out of critical race and ethnicity studies with a particular focus on how the ‘structuralist controversy’, which foregrounded critiques of the ‘subject’ have changed the way scholars talk about race, ethnicity and identity since the middle of the twentieth-century. Given the wide ranging and interdisciplinary nature of critical race and ethnicity studies our readings will inherently cover disciplines such as literary criticism and theory, legal studies, anthropology, linguistics, science and technology studies and film studies to name a few. Readings may include: W.E.B. Du Bois, Kimberly Crenshaw, bell hooks, Richard Dyer, Edward Said, Stuart Hall, Michel Foucault, Jacques Derrida, Henry Louis Gates Jr., Claudia Sharpe, Denise D’Silva, Gayatri Spivak, Eduardo Bonilla Silva and Achille Mbembe. There will be two short papers.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

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

76-410 The Long Eighteenth Century
Fall
This course offers students a chance to understand how English literature became modern. We will explore the cultural and historical processes by which we get from Shakespeare to Austen by looking at the historical development of two media forms, the stage play and the novel. Since this archive includes an impossible amount of material to cover in a semester's work, we will focus on some points of connection and synergy between these forms. For example, we will read a novel and a play by Aphra Behn, a poet, playwright, spy and one of the inventors of the modern novel. Eliza Haywood was both an actress and a prolific and successful novelist of the early 18th century. One of the ‘fathers’ of the modern novel, Henry Fielding, cut his literary teeth writing plays for the Haymarket Theatre, which he also managed (and Haywood acted in). Frances Burney wrote a wildly successful novel, Evelina or a Young Lady's Entrance into the World, but she also wrote plays and was part of London literary circles that included famous actors, musicians, and other performers for the stage. We will end with Austen's novel, Mansfield Park, which stages on its pages an amateur production of a play in order to reflect the pleasures and dangers of theatricality. We will look at the interplay between theater and print fiction and how they mutually inform and help to define each other. We will ask how public theatrical institutions and performances and the technology of print contributed to the modern world of proliferating media forms.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)
76-412 Performance and 18th Century Theatrical Culture
Intermittent: 9 units
This course has the dual purpose of introducing students to performance and celebrity studies and giving them experience in using these analytic frameworks to study 18th-century literature and culture. Celebrity is a very modern phenomenon that first became a visible part of political, religious, and artistic culture over the course of the long 18th century, between 1660 and 1800. We will investigate the genealogies of modern celebrity, considering such questions as, what do the Kardashians have to do with dead English kings? What can cross-dressing actresses teach us about 21st-century drag performances? (Full disclosure: Dead English kings and cross-dressing actresses will get far more of our attention than the Kardashians or modern drag artists.) We will study some of the most powerful recent theories of performance and celebrity; we will read plays and other performance genres that took up time and space on the 18th-century stage. In addition, we will explore beyond the London theaters to consider the nature of performance in its many cultural forms; What are the connections between theater and the quieter performances of political pamphlets, newspapers, and novels as they occupy physical and mental space in coffee houses and libraries? Can a print text be performative? Finally, we will examine various relationships between performance and culture. How does performance in the early modern period shape gender and sexuality as well as class and race relations? This course will count as an upper-level course for the Gender Studies Minor, as well as a pre-1900 period course for the EBA.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-413 Book Design: A Cultural History
Intermittent: 9 units
Today the book is thriving despite earlier predictions of its ‘death’ at the hands of the digital media. What has made the book so powerful a medium over six centuries? This course will take you into the book’s makeup, design, and impact over time. We study how the book was made at different times in its history for instance, the manuscript book (medieval), the hand-press book (Renaissance and eighteenth century), the machine-made book (1800s to present). We also ask how today’s databases like Google Books make us see new dimensions of the print medium that were not visible earlier. Likewise we will study theories of the print medium and the cultural effects of the book among readers and social groups. Students will have hands-on experience with a printing press and the Rare Book archives at Hunt and Hillman libraries. Two papers and shorter assignments will be required. Please note: first-year students are prohibited from registering for this course. Sophomores must obtain instructor permission.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-414 Politics, Media, and Romantic Literature 1789-1830
Intermittent: 9 units
The Romantic period in Britain was a volatile era of political and literary revolutions - but also of print-media revolutions that transformed reading, writing, and publishing. This course focuses the question of books, periodicals, and reading audiences through case studies of several Romantic writers: Mary Robinson, William Blake, Samuel Taylor Coleridge, John Keats, William Hazlitt, and William Wordsworth. Reading a selection of their poems, essays, and critical theory in the context of contemporary debates, we will aim to understand the relation between print as a set of material forms, and political as well as literary ideas and discourses that contended for attention in the period’s innovative print media. We will also try to grasp some wider cultural processes at work in the late eighteenth and early nineteenth century. These included disintegration of the early modern Republic of Letters and the reconfiguration of its knowledge in the nineteenth-century cultural fields; the forming and division of new reading publics and their ways of reading print; important changes in book production, typography, printing methods (hand-press to steam press), and bookselling; and the crucially important relation between the aesthetic powers of the ‘text’ and the material pleasures of the ‘book’. Research papers using rare-book materials at the Hunt or Hillman library Special Collections will be especially encouraged; and the course will sometimes meet in the archive to examine ‘rare and curious’ modes of print. One short paper and one research paper will be required.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)

76-415 Mediated Power and Propaganda
Intermittent: 9 units
For most of us, the word ‘propaganda’ triggers a familiar script. We tend to think of totalitarian regimes where the State controls information and prohibits the expression of dissenting views. We also tend to associate propaganda with certain rhetorical techniques - highly emotional words, deceptive representations, and glittering generalities that inhibit rational thought and manipulate public opinion. According to such popular views, propaganda is linked to the dissemination of false information and is antithetical to the norms of democratic society. Our class will challenge these assumptions. First, instead of confining propaganda to authoritarian governments, we will examine how propaganda functions within democratic society. Indeed, we will focus on domestic propaganda in America, especially political propaganda but also propaganda in advertising and public relations. Next, instead of focusing exclusively on deceptive rhetorical techniques, we will ask a more elemental question: What enables propaganda to circulate? Answering this question will force us to consider the routines and values of corporate media as well as the power relations that give some people special access to channels of mass communication. Certainly, we will also examine propaganda messages themselves, attending to manipulative tactics as well as rhetorical strategies used to induce uptake in the mainstream press. We begin our seminar by studying key theories of propaganda, looking at primary texts for various definitions and criticisms of the concept. We will then examine how powerful institutions, especially media organizations, manage the dissemination of propaganda in democracies. Finally, we will consider how to analyze propaganda, generating methodological prerequisites for scholarly study. Ultimately, students will have the opportunity to conduct their own research on propaganda as it relates to their academic and professional goals.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

76-418 Rhetoric and the Body
Intermittent: 9 units
This course offers an introduction to rhetorical studies of the body and is centered on the following three questions: What is the role of the body in rhetorical theory? What role does rhetoric play in constructing the body as a raced, gendered, dis/abled, cultural, fleshy, and political entity? And, how might moving, feeling bodies challenge, regulate, or disrupt these rhetorical constructions and furthermore, our theories of rhetoric? Our readings will explore the role of embodiment in rhetorical theory, examining a number of contemporary and historical theories of the body. In the process, we will explore how to put rhetoric and the body into conversation with one another and what methodological implications this conversation has for rhetorical studies more broadly. The goal of this course is to provide breadth rather than depth, with the assumption that most students, even those relatively familiar with body and/or rhetorical theory, will approach rhetorical studies of the body as novices. Students will conduct their own research on a topic related to rhetorical studies of the body that also aligns with their professional and academic goals. Graduate students interested in research will benefit from this course’s focus on theory and the professional genres central to rhetorical studies. Undergraduates students (both majors and non-majors) will have the opportunity to examine how the body intersects with communication and writing contexts in their everyday public and professional lives. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-419 Media in a Digital Age
Intermittent: 9 units
How are media in a digital age changing? And how are they changing us? What does it mean to be living in today's communication technology 'revolution'? In a time when many forms of communication are digitally based, traveling as bits at e-speeds on global computer networks? To begin answering these questions, we will take as case studies several new discursive digital media formations, such as digital books, online newspapers, blogs, wikis, and so forth, along with related social formations, such as social media networks and distributed non-profit activist organizations. The readings will provide a range of lenses by which to understand these developments, including cognitive, social, political, economic, and technological aspects. We will briefly put the development of communication technologies in their historical context: How were new forms of communication received in the past? How were they used? How did they affect communication? How did they influence political and social institutions? We will focus, however, on using knowledge of historical developments to inform our understandings of current digital communication developments. Along the way we will ask questions, such as 'What are some of the challenges that new digital formations present to traditional communication theories (e.g., How is trust established when speakers are anonymous and globally distributed? How is the 'public sphere' constituted when Internet search engines dynamically construct it?)'. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)

76-420 The Cognition of Reading and Writing: Introduction to a Social/Cognitive Process
Spring: 9 units
Understanding reading and writing as a social/cognitive process (i.e., a socially situated thinking, feeling, problem-solving process) reveals some of the conscious and unconscious work behind the ways readers comprehend and interpret texts, and the ways writers construct and communicate meanings through them. To gain insight into the why behind the surprising things readers do with a text, we will draw on the psychology of reading, where socially constructed memory networks, cognitive schemas, and meta-knowledge actively shape interpretation. User-testing to discover the representations readers are in fact creating can be critical for many kinds of writing, from informative websites, to persuasive arguments, or engaging accounts. Turning then to writers, we will examine the key processes, from interpreting the task, to planning, revision and metacognitive awareness on which expert and novice writers differ. You will also learn a set of process-tracing methods for tracking these problem-solving strategies as you do two case studies. One will uncover the (sometimes radical) differences in how a set of readers actually interpret (construct the meaning of) a text you choose. The second will be an extended case study of your own thinking process on a real task you are doing outside this class. Here you are likely to uncover old unconscious habits and problems you had to solve, as well as successful strategies, which will give you new reflective insight into your own thinking as a writer. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)

76-421 Why Stories Matter
Intermittent: 9 units
Storytelling is a key aspect of our experience as human beings; without it we are reduced to, as one scholar put it, 'the most primitive mode of existence - a life without imaginary alternatives.' In this course we will study some key fictions that have provided such imaginary alternatives, alongside various theories for interpreting them. These narratives deal with some of the most important aspects of the human condition: time, justice, empathy, point of view, and reality. The authors we will cover are among the most enduring in the Western tradition, from Sophocles and Chaucer to Melville, Proust, Virginia Woolf, and Ian McEwan. Students will be required to contribute to all class meetings, write brief responses on Blackboard, and produce two substantial essays (longer for grads than undergrads).
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)

76-422 Gender and Sexuality Studies
Intermittent: 4.5 units
We will anchor our introduction to this broad and diverse field of theory in the admittedly very limited historical period of feminist, queer, and transgender political activism, circa 1970 to the present day. Instead of attempting 'coverage' (an impossible task), we will shuffle between recent work in queer, transgender, and feminist theory and a few key texts that are foundational to the development of academic theory as a reaction to and extension from the political activism of these social movements. Our goals are to strengthen our understanding of the continuities and breaks in politically informed thinking about gender and sexuality, and to deepen our knowledge of the theoretical frameworks available to us from these areas of study. Students will write short response papers to course readings that will help us focus our discussions on their particular interests in literary and cultural studies.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-107) or (76-106 and 76-108)

76-425 Rhetoric, Science, and the Public Sphere
Intermittent: 4.5 units
In the 21st century science and technology are ubiquitous presences in our lives. Sometimes these phenomena spark our imagination and affirm our confidence in a better future. In other instances, they create fear and generate protests over the risks new technologies and scientific ideas pose to prevailing social, cultural, economic, and political orders. In this course we will examine the complex dynamics in the relationship between science, technology, and society. Towards this end we will engage 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 public debates including conflicts over global warming, vaccinations, and the AIDS crisis. With the help of analytical theories from sociology, rhetoric, and public policy, we will develop a framework for thinking about argument and the dynamics of the relationship between science, technology, and the public. We will also look to these fields for tools to assess public debate and to complicate and/or affirm prevailing theories about the relationship between science and society.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-428 Visual Verbal Communication
Fall: 9 units
People create a wide range of communicative artifacts that integrates visual and verbal elements-newsletters, product brochures, web pages, graphical 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 stories change over time? (e.g., Magazines through the years.) How 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-semantic analysis, visual argument, and rhetorical structure theory) and the types of questions these methods can help us answer. Throughout the semester, students will be encouraged to explore the visual-verbal communication artifacts found around them and use those to connect class discussions to the practice of design. Required assignments include a brief bi-weekly response to the readings, several short analysis papers, and a longer term paper with a topic chosen by students based on their professional or research interests. Please see English Dept. for full course description.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)
76-429 Introduction to Digital Humanities
Intermittent: 9 units
This course introduces students to core methods and readings in Digital Humanities, an emerging field that's been called 'the next big thing' in literary and cultural studies. Students will read influential scholarship by Miriam Posner, Johanna Drucker, Alan Liu, Bethany Nowviskie, Ted Underwood, and Dan Cohen, and explore successful projects like Linked Jazz, Historiography, Wearing Gay History. Colored Conversions, Transcribe Bentham, NYPL Building Inspector, and Six Degrees of Francis Bacon. In an effort to facilitate non-traditional collaborations, the course is open to (a.) humanities students curious about computational approaches to humanistic questions and (b.) students with technical, data-driven, or design backgrounds interested in contributing to humanistic knowledge.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-430 Greatest Hits from the Medieval World
Fall: 9 units
Some stories never go out of style. Much of what we will read in this course was popular throughout Europe, and all of it is still widely retold and enjoyed in various media: for example, Beowulf, Decameron, and Dante's Inferno in film, Tristan in opera, Malory's Morte D'Arthur in lots of formats. We will consider the medieval retelling of these tales and others from the eighth to the fifteenth centuries. Anglo-Saxon, French, German, Italian, and some Middle English texts will be read in translation, but Chaucer and Malory in edited versions of their writer's idioms. A particular emphasis will be placed on personal subjectivities to counter the rumor that individual selfishness began with Shakespeare (the inventor of the human, according to Harold Bloom). Some of our texts are reflective, some are outrageous, some are charming, some are funny; all are populated by human beings we can recognize in spite of the unfamiliar styles in which they are presented. Learning outcomes include a sense of both the historical conditions for storytelling and the ways tales can take on new meanings over time. Graduate students will be responsible for reading additional historical and critical materials and writing longer papers than undergrads.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)

76-431 Gender Play in Early Modern Drama
Intermittent: 9 units
The playhouses of early modern London offered access to an astonishing spectacle that would be difficult to find anywhere else in the city: men dressed as women, skillfully reproducing (but also exposing, interrogating, and refining) the significations that structure concepts of gender difference. In addition to this fundamental condition of performance and theatrical experience, the plots of the plays themselves regularly engaged with issues pertaining to gender and sexuality, an interest that runs through the raunchy satires performed by companies of adolescent boys, the innumerable comedies of cross-dressing and mistaken identity, and the equally numerous tragedies centered on problems of inequality and imbalances of power. This course will consider a wide range of drama from the period alongside a selection of readings in sexuality and gender theory, thus bringing early modern dramatists such as William Shakespeare and Thomas Middleton into conversation with contemporary thinkers such as Judith Butler and Sarah Ahmed. The body of core texts will include Twelfth Night, The Merchant of Venice, As You Like It, The Roaring Girl, The Taming of the Shrew, The Tamer Tamed, The Island Princess, The Witch of Edmonton, The Silent Woman, Women Beware Women, and Galatea. Please note: First-year students are prohibited from registering for this course. Sophomore students must obtain instructor permission.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)

76-432 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 published in 1976. Besides Baldwin's works we will read and connect Baldwin's thoughts on literature, race, sexuality and politics to some of his immediate contemporaries like Richard Wright, William Faulkner, Flannery O'Connor and others who had an influence on Baldwin's imagination and craft.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)

76-435 Politics and Popular Culture
Intermittent: 9 units
Over the course of the last one hundred years what has been the influence of left-wing social movements on popular culture? Michael Kazin, in his recent best seller American Dreamers argues that the left has had a more powerful effect on culture than on politics. But what about the idea that cultural influence is inherently political? In this class we will read a mix of cultural history, film studies, music studies, literary studies, art history, television studies, and cultural theory. We will look at the intersection of radical movement politics and high modernism in the 1930s and 1940s. We will look at how left culture survived under the cloud of the blacklist. We will look at the Civil Rights culture and Feminist culture that emerged out of the 1950s and 1960s. Finally, we will look at how the left/right debates and struggles over the thirties, fifties and sixties have persisted into our current political/cultural narrative forms. Key texts for the course include Michael Kazin, American Dreamers: How the Left Changed the Nation, Paul Buhle, Hide in Plain Sight, the Hollywood Blacklistees in Film and Television, T.V. Reed, The Art of Protest, Susan Douglas, Where the Girls Are: Growing Up Female with Mass Media, Sasha Torres, Black, White and In Color: Television and Black Civil Rights, and Judith Halberstam, The Queer Art of Failure.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)

76-438 The Wire: Crime, Realism, and Long-Form TV
Intermittent: 9 units
The HBO series The Wire (2002-2008) has been called the greatest television show ever. Part of the first wave of ‘quality television’ series by which HBO changed the way people conceived of the artistic possibilities of the medium, the Wire differed from its contemporaries like The Sopranos and Six Feet Under in its realism and its smaller audience. Unlike most other shows on television, The Wire addressed the racism, poverty, the failures of the criminal justice system, and other social problems head on. It was able to do this in part because it had enough time to develop complex story threads. This moment of TV history produced what I am calling ‘long-form’ TV, in which narrative continuity was stretched over multiple seasons. TV in this form resembles 19th century novels that were first released serially in magazines and newspapers. In both cases, audiences waited expectantly for new episodes, since they could not be ‘binge-watched.’ The Wire was rooted in producer/writers David Simon and Ed Burns’ experiences in Baltimore, where the former had been a crime reporter and the latter a police detective. Simon has said that he made the series in order to tell truths about the city he could not tell in the newspapers. This course will consider the wire in the context of realist fiction of the 19th century, twentieth-century crime fiction, earlier TV crime series, and other long-form TV, including Mad Men. We will try to explore The Wire’s realism, its continuing appeal, and its impact. We will probably watch 3 seasons of The Wire.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
76-439 Seminar in Film and Media Studies: Class, Race, & Gender in Film
Fall: 9 units
We usually think of movies as misrepresenting the realities of class, race, and gender. Certainly Hollywood, known as the ‘dream factory,’ usually ignored these realities or systematically distorted them. In this class, we will focus on fiction films which were intended to represent the truth about these social hierarchies. While we will watch a few examples of standard Hollywood product, most of our course will concern the realist tradition in cinema. Beginning with Italian neorealism of the 1940s and early 1950s and continuing to the present day, films in this tradition have rejected glamour and glitz, and replaced them with actuality and grit. While these films have been especially interested in exploring class relations and the lives of the working class, some of them have also focused on issues of race and gender. Among the directors whose films we will watch are Roberto Rossellini, Vittorio De Sica, Frederico Fellini, Agnes Varda, Ken Loach, Jean-Pierre Dardenne, Laurent Cantet, John Sayles, and Denzel Washington.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/courses/courses.html

76-440 Postcolonial Theory: Diaspora and Transnationalism
Intermittent: 9 units
Arjun Appadurai argues that one of the primary transformations in this period of globalization has been in the capacity for people to imagine themselves or their children will live and work in places other than where they were born. Although the novel has long been considered a national form, contemporary novels frequently represent transnational mobility, both in their plots and as global commodities. A significant body of contemporary fiction focuses on imaginative and physical movement across national borders. This global literature course combines literary and theoretical readings to examine the experiences of transnationalism and diaspora. Theories of transnationalism look at the interconnections that cut across nations. The concept of diaspora, a term first used to refer to 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 Anzaldua, Arjun Appadurai, Inderpal Grewal and Axl Brah.

76-441 Theorizing Sexuality
Intermittent: 9 units
This course offers a foundation in the history of theorizing sexuality that brings us from the Greek classical concept of man/boy love, through medieval concepts of the ‘one-sex body,’ and up to contemporary transgender theory. We will read canonical theories of sexuality in the modern period, such as Freud’s psychoanalytic Three Essays on Sexuality and Michel Foucault’s revisionist History of Sexuality. To ground our theoretical investigations in social and historical context, we will focus on three discursive sites: the feminist ‘sex wars’ of the 1980s, the theory and practice of ‘trans’ both gender and sexuality from modern and contemporary periods, and late 20th and 21st century queer concepts of sexuality.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-443 Restoration & 18th-Century Theatre
Intermittent: 9 units
London theaters turned on their lights (or more properly, lit their candles) in 1660 when the Puritan regime ended and Britain returned to monarchical rule. The newly opened theaters quickly became spaces for political and social performances by both actors and audiences. The theater was the place not only to see plays but to hear the latest gossip about the glitterati of the court, to monitor political plots, and to speculate on which pretty actress was current mistress to the King. It was literally a space in which society performed itself, to itself. We will look at the development of the theater as an important social institution and trace its development, up to the mid 1700s, as a media hub that spread its tentacles into newspapers, visual materials, and other popular culture media. Of course, we will read some of the most important plays of this time period, but we will also pay attention to the print and visual culture that grew up around and in response to the theater. In addition to building knowledge about this important chapter in the development of modern media culture, this course will introduce students to performance studies as a framework for the study of culture in any historical period.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)

76-444 History of Books and Reading
Intermittent: 9 units
Rather than putting an end to the book, digital media have had the oddly exhilarating effect of making us look at all kinds of print, past and present, through newly focused lenses. This course will introduce you to the history of books and reading, a cross-fertilizing field of study that is having an impact on many disciplines, from the history of science to literary history, cultural studies, and the arts. Scholarship in this still-emerging field will include work by Roger Chartier, Michel Foucault, Elizabeth Eisenstein, Pierre Bourdieu, Michel de Certeau, and the current scholars who appear in one of our key books, ‘Interactive with Print: A Multigraph.’ We’ll also read primary texts by Joseph Addison, Jane Austen, Samuel Coleridge, and Wilkie Collins to see how differing modes of print and reading became highly contested cultural and political matters in the eighteenth and nineteenth centuries. Other topics include the division between new reading publics and their ways of reading books; important changes in book production, typography, printing methods (hand-press to steam press). Such knowledge of the history of print has become especially crucial in an era of emerging ‘new media’ and the field of digital humanities in the university. Two papers will be required, one shorter paper (5–7 pp.) and a longer research paper on the uses of books and print by producers and readers. Though the course meets in Baker Hall, you will have hands-on experience with early books and other forms of print as we also meet periodically in the Rare Book Room at Hunt Library.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-107 and 76-108) or (76-108 and 76-106)
Course Website: http://www.cmu.edu/dietrich/english/courses/courses.html

76-445 Milton
Intermittent: 9 units
Although censored and reviled 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, Of Education, Tenure of Kings and Magnates, 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. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-446 Revenge Tragedy
Intermittent: 9 units
Attendants to the early modern English theater seem to have had an almost insatiable appetite for revenge tragedy: a lurid, blood-soaked genre distinguished by plots involving insanity, skulls, ghosts, poisonings, stabbings, suicide, and other forms of unnatural death. This course will cover key examples of the genre, putting particular emphasis on the depiction and interrogation of justice, analyses of death, and playful engagement with theatricality. Our central curriculum will include plays by Seneca, William Shakespeare, Thomas Middleton, Christopher Marlowe, and Thomas Kyd, alongside a selection of critical essays and related literature from the period. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-108 and 76-106)
76-457 Rhetorical Invention
Fall: 9 units
Rhetorical invention refers to the discursive process of inquiry, discovery, and problem solving, or how we decide what to say, what arguments to advance, and what means of persuasion to use in any situation. Although invention is centrally important to rhetoric without which it becomes a superficial and marginalized study of clarity, style, and arrangement from the Scientific Revolution and Enlightenment through the mid-twentieth century invention has disappeared as a topic of rhetorical study under the pressure of the view that invention should be exclusively governed by deductive logic and the scientific method rather than rhetorical considerations such as audience or thefigurality of language. This remediation of rhetorical invention fundamentally shaped modern thought and continues to influence the ways we think and communicate today. In this course, we begin by examining the status of rhetorical invention in the development of modern thought before focusing on various scholarly efforts to revive a rhetorical understanding of invention from the mid-twentieth century forward, surveying a variety of contemporary theories of rhetorical invention including those promoted by postmodern, posthuman, and digital rhetoricians. The course is designed to explore the central importance of invention to contemporary rhetorical theory through a pairing of historical and contemporary readings.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-465 Advanced Poetry Workshop
Fall and Spring: 9 units
In this course, you will be expected to take your knowledge of the principles and techniques of poetry and utilize them in workshop discussions, written assignments, and the composition of your own poems. In addition, reading of books by visiting poets will be required. Participation in a book-making project, cross-genre writing, and/or a mentoring project with high school students will also be included.
Prerequisite: 76-365
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-468 Space and Mobilities
Intermittent: 9 units
This course will investigate space and movement as social constructions. Space appears as something that exists around us: our houses, our neighborhoods, our cities might seem like they are simply there to be moved through. In the same way mobility, from our means of transport to an evening walk, can appear as just movement from A to B. In the late 20th century, an interdisciplinary group that included geographers, urban studies scholars, architects, sociologists, anthropologists, and literary theorists began to theorize the social construction of space. They argued that space is something dynamically created that may be interpreted for the ways it creates meaning. Following this spatial turn, mobilities studies scholars looked to understand movement as something that reproduces and constitutes power and institutions. This interdisciplinary course considers theories of space and movement as a field of study and in reference to literary and film texts. The course will be organized topically, and include such units as the regulation of freedom of movement over borders through the construction of boundaries; the heterotopia of the boat or train carriage; the poetics of space; the dynamic mapping of the city by a wanderer; neoburban recalibrations of global space, and the spatialization of performance. Readings might include Henri Lefebvre, Doreen Massey, Edward Soja, Gaston Bachelard, Wendy Brown, John Urry, Tim Cresswell, Marian Agius; literary texts might include Brian Friel's Translations, Christina Garcia's Dreaming in Cuban, W.G. Seabald's Austerlitz and Teju Cole's Open City. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)

76-469 Advanced Screen/TV Writing Workshop
Spring: 9 units
This advanced course will focus on the fundamentals of building blocks of television writing, reading scripts, writing scenes, and watching the best of the medium. We end with students creating a full spec script for a one-hour television drama. Topics include: how one-hour television works, how it emotionally manipulates the audience, how genre functions in television, why certain genres dominate, how a full length story is created from small two-page building blocks. This course functions as a workshop: we don't talk about writing but rather, we write. Assignments are frequent and pointed. Writing exercises are assigned to stretch the students writing muscles as they work towards completing their final script. Entrance in the course is by permission of the instructor only. Students desiring entry should register and all will initially be placed on the wait list. At the end of the registration week the Instructors will interview the wait list and select those who will gain entry.
Prerequisite: 76-269 Min. grade B
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-472 Topics in Journalism: Storytelling in a Digital Age
Spring: 9 units
Advanced Journalism students will learn how to plan and execute long-form news feature stories from the ground up, starting with recognizing a promising idea, organizing a solid proposal then ultimately producing a publication-ready report that is both accurate and compelling. We will focus on four types of feature stories over the course of the semester: a trend story, a profile, an explanatory report and a data-driven investigative story. Each will require strong news judgment and solid writing skills, plus the ability to adapt as some story leads unexpectedly come to a dead end while promising other angles rise to the surface. Don't be surprised if the final product is notably different than the original idea; that's often the path of the most successful reports. While each student is responsible for his or her work, class sessions will be highly collaborative as ideas and strategies are critiqued with an eye toward helping all students achieve their best work.
Prerequisite: 76-372
76-474 Software Documentation
Spring: 9 units
This course teaches theory, techniques, and best practices for creating software documentation. We will learn to plan, architect, write, and publish audience-appropriate user assistance, while applying concepts and approaches like minimalism, topic-oriented authoring, single-source publishing, content reuse, and metadata. Students will complete homework assignments and larger projects to reinforce principles and provide experience in all phases of the software documentation lifecycle. Readings and class discussion will bridge theory and practice.
Prerequisites: 76-271 or 76-270

76-475 Law, Performance, and Identity
Intermittent: 9 units
Although rhetoric and law have long been closely associated, the modern professionalization of law has often promoted the idea that legal discourse is not rhetorical but a rigorously defined technical discourse that can be applied free of social, cultural, or political considerations. This view of legal discourse is disputed by critics who point out the figurative aspects of legal language, the relevance of character, emotion, and narrative in legal communication, and the ways in which law protects social structures of power such as race, class, and gender privilege. The course broadly examines the fraught relationship between rhetoric and law by considering the ways in which a variety of legal discourses serve to construct and reinforce identities, with a particular focus on the ways in which legal systems are portrayed to reflect the ideals of democracy to suit particular foreign relations goals. We begin by studying the ways in which Cold War foreign policy goals influenced desegregation and civil rights discourse in the United States, then we turn to the ways in which the prosecutions of deposed authoritarian rulers in various regions of the globe have been orchestrated to persuade global audiences that emerging democracies observe the “rule of law” for purposes of garnering international support. Alongside primary sources of legal discourse, we will study a selection of interdisciplinary scholarship about the relationship between rhetoric and law. Students write a two-stage research paper on a topic of their choosing regarding the relationship between legal discourse and the construction of identity. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)

76-476 Rhetoric of Science
Fall: 9 units
This course explores questions about scientific argument and communication that are of interest to scientists, rhetoric of science scholars, and professional/technical writing practitioners. These include questions like: How are scientific arguments structured? How is scientific information and argument transformed when it moves from research papers to publications for non-specialist audiences? How does the social, historical, and cultural context of science shape the way it is communicated and/or argued? What contributions do visuals make to scientific argument and communication? To investigate these questions, we will be examining a wide variety of real-world communications in and about science as well as texts in rhetoric, history, and philosophy of science.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-477 Sound, Music, & Cinema
All Semesters: 9 units
This course examines the relationship between legal discourse and the construction of identity. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-108) or (76-107 and 76-108)

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 Introduction to Multimedia Design
Fall: 12 units
There is increasing demand for professional/technical writers who understand multimedia and its communicative possibilities. This class will provide students with the opportunity to develop the ability to create and analyze multimedia experiences that merge text, spoken voice, music, animation and video. Students will be introduced to the basic concepts and vocabulary of motion graphics, as well as the practical issues surrounding multimedia design and digital storytelling through a series of hands-on projects involving various contexts. Students will explore what it means to write for a dynamic medium and how to take advantage of elements of time, motion and sound to help expand their visual communicative skills. The essentials of Adobe After Effects will be taught in order to build the skills necessary to complete assignments, explore multimedia possibilities and foster each student’s unique creative voice. Adobe Premiere and Audition will be employed to support specific tasks. Students will also be taught to capture their own original images, video and narration audio to craft the elements of their projects. It is helpful to have some prior basic experience with Photoshop or Illustrator. In-class discussion and critiques are an essential part of this course.
Prerequisites: 76-270 or 76-271 and (76-391 or 51-262 or 51-261)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

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, Facebooks 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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)
76-484 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, by all approaching these tasks by paying close and systematic attention to particular texts and their contexts. We are all familiar with the informal discourse analysis involved in paraphrasing the meanings of written texts and conversations, a skill we learn in writing and literature classes and in daily life. Here we ask and answer other questions about why people use language as they do, learning to move from a stretch of speech or writing or signing outward to the linguistic, cognitive, historical, social, psychological, and rhetorical reasons for its form and its function. As we look at resources for text-building we read analyses by others and practice analyses of our own, using as data texts suggested by the class as well the instructor. In the process, we discuss methodological issues involved in collecting texts and systematically describing their contexts (ethnographic participant-observation and other forms of naturalistic inquiry; transcription and ‘entextualization’; legal and ethical issues connected with collecting and using other people’s voices) as well as methodological issues that arise in the process of interpreting texts (analytical heuristics; reflexivity; standards of evidence). The major text will be Johnstone, Barbara. 2008. An Introduction to Discourse Analysis. 2nd ed. (Malden, MA: Blackwell Publishers). Other reading will be made available as .pdf files.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-485 The New Public Sphere
Intermittent: 9 units
Public deliberation is at the heart of the rhetorical tradition. But is public dialogue really a live option in a media-saturated world of sound bites addressed to plural publics? Is the process of debate, deliberation, and decision (in which the best argument wins) really the ideal model? Or do people use public spaces to develop new, more inclusive positions? Could such a process occur in a boundary-crossing public when diverse groups enter intercultural deliberation around racial, social, or economic issues? This course looks at diverse ways people use rhetoric to take literacy and social action within local publics. From the canonical debate around Habermas and the public sphere, we move to a feminist ‘rereading’ of the Sophists, to contemporary studies of deliberation in workplaces, web forums, grassroots groups, new media, and community think tanks. To support your own inquiry into the meaning making process of a local public, you will learn methods for activity analysis and for tracing social/cognitive negotiation within a public of your choice. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission
Prerequisite: 76-373
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-486 Argument Theory
Intermittent: 9 units
Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.
Prerequisites: (76-373 and 76-101) or (76-102 and 76-373) or (76-106 and 76-107 and 76-373) or (76-108 and 76-107 and 76-373) or (76-373 and 76-106 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-487 Web Design
Fall: 12 units
The World Wide Web is a vast collection of information, far more than we can comfortably handle; even individual websites can pose so much information that they become overwhelming. In this client-facing, project-oriented class, we aim to look at ways to tackle this problem, and design content for the web that is easy to access and digest. We will look at how websites manage and present large amounts of information, with an eye to understanding what works well. We will use methods to learn who is using a website and why, and develop our toolset to test our decisions when implementing a new design. Along the way, we will develop a familiarity with the core web technologies of HTML5 and CSS3, with discussion of graphics, sound, social media, and other tools to enrich our presence on the World Wide Web. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.
Prerequisites: (76-101 or 76-272 or 76-270 or 76-271 or 76-102) and (76-391 or 51-262 or 76-382 or 51-261)

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: (76-271 or 76-270 or 76-379) and (76-383 or 76-391 or 76-382)

76-491 Rhetorical Analysis
Intermittent: 9 units
Students in this course will learn various approaches to analyzing discourse artifacts from a rhetorical point of view. Early in the course, students will identify an artifact or artifacts they wish to analyze. From there, students will be encouraged to explore their own methods of analysis based on two required books for the course and reviews of literature. For the midterm, students will create an annotated bibliography of five specimens of criticism taken from a single journal. For the final project student will first present and then hand in a polished 15 page piece of criticism based on one or some combination of methods. The presentation and final paper count 50% of the grade, with the mid-term, class attendance, participation, and homework making up the final 25%.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)

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

76-494 Healthcare Communications
Fall: 9 units
Healthcare communications is designed for students with an interest in how medical and health care information is constructed and transferred between medical experts, health care providers, educators, researchers, patients and family members who are often not experts but need a thorough understanding of the information to make important health decisions. Throughout the course, we will explore the interactions of current theory and practice in medical communication and the role of writing in the transfer and adoption of new therapies and promising medical research. We will also study how the web and social media alter the way information is constructed, distributed, and consumed. We will examine the ways medical issues can be presented in communication genres (including entertainment genres) and discuss how communication skills and perceptions about audience can influence clinical research and patient care. Additionally, we will explore clinical trials, grant writing, and press releases, and will feature guest speakers from these fields will discuss their experiences.
Prerequisites: 76-271 or 76-395 or 76-270
76-496 Research Methods in Rhetoric & Writing Studies
All Semesters: 9 units
This course will be a survey introduction to historical, empirical, text-based, and qualitative methods of inquiry used in the fields of rhetorical and writing studies. We will read broadly to understand the philosophical questions, research traditions, practical applications, and innovative directions that shape the field, exposing students to a range of methods and methodologies. Studies of rhetoric, writing, and literacy have evolved tremendously, and we will examine approaches for how to trace, analyze, and critique the use of meaning making in a variety of cultural, political, workplace, technological, and pedagogical contexts. By the end of the course, students will develop a sense of how to put together an effective research project on their own and design and articulate the research methods and methodologies appropriate to that study. Throughout, we will ask a fundamental question: How does rhetoric, writing, and literacy work and for what purposes? Please note: first-year students are prohibited from registering for this course. Sophomore students must obtain instructor permission.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)

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

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

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

76-702 Global Communication Center Practicum
Fall: 6 units
This practicum is restricted to students who have applied and accepted a position as a Global Communication Center tutor. For more information on applying, contact the course instructor. Students in this six-unit mini will learn about best practices in tutoring, gain experience analyzing and responding to a wide range of academic and professional genres, and learn to adapt their tutoring style for different kinds of students. In addition, we will learn to support oral, visual, and collaborative modes of communication alongside more traditional written genres. Assessments include regular hands-on activities, reading responses, and participation in class discussions. Please note that in terms of time commitment, a 6 unit mini is equivalent in weekly workload to a 12 unit full semester course. The mini is half the credits because it requires the same workload but only for half the semester.
Course Website: https://www.cmu.edu/gcc/faq/index.html (https://www.cmu.edu/gcc/faq/)

76-719 Environmental Rhetoric
Fall
Environmental rhetoric is a place of commitment and contention in which competing discourses celebrate our relationship with 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, learning how writers communicate the three ‘Rs’ of environmental rhetoric: relationship with nature, the presence of risk, and the need for response.
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-720 Leadership & Organizational Communication
Intermittent
Please note: In order to register for this course, students must have had an internship with an organization prior to registration. Even as most organizations continue to change, one constant is the importance of effective communication. Upward, downward, and lateral communications are the lifeblood of organizations. If you are in a leadership position, communication becomes your key tool for managing teams, improving performance, and creating change. In any position, you can spearhead progress by designing effective documents and improving existing communication practices. Proficiency in written and oral communications tends to be recognized and rewarded in organizations. Combined with the ability to leverage formal organizational structures and social networks, it helps one excel, and thrive, in organizations. This course is designed as an overview to the field of organizational communication with an emphasis on leadership roles and behaviors. The content will blend the conceptual with the practical. It will focus on problems that are likely to arise in the workplace and ways to solve them through communication. The students will build a portfolio of solutions that will demonstrate their evolving skills of applying rhetoric in organizational contexts. Specific topics will include the attributes of great communicators (including leaders and managers as communicators), the challenges of communicating in organizations as we play particular roles (e.g., individual contributor, manager, or team member), ways to build credibility and enhance internal resumes, and techniques to master communication requirements related to performance management processes, conflict situations, and changing organizational culture and design. We will also explore a myriad of organizational issues such as communicating across generations and cultures, communicating externally, and communicating through technology.

76-729 Unsexly Women in Early Modern Drama
Intermittent
‘Unsex me here’ Lady MacBeth famously exclaims on her path to murder, power, and psychological collapse. The connections between sex, gender, and agency that she articulates are connections that early modern theater-makers, from Shakespeare to Aphra Behn, obsessively revisited as they created some of the most haunting characters of the canon, both tragic and comic. In this course, we will look at shrews, witches, she-devils, ranting widows, aspiring divorcées, sex workers, roaring girls, evil queens, and all sorts of nasty women that would tread the boards in early modern London. At the heart of those theatrical depictions lie strong cultural anxieties surrounding the desire and possibility to fashion, control, and discipline/in other words, to regulate and rule over/ femininity in a time period that witnessed the invention of the two-sex model (Thomas Laqueur) and the cultural production of domestic heterosexuality (Valerie Traub). How did theatre participate in the invention of early modern femininity? How did performance relate to and resist the discourses about women deployed in the domains of law, religion, medicine, economy, and politics? How did women of color specifically fare in early modern dramaturgy? And what changes when women were allowed to act and actresses replaced boy actors under the Restoration? To study unruly women in early modern drama, we will read plays by Shakespeare, Elizabeth Cary, Ben Jonson, John Webster, Thomas Middleton, Thomas Heywood, Thomas Dekker, John Fletcher, Aphra Behn, and others in conversation with contextual materials and theoretical texts from the field of Women’s, Gender, and Sexuality studies.

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76-731 Dissenters and Believers: Romanticism, Revolution, and Religions
Intermittent
We usually think of the American and French revolutions as primarily political, but they also confronted dominant religious beliefs and generated alternatives ranging from enthusiasm and pantheism to atheism. We will explore the literary and political meanings of religious belief and dissent in major writers like Samuel Coleridge, Thomas Paine, Edmund Burke, William Wordsworth, Matthew Lewis and others who grappled with Protestantism, Catholicism, Dissent, and such interesting extreme alternatives as evangelicalism, enthusiasm, pantheism, and atheism. Two interpretive papers and in-class presentations will be required.

76-755 Leadership, Dialogue, and Change
Fall
This course is about an alternative to the ‘great man’ theory of leadership— in which success is built on charisma, power, status, or institutional authority. The alternative model of adaptive leadership, however, depends on an ability to draw a divided community into a dialogue that re-frames the problem and may even call on us to re-interpret our values. We will see this in action, comparing the methods of Martin Luther King to the radical community organizing of Saul Alinsky, or in the influential of African-American cultural critiques of Cornel West and bell hooks, or in the work of students calling for change on campuses. Their work poses a question: how does dialogue work in the rhetoric of making a difference? So in the second half, we will put theory into practice, organizing a CMU Community Think Tank to explore this question: how do college students take effective leadership on campus issues raised on campus? (e.g., climate change, equity for workers, or the corporate ethics of would-be employers)? How do student advocates give ‘rhetorical presence’ to problems or create counterpublics that actually put ideas into ‘circulation’? How do departments and faculty support publicly engaged learning in their disciplines? In this project of studying and taking leadership, you will develop skills in framing a shared problem, collecting data across diverse, often competing perspectives, in creating a Briefing Book to guide live Round Table problem-solving dialogues, and in documenting, writing and publishing your Findings on www.cmu.edu/thinktank. As a portfolio project, it will also demonstrate your ability to support problem-solving dialogues across difference in a community or organization.

76-758 Rhetoric & Storytelling
Spring
What are stories and why do we tell them? What purpose do they serve? What makes a story true? What effect do stories have on those who hear them? In this course, we will ask how narratives work rhetorically to shape how we perceive and encounter events, movements, places, and experiences. Students can expect to read and discuss narrative theories and practice employing these theories to analyze story artifacts, such as written collections, political speeches, newspaper articles, curated experiences, and oral histories. We will begin the semester by exploring and analyzing the many stories surrounding September 11 but will also consider the stories that we use in recent local subjects of interest. Students will investigate the effect these and other narratives have on contemporary contexts. Any student who is interested in developing a critical awareness of the rhetorical power of storytelling and enhancing their analytical toolkit will benefit from this course. Most class sessions will involve guided student discussions of theoretical texts as well as collaborative opportunities to analyze story artifacts. Weekly assignments will include short analyses and reflection activities. The course will culminate in a final project where students will select and analyze a collection of stories within a cultural, social, and/or historical context.

76-762 Introduction to Translation
Fall and Spring
In ‘Introduction to Translation,’ we will survey a number of different translation theories in order to understand the various approaches that are at our disposal when translating a text. In addition, we will briefly explore several fields of translation studies, such as health care, business or literature, that require specialized terminology and expertise in the subject. All theory taught in class will be accompanied by hands-on translation projects that will give students the opportunity to try out their knowledge first-hand and evaluate the usefulness of different approaches on a personal basis.

76-763 Translation as a Profession I
All Semesters; 3 units
In ‘Translation as a Profession,’ we will learn from professionals in the field of translation. Every class will feature a guest speaker from the Pittsburgh area and beyond who will present his or her own educational background, experiences in the class and current relation to the translation industry. Students will meet a variety of professionals, learn about the field, and establish valuable connections for the future.

76-765 Translation as a Profession III
All Semesters; 3 units
76-766 Essay Writing Workshop
Fall
In this course we will analyze the different types of narrative structure, narrative suspense, voice, metaphor, and of point of view that make for effective non-fiction writing. We will also examine the difference between good writers and good work, the functions of objective distance from and intimate investment in a subject, as well as the philosophical questions spurred by non-fiction writing. What is the non-fiction writer’s role, and how does it differ from that of the fiction writer? Where do the two genres overlap? What gives non-fiction writing integrity? What does the term ‘creative non-fiction’ mean? How have the form and aims of non-fiction writing - from memoir to essays to long-form journalism - evolved for better and for worse? We will scrutinize the writing of Eula Bliss, Kate Fagan, Joan Didion, James Baldwin, Jo An Bear, Gary Young, David Foster Wallace, Umberto Eco, and many others. In addition to critical writing assignments, students will have several opportunities to write their own non-fiction pieces.
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

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

76-772 News Writing
Fall
In this course, we will study and learn the fundamental skills of journalistic writing as well as discuss topics related to how different media outlets cover news. On the writing side, we will start with the basics – the importance of accuracy, clarity and fairness, writing for audience, striving for objectivity, judging newsworthiness, meeting deadlines. Class discussions will touch on current news events, with the historic presidential election this fall undoubtedly taking center stage. The core class work (and most of your grade) will be based on seven writing assignments due approximately every two weeks throughout the semester. Expect to do some writing each class period. We will learn how to write a story lede (yes, that’s how journalists spell it), how to structure a story and how to write different kinds of news stories, from crime news to features to editorials and commentary. We also will learn how to research a news story, conduct an interview and sort through mountains of information to discern what’s important so we can write about it in a clear, concise manner.
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-773 Argument
Fall and Spring
This course introduces the fundamentals of argumentation theory and offers guided practice in analyzing and producing arguments. Through analysis, we will learn what an argument is, how to identify one, and what the names and functions of a variety of argument features are. We will also explore the production of argument by pursuing the questions: What are my argumentative goals? How do I build a theory of my audience? What means of persuasion are available for me to achieve my goals? And how should I order the contents of my argument? To answer these questions, we will explore argument in a variety of genres including visuals, op-eds, presidential speeches, and congressional testimonies.
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)
76-784 Race, Nation, and the Enemy
Intermittent
Conflicts over racial and national identity continue to dominate headlines in the United States as they often have during the nation's history, from debates regarding the immigration, naturalization, and birthright citizenship of racial minorities to debates regarding racial disparities in access to civil rights. This course explores the discursive practices through which racial and national identities are formed and the frequent conflicts between them, particularly by focusing on the role of enemies, threats to the nation, and sacrifices made on behalf of the nation in American public discourse. Alongside primary sources of public discourse regarding wars, the immigration and citizenship of racial minorities, racial segregation and civil rights, and the criminal prosecutions of dissidents during periods of crisis, we will read secondary sources offering multiple theoretical and disciplinary approaches to the study of racial and national identity formation. Along with regular short responses to readings, assignments will include a short rhetorical analysis paper and a longer research paper.

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

76-789 Rhetorical Grammar
Fall and Spring
This is a course in fundamental grammatical structures of English and how these structures fit into the writer's toolkit. This means you will learn a lot about English-language grammar in this course on route to understanding a lot about English language writing. This course is designed for MA students in professional writing and undergraduates who want to improve their grammar, their writing, and their depth of understanding of how improvement in grammar impacts unspoken speech.

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

76-790 Style
All Semesters
Some people think of style as individual panache-a graceful facility with language that is as distinctive to a given writer as his or her fingerprint. According to this theory, style is a possession that can be cultivated by one but never duplicated by another. Those who lack this innate stylistic flair often look for ways to compensate. Unable to achieve aesthetic beauty, they strive to be grammatically correct. The rules of writing. In this class, we will not treat style as an innate gift that writers possess and carry with them in every situation. Nor will we treat style as a set of rules that one can use as a guide. Instead, we will think of style as a set of strategic choices that one makes and selects from depending on the writing context. Each writer has their own style, and in this class we will explore writing contexts in which the goal (presumably) is to communicate clearly and coherently in texts composed of sentences and paragraphs.

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

76-791 Document & Information Design
All Semesters
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-spatial 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 component of this course. Adobe InDesign, Photoshop, and Illustrator will be taught in class, and used to create the assigned projects.

Prerequisite: 76-870

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

76-793 Narrative & Argument
Spring
This course is for non-English majors interested in understanding and practicing writing as an art of design thinking and decision-making. We work through seven writing exercises divided into 'experiential' and 'informational' clusters and we discuss the underlying design principles that unite and divide these clusters. Experiential writing (think character-based fiction, personal profiles, travel writing, narrative histories) supports reader learning but in an indirect, unsupervised fashion. Students write short papers within each of these clusters to glimpse and grapple with the different compositional (design) challenges. Within experiential writing, students practice making themselves (from the first person) and third parties (the characters readers can read about and care about) and practice imagining readers within immediate and historical scenes by creating the feel of extended space or elapsed time. Within information writing, students practice presenting readers with new ideas by following the readers' native curiosity (exposition), guiding readers through manual tasks (instructions), and structuring readers' decision-making (argument) in controversies where there are multiple decision paths. Argument is a capstone of information writing that adds social and political change. While writing for experience and writing for information are distinct clusters, they are highly interactive and the best information writers routinely import techniques of experiential writing into their craft to enliven and layer the reader's experience. Technologies for making visible for students their tacit decision-making over hundreds and thousands of compositional writing experience and information are introduced and provide students a literal ‘lens’ on the texts they write as an endlessly curious design artifact.

Department of English Courses
76-796 Non-Profit Message Creation
Intermittent
Non-profit organizations support a multitude of causes ranging from the arts to animals to the environment to health care to human rights. The diversity of non-profits is vast, and so is the need for skilled and strategic communicative work. Non-profits vary in their size, resources, and target audiences, and they often have complex missions. This course will help students to develop and refine their communication strategies and materials to help meet the goals of their organization. The course will cover topics such as audience analysis, message development, and evaluation. Students will have the opportunity to work on a project for a non-profit organization of their choice.

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

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

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

76-829 Digital Humanities
Intermittent
This course is a ‘learn by doing’ introduction to questions and methods in digital humanities, with special emphases on common tasks in digital history, digital literary studies, library science, and cultural analytics. Students will tackle real-world humanities problems while developing core computational competencies such as those required for gathering data (text mining, APIs), transforming data (OCR, regular expressions, natural language processing, image magic), file management (shell commands), data visualization (matplotlib, arcGIS), and more.

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

76-831 Gender Play in Early Modern Drama
All Semesters: 12 units
Today the book is thriving despite earlier predictions of its ‘death’ at the hands of the digital media. What has made the book so powerful a medium over six centuries? This course will take you into the book’s makeup, design, and impact over time. We will study the book as a conveyer of information, the manuscript book (medieval), the hand-press book (Renaissance and eighteenth century), the machine-made book (1800s to present). We will also take a look at how today’s databases like Google Books make us see new dimensions of the print medium that were not visible earlier. Until now we have studied the theories of the book and the cultural effects of the book among readers and social groups. Students will have hands-on experience with a printing press and the rare books library. Two papers and shorter assignments will be required.

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

76-833 Historicism
All Semesters
What is critical historicism? What theories of history, texts, and social life have been driving literary and cultural scholarship since the late twentieth century? What is the ongoing tension between historical accounts of literature/culture? This course will introduce students to ways of thinking about how literary and cultural texts or genres can be studied historically, whether they were written in the early modern age or the twentieth century. We will especially explore controversies about methods of studying texts in history—about historicism vs. presentism, the relation of text and context, periodization, longue durée, reception history, transhistorical meanings. Readings will include Walter Benjamin, Karl Marx, Michel Foucault, Jack Halberstam, Stephen Greenblatt, Judith Stott and others.

Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-844 History of Books and Reading
Fall
Rather than putting an end to the book, digital media have had the oddly exhilarating effect of making us look at all kinds of print, past and present, through newly focused lenses. This course will introduce you to the history of books and reading, a cross-fertilizing field of study that is having an impact on many disciplines, from the history of science to literary history, cultural studies, and the arts. Scholarship in this still-emerging field will include work by Roger Chartier, Michel Foucault, Elizabeth Eisenstein, Pierre Bourdieu, Michel de Certeau, and the current scholars who appear in one of our key books, ‘Interacting with Print: A Multigraph.’ We’ll also read primary texts by Joseph Addison, Jane Austen, Samuel Coleridge, and Wilkie Collins to see how differing modes of print and reading became highly contested cultural and political matters in the eighteenth and nineteenth centuries. Other topics include the division between new reading publics and their ways of reading books; important changes in book production, typography, printing methods (hand-press to steam press). Such knowledge of the history of print has become especially crucial in an era of emerging ‘new media’ and the field of digital humanities in the university. Two papers will be required: one shorter paper (5-7 pp.) and a longer research paper on the uses of books and print by producers and readers. Though the course meets in Baker Hall, you will have hands-on experience with early books and other forms of print as we also meet periodically in the Rare Book Room at Hunt Library.

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

76-846 Revenge Tragedy
All Semesters
Attendants to the early modern English theater seem to have had an almost insatiable appetite for revenge tragedy: a lurid, blood-soaked genre distinguished by plots involving insanity, skulls, ghosts, poisonings, stabblings, suicide, and other forms of unnatural death. This course will cover key examples of the genre, putting particular emphasis on the depiction and interrogation of justice, analyses of death, and playful engagement with theatricality. Our central curriculum will include plays by Seneca, William Shakespeare, Thomas Middleton, Christopher Marlowe, and Thomas Kyd, alongside a selection of critical essays and related literature from the period.

76-849 Race and Media
Intermittent
This course will introduce students to useful methodological approaches, ranging from film studies, media archaeology and book history to Black studies, Transnationalism and Post-Marxism, to analyze race and representation within a variety of media formats. Media in this course is understood broadly: technologies used to store and deliver information. With this rather broad understanding in mind our course will look at how artists and intellectuals use discrete formats (print, film/video, electronic, and other recording mediums) to imagine, remediate and study the circulation of racialized bodies and identities within global capitalism. We will also think about the concept of race itself as another, particularly problematic ‘media’ format used to store and deliver information about the human for political, economic, ideological and juridical purposes. The class will be organized around specific material and ‘immaterial’ media objects that will allow us to explore the processes of (re)mediation that characterize racialized bodies and formats. We will look at a range of works that might include D.W. Griffith, Nella Larson, Iceberg Slim, Raoul Peck, Christina Choy, Renee Tajima, Janelle Monae, Ramiro Gomez, Dana Shultz, and 50-Cent. We will also read the theoretical works of Stuart Hall, Christina Sharpe, Carol Varnallis, Lisa Lowe, Teju Cole, Lisa Gitelman and Michael Gillespie, Simone Browne, Martin Heidegger, Theodore Adorno and others.

76-852 Generations and Culture
Intermittent
We frequently hear about generations—the Millennials and their multitasking, Gen X and their minivans, and the Baby Boomers and their self-satisfaction—but generations have usually been ignored in cultural studies. Yet generations have significant impact on cultural tastes, consumer choices, and political views, as a good deal of research shows, and identity, alongside other factors such as race, class, gender, sexuality, ethnicity, and ableness. This course will study the theory of generations, as well as novels and films that tell us about generations.

76-853 Literature of Empire
Fall
Nineteenth and early twentieth-century British literature was shaped by events taking place outside as well as inside of national borders. Even in the eighteenth and nineteenth centuries, with international trade and slavery supporting the manor house and plantations abroad providing the cotton for British looms, the ‘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 Mary Shelley’s Frankenstein and Arthur Conan Doyle’s short stories. We take to the seas with Joseph Conrad’s Lord Jim, before we consider W. Somerset Maugham’s exploration of sexuality in the tropics in The Painted Veil. Finally, we return to England to outline the links between colonial empire and international war rendered in Virginia Woolf’s Mrs. Dalloway. These literary works will be read alongside some of the most important works of postcolonial theory. While course readings focus on 19th and early 20th century, student’s will undertake a research project over the semester in their own period of interest in British literature in connection with empire studies.

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

76-854 Introduction to Literary and Cultural Studies
Fall
Cultural Studies is an intellectual and professional movement identified with the Center for Contemporary Cultural Studies in Birmingham. This movement grew out of literary studies. It is neither identical with literary studies, nor opposed to literary studies. It is today one form that the study of literature or cultural works may take. This course offers a theoretical genealogy of cultural studies, showing how and why its theories and practices emerged and developed. As a genealogy, the course does not assume that cultural studies has an essence or an origin. The texts and topics will reflect the heterogeneity of its emergence and development. The course does, however, embody what we see as several historical changes in cultural studies, from idealism to materialism, from mono to multiculturalism, and from high culture exclusiveness to democratic inclusivity. The course is not designed to teach ‘approaches,’ but to explore and interrogate the founding assumptions of the academic project that you are being trained to join. Students should, by the end of the class, have a sense of where cultural studies came from and of the problems and possibilities raised by the theories it continues to invoke.

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

76-864 Creative Nonfiction Workshop
Fall
F20: This course will offer you the chance to read and write memoir and short essays. How do stories of your own life connect to the larger world? How might you learn to write about the people and places of your own life in a way that helps you, and your readers, achieve a deeper understanding of the world we share? The class emphasizes the art of close observation as the fuel all writers need to create compelling stories, along with an awareness of particular reading audiences. Every student will investigate one journal or magazine and write a final piece for submission to that venue. Students will create a portfolio of their own creative nonfiction, do oral presentations, read extensively, and deepen their knowledge of the craft of good nonfiction writing.
76-868 Space and Mobilities
Intermittent
This course will investigate space and movement as social constructions. Space appears as something that exists around us, our neighborhoods, our cities might seem like they are simply there to be moved through. In the same way mobility, from our means of transport to an evening walk, can appear as just movement from A to B. In the late 20th century, an interdisciplinary group that included geographers, urban studies scholars, architects, sociologists, anthropologists, and literary theorists began to theorize the social construction of space. They argued that space is something dynamically created that may be interpreted for the ways it creates meaning. Following this spatial turn, mobilities studies scholars looked to understand movement as something that reproduces and constitutes power and institutions. This interdisciplinary course considers theories of space and movement as a field of study and in reference to literary and film texts. The course will be organized topically, and include such units as the regulation of freedom of movement over borders through the construction of boundaries; the heterotopia of the boat or train carriage; the poetics of space; the dynamic mapping of the city by a writer; neoliberal interventions of global space, and the spatialization of performance. Readings might include Henri Lefebvre, Doreen Massey, Edward Soja, Gaston Bachelard, Wendy Brown, John Ury, Tim Cresswell, Marian Agiuari; literary texts might include Brian Friels Translations, Christina Garcia’s Dreaming in Cuban, W.G. Seabald’s Austerlitz and Teju Cole’s Open City.

76-881 Introduction to Multimedia Design
Fall
There is increasing demand for professional/technical writers who understand multimedia and its communicative possibilities. This class will provide students with the opportunity to develop the ability to create and analyze multimedia experiences that merge text, spoken voice, music, animation and video. Students will be introduced to the basic concepts and vocabulary of motion graphics, as well as the practical issues surrounding multimedia design and digital storytelling through a series of hands-on projects involving various contexts. Students will explore what it means to write for a dynamic medium and how to take advantage of elements of time, motion and sound to help expand their visual communicative skills. The essentials of Adobe After Effects will be taught in order to build the skills necessary to complete assignments, explore multimedia possibilities and foster each student’s unique creative voice. Adobe Premiere and Audition will be employed to support specific tasks. Students will also be taught to capture their own original images, video and narration audio to craft the elements of their projects. It is helpful to have some prior basic experience with Photoshop or Illustrator. In-class discussion and critiques are an essential part of this course.
Prerequisites: 76-391 or 51-262 or 76-791
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-884 Discourse Analysis
Fall
Discourse is a focus of study in most of the humanities and social sciences, and discourse analysis is practiced 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 give rise to discourse and are constituted in discourse. But all approach their tasks by paying close and systematic attention to particular constellations of texts and contexts. We are all familiar with the informal discourse analysis involved in paraphrasing the meanings of written texts and conversations, a skill we learn in writing and literature classes and in daily life. Here we ask and answer other questions about why people use language as they do, learning to move from a stretch of speech or writing or signing outward to the linguistic, cultural, historical, social, psychological, and rhetorical reasons for its form and 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 as 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 ‘extentionalization’; 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). We will also spend a few minutes each week reviewing key concepts in English grammar.
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)

76-885 The New Public Sphere
Fall
Public deliberation is at the heart of the rhetorical tradition. But is public discussion really a live option in a media-saturated world of sound bites and short attention spans? Is the process of debate, deliberation, and decision (in which the best argument wins) really the ideal model? Or can people use public spaces to develop new, more inclusive possibilities? Could such a process occur in a boundary-crossing public when diverse groups enter into cultural deliberation around racial, social, or economic issues? This course looks at diverse ways people use rhetoric to take literate social action within local publics. From the canonical debate around Habermas and the public sphere, we move to a feminist ‘rereading’ of the Sophists, to contemporary studies of deliberation in workplaces, web forums, grassroots groups, new media, and community think tanks. To support your own inquiry into the meaning making process of a local public, you will learn methods for activity analysis and for tracing social/negotiation within a public of your choice.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

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

76-894 Digital Humanities
Intermittent: 6 units
Digital Humanities is an emerging discipline as well as a broad collection of scholarly activities that apply new technologies to humanities research with an eye towards expanding traditional forms of scholarly communication. Some of its many facets include: book history, cartography (using maps to better understand the cultural production of texts), the preservation and sharing of collections that are otherwise difficult to access. DH can also include the fostering of new creative expression by using digital media. In this mini course, we’ll be reading a variety of leaders in the field including Robert Binkley, Franco Moretti, Matthew Jockers, Peter deBolla, Johanna Drucker, Alan Liu, Jerome McGann, Christopher Warren, and Bethany Nowviskie, attending the CMU DH lunch workshops, and taking some field trips around the city to see some DH projects in action.

76-896 Research Methods in Rhetoric & Writing Studies
All Semesters
This course will be a survey introduction to historical, empirical, text-based, and qualitative methods of inquiry used in the fields of rhetorical and writing studies. We will read broadly to understand the philosophical questions, research traditions, practical applications in one way or another, and innovative directions that shape the field, exposing students to a range of methods and methodologies. Studies of rhetoric, writing, and literacy have evolved tremendously, and we will examine approaches for how to trace, analyze, and critique the use of meaning making in a variety of cultural, political, workplace, technological, and pedagogical contexts. By the end of the course, students will develop a sense of how to put together an effective research project on their own design and articulate the research methods and methodologies appropriate to that study. Throughout, we will ask a fundamental question: How does rhetoric, writing, and literacy work and for what purposes?

76-988 Marxism
Intermittent: 6 units
Karl Marx just turned 200 and in many ways his ideas is more popular than ever. But what is Marxism, and how can we best use Marxism to think about culture? This mini will be a crash course in what we call Marxism, a cluster of theories tracing their roots to the materialism of Karl Marx. On our list will be writings from: Antonio Gramsci, Rosa Luxemburg, Raymond Williams, Stuart Hall, CLR James, and Silvia Federici.
Course Website: http://www.cmu.edu/dietrich/english/index.html (http://www.cmu.edu/dietrich/english/)