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 the expectations for North American rhetorical st An 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 MW). Each 76-100 course is structured by the reading and writing objectives of the course as well as a vocabulary for writing in English, but some courses present different themes (or content) in their readings.
Course Website: http://www.cmu.edu/hss/english/first_year/index.html

76-101 Interpretation and Argument
Fall and Spring: 9 units
See full course descriptions at this URL: http://www.cmu.edu/hss/english/first_year/index.html
Course Website: http://www.cmu.edu/hss/english/first_year/index.html

76-102 Advanced First Year Writing: Special Topics
All Semesters: 9 units
76-102, Advanced First-Year Writing courses are designed for students who have demonstrated an understanding of academic writing that most incoming freshmen have not. Because of 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

76-106 Writing about Literature, Art and Culture
Fall and Spring: 4.5 units
This mini course (one of two minis students can choose to fulfill their FYW requirement) uses artistic, literary, and cultural texts (e.g., poetry, short story, lyrics, video clips) to introduce students to a variety of academic reading and writing practices that enable students to engage with texts and write about them with complexity and nuance. Within the course, we will discuss texts and evidence from multiple perspectives. We will examine how literary and cultural scholars write about texts (defined broadly), how they make claims, provide reasoning, and use textual support to argue for particular ways of seeing cultural objects. Throughout the semester, students will draw upon prior strategies and develop new ones for close reading and for critical analysis in order to produce their own thesis-driven arguments about why texts matter. We will consider and write about the extent to which these reading strategies are relevant for other kinds of reading and analysis by comparing texts from a variety of different disciplinary contexts.
Course Website: https://www.cmu.edu/dietrich/english/first_year/index.html
76-203 Pirates and Prostitutes in the 18th Century
Fall: 9 units
In this course, we discuss how sailors, pirates, and prostitutes changed the modern world. Blackbeard, Captain Kidd, “Black Sam” Bellamy, Calico Jack Rackham: these are just a few of the pirates who gained notoriety by terrorizing the seas in the 18th century. We explore this Golden Age of Piracy, investigating how these privateers created their own counter-culture. Equally important were the “ladies of the night” who eagerly anticipated the ships’ return to port. Our course discusses how some of these women were able to amass fortunes off the pirates’ plunder, and even become pirates themselves. We will examine various texts depicting sailors, pirates and their wenches, including paintings, cartoons, novels, songs about sailing, and plays. In doing so, students will be able to see how people dealt with various problems associated with privateers: sailors kidnapping loved ones, drunkenly tearing up the ports and spreading venereal disease, and enacting revenge against the Royal Navy’s barbarity.

76-205 Jane Austen
Intermittent: 9 units
It is a truth universally acknowledged that Jane Austen is one of the most popular writers of the past two hundred years. In this course, students will have the opportunity to indulge in the work of this beloved author and answer: What can an exploration of Austen’s time tell us about her novels and about ourselves as readers? In this course, we will read Austen’s six published novels (Northanger Abbey, Pride and Prejudice, Sense and Sensibility, Emma, Mansfield Park, and Persuasion) as we consider: In what ways can we describe Austen’s novels as “romantic,” and how does her work fit within the parameters of the Romantic canon? With increases in literacy rates and the emergence of lending libraries, what can Austen’s novels tell us about readership and popular fiction in the early nineteenth century? How do these vibrant texts engage with important issues of their (and our) time, like revolution, women’s rights, race, sexuality, nationality and religion? Additionally, we will encounter excerpts from Austen’s contemporaries and explore other cultural materials - like diaries, letters, periodicals, maps, music, fashion, and the visual arts - to paint a rich historical context around our reading. Finally, we will consider how cinematic adaptations of Austen’s works can contribute to our interpretations of her novels.

76-208 Grammar for Everyone
Intermittent: 4.5 units
This 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
Freedom of expression enjoys an almost sacrosanct position in American politics, and yet there have been repeated attempts in the past century to ban, burn, censor, and suppress a number of controversial books. Students in this course will learn about the historic, institutional, and social contexts in which these censorship controversies arise, as well as the ways in which authors have responded to censorship attempts. We will ask which kinds of work are typically challenged and how attempts at censorship affect our understanding of a banned text and its significance. Readings for this class will include novels such as Toni Morrison’s The Bluest Eye, Kurt Vonnegut’s Slaughterhouse Five, Judy Blume’s Are You There God? It’s Me, Margaret, Stephen Chobsky’s The Perks of Being a Wallflower, Sherman Alexie’s The Absolutely True Diary of a Part-Time Indian, Sherman Alexie’s The Absolutely True Diary of a Part-Time Indian, and Alison Bechdel’s Fun Home: A Family Tragicomedy. In addition to literature, we will also consider the ways in which other forms of art, such as movies and music, have been challenged and censored. Students in this course will also celebrate the American Library Association’s Banned Books Week, which will take place September 22-28.

76-213 19th Century British Literature
Intermittent: 9 units
Topics vary by semester. Spring 2012: Women writers played an essential role in the construction of Victorian literary culture. In this course we will read novels, poems, and periodical extracts by a diverse body of nineteenth-century female authors as a means of better understanding women’s historic and aesthetic impact on Victorian culture. While some of our authors are well known, like the wildly popular poet Elizabeth Barrett Browning, we will also encounter the “lost” author, journalist, and controversial anti-feminist Eliza Lynn Linton. The writing of Victorian women exemplifies important social debates from the nineteenth-century. Social taboos such as divorce, suffrage, Bloomerism, children out of wedlock, and women in the workforce were all topical in Victorian culture. As the conflicted and introspective heroine of George Eliot’s The Mill on the Floss reminds readers, the role of marriage as a woman’s sole profession was becoming increasingly untenable in the modern era. Victorians were forced to ask what other function were women fit to occupy. From the Pre-Raphaelite poetry of Christina Rossetti, to the gothic horror of Emily Bronte’s Wuthering Heights, “the woman question” served as a lightening rod for a variety of nineteenth-century cultural anxieties. The woman as deviant and criminal which we will encounter in Mary Elizabeth Braddon’s Lady Audley’s Secret was an especially controversial aspect of the female-dominated genre of “Sensation Fiction.” Margaret Oliphant records in an 1867 review from Blackwoods: “What is held up to us as the story of the feminine soul as it really exists beneath its conventional coverings is a very fshe and unlucky review.(See Dept. for full desc.)

76-215 19th Century American Literature
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Spring 2010: In this class, we will be reading many of the major works of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville. Often described as America’s Dark Romantics, these three authors are frequently read as reacting to the current of optimism and idea of human perfectibility that characterized antebellum America and the Transcendentalist movement. We will begin by reading most of Poe’s short fiction and novellas and a number of his poetic and journalistic works. We will also read Hawthorne’s two major novels House of the Seven Gables and The Scarlet Letter, as well as a number of his shorter works from Twice-Told Tales. The class will also look at a number of Melville’s major works beginning with his first novel Typee, his short story collection The Piazza Tales, and culminating with Moby Dick. In addition to reading these canonical authors for their artistic merit, we will also consider the ways in which their works interacted with some of the prevailing ideas of their historical moments. Prerequisite: 76-101

76-217 Contemporary American Literary & Cultural Studies
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Summer 2010. It has been said that the teenager is the most free and least happy of all living beings. Given America’s current obsession with youth culture, it’s hard to imagine a time when the word “teenager” did not exist. However, this word came into being largely as a result of the post World War II boom in consumerism when advertisers needed a new way to define an emerging demographic group with its own disposable income and spending power. Through a survey of twentieth century literature that focuses on the teenage experience, we’ll explore the changing meanings of young adulthood over the last one hundred years. What is the relationship between the invention of the teenager and modernist aesthetics? What characteristics were considered markers of young adulthood in the 1920’s? In the 1950’s? In 2000? How are the experiences of angst, anomy and the unfulfilled American dream connected to modern Western life through the teenage subject? How do tropes of individualism, rebellion, freedom and resistance connect the literature of teen angst with other genres of American literature? How has teen angst been both an impediment to and the inspiration for cultural resistance and social change? To answer these questions, we will compare texts such as Philip Roth’s Portnoy’s Complaint, Anzia Yezierska’s The Bread Givers, J.D. Salinger’s Catcher in the Rye, Margaret Atwood’s The Edible Woman, Dave Eggers’ A Heartbreaking Work of Staggering Genius, and Banrara Yoshimoto’s Kitchen. See English Department for full description. Prerequisite: 76-101
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 Crystede 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 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: 16th & 17th C. Pop Culture
Intermittent: 9 units
This course will explore the “greatest hits” of sixteenth and seventeenth-century English literature from Thomas More’s Utopia (1515) to the political pamphlets of the English Revolution 1640. We will look at early modern travel narratives, representations of the New World, and the “get rich quick” schemes of the long sixteenth century. We will read a range of city comedies presenting realistic and satirical representations of early modern trade, cross-dressing, politics, religion, and working life in London. These representations will be compared to plays set in the countryside depicting witches, the law, and preserving the traditional money and property. The third part of this course will explore revenge tragedies and the political pamphlets of the English Revolution, asking how the new worlds, old worlds, and utopian imaginings of sixteenth century England compare to those of a century later.
Course Website: http://www.cmu.edu/hss/english/courses/index.html

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

76-223 Contemporary Black Literature
Spring: 9 units
This course will take a transatlantic approach to what constitutes blackness as well as black literature and expression from the turn of the 20th century until the present. We will investigate the relationship between poetic forms and expressions of social and self-representation. However, this class will primarily focus on prose works (novels, memoirs and non-fiction essays) that span a multitude of genres from mystery to literary and science fiction. Authors include: W.E.B. Dubois, Zora Neale Hurston, James Baldwin, Zadie Smith, Claude McKay, Amiri Baraka, Franz Fanon, Toni Morrison, Merle Collins, Kyle Baker, Walker and Beyonce. For coursework, we will use the class to practice meditation, nature walks, and one project in which you will design and conduct a research project focusing on a particular genre of literature.

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

76-230 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, Thoreau’s Walden Pond, 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 (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

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 relationship between poetic forms and expressions of social and self-representation. Our primary focus will be 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, Toni Morrison, Merle Collins, Kyle Baker, Walker and Beyonce to name a few.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-108) or (76-107 and 76-108)

76-233 Literature and Culture in the Renaissance
Intermittent: 9 units
This course is designed to introduce students to the period of the Renaissance and its extraordinary cultural, literary, and artistic developments all across Europe. Spreading from the fifteenth to the seventeenth century, the Renaissance saw Europe transition from the medieval age to early modernity. That transition was characterized by watershed events such as the Reformation and the wars of religion, the dissemination of print, the rediscovery of classics within the humanist movement, the invention of perspective in visual culture, major scientific discoveries (Galileo, Copernicus, Descartes), the development of proto-capitalism, and the beginning of colonial enterprises with lethal implications in an age often dubbed "the Age of Discovery." In this course, we will read, interpret, and write about the literature that flourished in that rich and complex cultural context. Readings will include Thomas More’s Utopia, Christopher Marlowe’s Doctor Faustus, Spenser’s The Faerie Queene, a selection of English poetry, as well as Machiavelli’s The Prince, Erasmus’s Praise of Folly, Rabelais’s Pantagruel, and Cervantes’s Don Quixote.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

76-235 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 was reinforced by research on the codings of language for readers 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 an 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 perceptive 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).

76-256 Topics in Rhetoric: Words and Numbers
Intermittent: 9 units
This course is designed to introduce students to the period of the Renaissance and its extraordinary cultural, literary, and artistic developments all across Europe. Spreading from the fifteenth to the seventeenth century, the Renaissance saw Europe transition from the medieval age to early modernity. That transition was characterized by watershed events such as the Reformation and the wars of religion, the dissemination of print, the rediscovery of classics within the humanist movement, the invention of perspective in visual culture, major scientific discoveries (Galileo, Copernicus, Descartes), the development of proto-capitalism, and the beginning of colonial enterprises with lethal implications in an age often dubbed “the Age of Discovery.” In this course, we will read, interpret, and write about the literature that flourished in that rich and complex cultural context. Readings will include Thomas More’s Utopia, Christopher Marlowe’s Doctor Faustus, Spenser’s The Faerie Queene, a selection of English poetry, as well as Machiavelli’s The Prince, Erasmus’s Praise of Folly, Rabelais’s Pantagruel, and Cervantes’s Don Quixote.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)
76-235 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 Flannel Suit, J. D. Salinger's Franny and Zooey, and E. L. Doctorow's Ragtime are just a few of the novels that have shown up on this list. To complete our sketch of popular contemporary fiction, students will present on a bestseller from the last three decades and its reception. Moving through the wide range of texts that became bestsellers, from Wharton to Dan Brown or Stephen King, will allow us to consider whether Daniel J. Boorstin really got the whole picture when he said, "A best-seller was a book which somehow sold well because it was selling well." Course requirements will include a midterm exam, a presentation, and a final paper based on the presentation, as well as intensive reading.
Prerequisite: 76-101

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

76-238 What Was the Hip-Hop Generation?
Intermittent: 9 units
This course will attempt to answer a simply stated but not so simply answered question: What is (or was) the "hip-hop" generation? Bakari Kitwana gives us a very broad but useful rubric to understand whom that generation was in his 2002 book, The Hip-Hop Generation: Young Blacks and the Crisis of African-American Culture. For Kitwana it defines the first generation of African-American youth that grew up in post-segregation America. While useful, Kitwanas 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 televisual sources. Not only will you watch early fictional films about hip-hop like Wildstyle and Krush Groove but others like Matthieu Kassovitzs La Haine and Rick Famuyiwas 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 Latifahs All Hail the Queen, Mary J. Blige, Debbie Downer, and The Dells to introduce students to the Bard's drama, time, and culture. To complete our sketch of one of the strengths and limits of comedy as a genre? In short, valuing the best of those plays mean in their original context? What cultural work did they perform in early modern England? What cultural work do they perform today, and, ultimately, why do we need Shakespeare now more than ever?
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 business. This course uses Shakespeare's best-known comedies and romances to introduce students to the Bard's drama, time, and culture. Together we will read some of the most powerful plays that Shakespeare wrote throughout his career. Those gorgeous works explore with unmatched depth, craft, and lucidity the themes of power, love, loss, ambition, madness, identity, and finitude, while relentlessly asking the same question: what does it mean to be human? We will read, analyze, and discuss Titus Andronicus, Richard III, Richard II, Romeo and Juliet, Julius Caesar, Hamlet, Othello, King Lear, Macbeth, and Antony and Cleopatra. What did those plays mean in their original context? What cultural work did they perform in early modern England? What cultural work do they perform today, and, ultimately, why do we need Shakespeare now more than ever?
Prerequisite: 76-101

76-241 Introduction to Gender Studies
Fall and Spring: 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, Kitwanas 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 televisual sources. Not only will you watch early fictional films about hip-hop like Wildstyle and Krush Groove but others like Matthieu Kassovitzs La Haine and Rick Famuyiwas 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 Latifahs All Hail the Queen, Mary J. Blige, Debbie Downer, and The Dells to introduce students to the Bard's drama, time, and culture. To complete our sketch of one of the strengths and limits of comedy as a genre? In short, valuing the best of those plays mean in their original context? What cultural work did they perform in early modern England? What cultural work do they perform today, and, ultimately, why do we need Shakespeare now more than ever?
Prerequisite: 76-101

76-259 Introduction to Film History
Fall and Spring: 9 units
This course is an introduction to the history, technology, aesthetics and business. This course uses Shakespeare's best-known comedies and romances to introduce students to the Bard's drama, time, and culture. Together we will read some of the most powerful plays that Shakespeare wrote throughout his career. Those gorgeous works explore with unmatched depth, craft, and lucidity the themes of power, love, loss, ambition, madness, identity, and finitude, while relentlessly asking the same question: what does it mean to be human? We will read, analyze, and discuss Titus Andronicus, Richard III, Richard II, Romeo and Juliet, Julius Caesar, Hamlet, Othello, King Lear, Macbeth, and Antony and Cleopatra. What did those plays mean in their original context? What cultural work did they perform in early modern England? What cultural work do they perform today, and, ultimately, why do we need Shakespeare now more than ever?
Prerequisite: 76-101

76-247 Shakespeare: Comedies and Romances
Fall: 9 units
This course is an introduction to the history, technology, aesthetics and business. This course uses Shakespeare's best-known comedies and romances to introduce students to the Bard's drama, time, and culture. Together we will read some of Shakespeare's queerest and most delightful comedies such as Midsummer Night's Dream and Twelfth Night in conversation with darker troubling plays that revolve around sexual violence (The Taming of the Shrew, Measure for Measure), racism (The Merchant of Venice), and colonization (The Tempest, Cymbeline). We will also wonder: what does Shakespeare's late romance plays such as The Winter's Tale, or Pericles, often described as "tragicomedies" or as "problem plays," tell us about the strengths and limits of comedy as a genre? In short, valuing those classics of the English literary canon simultaneously for the timeless craft and for the historically located cultural horizon that they evidence, we will explore what it means, as readers of Shakespeare, to take comedy seriously.

Prerequisite: 76-101

76-245 Shakespeare: Tragedies and Histories
Spring: 9 units
This course is an introduction to the history, technology, aesthetics and business. This course uses Shakespeare's best-known comedies and romances to introduce students to the Bard's drama, time, and culture. Together we will read some of Shakespeare's queerest and most delightful comedies such as Midsummer Night's Dream and Twelfth Night in conversation with darker troubling plays that revolve around sexual violence (The Taming of the Shrew, Measure for Measure), racism (The Merchant of Venice), and colonization (The Tempest, Cymbeline). We will also wonder: what does Shakespeare's late romance plays such as The Winter's Tale, or Pericles, often described as "tragicomedies" or as "problem plays," tell us about the strengths and limits of comedy as a genre? In short, valuing those classics of the English literary canon simultaneously for the timeless craft and for the historically located cultural horizon that they evidence, we will explore what it means, as readers of Shakespeare, to take comedy seriously.

Prerequisite: 76-101

Course Website: http://www.cmu.edu/dietrich/english/index.html
76-260 Survey of Forms: Fiction
Fall and Spring: 9 units
Sections A & B: 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 C: 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 (76-106 and 76-108) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-261 Survey of Forms: Creative Nonfiction
Intermittent: 9 units
The National Endowment for the Arts defines "creative nonfiction" as "factual prose that is also literary." In this survey course, students will read a wide range of work that falls into this lively genre, including memoir, travel writing, the personal essay, and nature writing. Weekly writing assignments will give students the chance to work on short pieces of their own creative nonfiction. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-262 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 (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108) or (76-108 and 76-107)

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

76-265 Survey of Forms: Poetry
Fall and Spring: 9 units
Section A: This course combines the writing of poetry with the study of the techniques of poetry. It consists of three primary units focusing on Diction and Tone, Rhythm and Meter, and Imagery. Students are expected to demonstrate their knowledge through writing poems in specific poetic forms and through analyzing poems in relation to the specific techniques introduced in each unit. Section B: 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/hss/english/courses/courses.html

76-266 Survey of Forms: Screenwriting
Fall and Spring: 9 units
This course is an introduction to screenplay writing. By the end of the course, you will have written a full short screenplay of around 10-15 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 (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108) or (76-108 and 76-107) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-267 The Short Story
Intermittent: 9 units
Poe defined the short story as something that could be read at one sitting. While simple enough, the definition in fact suggests a concern with concentrated form and unified artistic effect. In a sense, the short story has been around as long as people have been telling each other tales, but as a literary form it came into its own in modern times, during the 19th century, and it continues to be produced in considerable numbers. For many readers one of the great features is the one Poe pointed to, it is short. People who have never finished a novel by Henry James must be legion. 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 stories, engaging in online discussions on Blackboard, and three in-class tests. Students can expect to develop their historical understanding of current experience and to gain an understanding of how to interpret and comment on significant pieces of fiction. They will become familiar with some key ideas about the nature of short stories in general and the interpretation of texts, and will engage in an attempt to develop a theory of the aesthetic nature of short fiction. Prerequisite: 76-101

76-268 Survey of Forms: Creative Nonfiction
Fall and Spring: 9 units
This course is a survey of the nonfiction genre. The course is designed for all undergraduates pursuing majors and minors outside English, and has no pre-requisites beyond First Year Writing. While simple enough, the definition in fact suggests a concern with concentrated form and unified artistic effect. In a sense, the short story has been around as long as people have been telling each other tales, but as a literary form it came into its own in modern times, during the 19th century, and it continues to be produced in considerable numbers. For many readers one of the great features is the one Poe pointed to, it is short. People who have never finished a novel by Henry James must be legion. So, with the short story, we can experience something with genuine literary merit, in an accessible form. Concentration, of course, can bring issues of comprehension and often short stories can seem puzzling, or incomplete to the average reader. This class will attempt to develop our abilities to read with care and attention—and feeling—in order to make us better readers of any artistic text. The challenges of the short form turn out to be excellent opportunities for learning a lot, in a little space. We'll make use of several inexpensive anthologies, and look at one or two central writers (Hemingway and Borges) in more depth. The class will require the writing of a few short stories, engaging in online discussions on Blackboard, and three in-class tests. Students can expect to develop their historical understanding of current experience and to gain an understanding of how to interpret and comment on significant pieces of fiction. They will become familiar with some key ideas about the nature of short stories in general and the interpretation of texts, and will engage in an attempt to develop a theory of the aesthetic nature of short fiction. Prerequisite: 76-101

76-269 Survey of Forms: Screenwriting
Fall and Spring: 9 units
This course is an introduction to screenplay writing. By the end of the course, you will have written a full short screenplay of around 10-15 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 (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108) or (76-108 and 76-107) 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
Strong writing and communication skills are expected across the professions, from computer science to data science, from healthcare to engineering. This course is designed to help students in these and other professions build skills and confidence in written, oral, and team communication. Our guiding, research-based premise for the course is that readers in professional contexts are busy, actively look for the information they need, and deserve to get that information in a clear and accessible way. In this course, you will strengthen your writing and communication skills through a series of projects that put real readers and users of documents at the center your writing process. Through genres like job application packages, proposals, presentations of complex information for non-experts, and team-based technical documentation, you will practice the skills you will need as you move from student writer to professional. The course is writing intensive, and requires regular participation and attendance. This course is designed for all undergraduates pursuing majors and minors outside English, and has no pre-requisites beyond First Year Writing. 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)
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 degrees in the fields of communication, management, and interested in learning how to interpret print and visual media and how to communicate their interpretations with clarity and self-awareness. To that end, students will learn how to interpret print and visual media and how to communicate their interpretations with clarity and self-awareness. To that end, students will write four short to mid-length interpretive papers to workshop in class. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cm.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 proficiencies and aspirations in written form, while bringing you in contact with a body of published work by public intellectual figures from the U.S. and other territories whose writing demonstrates an intertwining of personal narrative and public, professional identity, to engage readers of all stripes. Throughout the term you will practice writing in the public yet personal vein through assignments like: self-portrait essay, to cultivate a first-person voice, an op-ed essay, to practice balance in argument from the position of a burgeoning expert in your disciplinary area, and a personal statement, where you will learn to combine articulation of a personal narrative and professional competency to argue why you are a strong candidate for a particular opportunity. Reading selections for the semester will include work produced by your peers, as well as published writers whose work combines personal and professional spheres, ranging from texts like Paul John Eakin's Living Autobiographically to Mary Catherine Bateson's Composing a Life to Spencer Nadler's The Language of Cells: A Doctor and his Patients, amongst others. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-107)

76-275 Critical Writing Workshop
Fall: 9 units
This course will introduce you to ways of critical thinking and writing about literary and media genres: poetry, drama, fiction and film. Authors may include William Blake, Percy Shelley, Jane Austen, Herman Melville, Emily Dickinson, H. G. Wells, Charlotte Perkins Gilman, T. S. Eliot, Toni Morrison, Tom Stoppard, or Don Deillo. Film directors may include Sergei Eisenstein, Orson Welles, Alfred Hitchcock, Jean-Luc Godard, or others. Students will learn how to interpret print and visual media and how to communicate their interpretations with clarity and self-awareness. To that end, students will write four short to mid-length interpretive papers to workshop in 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)

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

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, Hsaberry, Guare, Williams, Wilson, Mamet, Miller, 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 (76-107 and 76-106) 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 improves. You will have weekly opportunities to practice and improve your skills. We will also find opportunities to practice in a variety of physical settings so you can envision yourself as a calm, confident speaker no matter your surroundings. Grades in the course will be based on improvement and effort to encourage students to focus on their development rather than on final outcomes. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)
76-292 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 aspects 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 (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108).

76-294 Interpretive Practices: Introduction to Critical Reading
Fall: 9 units
This course will introduce you to foundational theories and methods that form the practice of interpreting literary, poetic, cinematic, and other artistic modes of expression. We will start with 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 experience from Ferdinand Saussure to Roland Barthes and Tortense 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 (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108).

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

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

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

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

76-301 Internship
Fall and Spring
This course is designed to help you explore possible writing-related careers as you gain workplace experience and earn academic credit. You'll work on- or off-campus as an entry-level professional writer for 8-10 hours per week in a field of interest to you (public relations, journalism, advertising, magazine writing, non-profit, healthcare, etc.). You are responsible for finding an internship. Most of your class time for the course will be completed at your internship site - a minimum of 120 hours (8-10 per week) over the semester for 9 units of credit. As the academic component of the course, you'll keep a reflective journal and meet periodically with the internship coordinator to discuss your internship and related professional issues. You must register for the course before the add/drop deadline. The internship 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

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 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/faqs/index.html

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

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

76-307 Advanced Editing and Publishing
Fall and Spring
Note: Registration in this course is by permission only. Students must contact Prof. Costanzo directly. In this course students will work closely with the editors of Carnegie Mellon University Press to learn many of the facets of producing books. These range from business management and marketing to the elements of editing, book design, and production.

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 indication 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 (76-106 and 76-108) or (76-107 and 76-108)

76-311 Acting Out in the London Theatre
Intersemester: 9 units
More Londoners went to the theater between 1660 and 1800 than read novels or even newspapers. The theater was THE social media of this formative period in the history of an English-speaking, urban public, and this course explores the power of the theater as a means of both social control and political resistance. What audiences did and said in the theater could matter as much as the plays in the formation of public opinion. A growing print media carried public consensus or dispute from the theater into coffee shops, taverns, and private libraries. Instead of taking a traditional “survey” approach to this period in the English theater, we will study a succession of “nights at the theater,” specific performances of plays that happened on particularly eventful evenings when the plays themselves were 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 (76-106 and 76-108) or (76-107 and 76-108)

Course Website: http://www.cmu.edu/dietrich/english/index.html
76-312 Crime and Justice in American Film
Intemittent: 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 19th Century British: Victorian Sensations
Intemittent: 9 units
Today if something causes a "sensation," it gives us a rush of excitement, a public uproar, a scandalous controversy, a terrifying threat. It is all justified to us by electronic and global media. How should we think about, as opposed to merely reacting to, such sensations that preoccupy both public media and personal fears and fantasies? This course will show that "sensation culture" began in the 19th century and has been ever since a key part of mass culture up to the sensations of the present. At the center of very different public "sensations" there could be serial killers, astonishing scientific discoveries, daring visions of revolutionary transformation, revelations of devastating poverty and over-the-top luxury and wealth. Sensations powering affect the feelings, body, and imagination whether they are exploitive media concoctions or staggering revelations of the most serious social and natural secrets. We will read across this range of Victorian sensations—from Dickens to Oliver Twist and the 1% vs. the 99%, to the jolt produced by new theories of evolution (Darwin and Chambers), to alarming visions of revolution (Marx and Engels), to terrifying domestic secrets revealed in "sensation novels," to the advent of the serial killer (Jack the Ripper and Mr. Hyde), to anthropologies of disease and death. We will see all of these in relation to the new Victorian mass print media that constructed these and other "sensations" to contemporary readers. Readings in recent theory will help us raise conceptual issues about what makes a sensation and why some current cases (think epidemic, terror, crisis) lack the full form of sensation. How can we 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 look at the environment in relation to two slave narratives, The Slave Girl, 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 start by becoming familiar with aboriginal literature, go on 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 (76-107 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

76-314 Data Stories
Intemittent: 9 units
Every dataset has a story. In the age of big data, it is vital to understand the unlikely casts of algorithms, data miners, researchers, data janitors, pirates, data brokers, financiers, etc. whose activities shape culture. This course will feature a range of “farm to table” data stories, some going back hundreds of years, and introduce students to resources and strategies for contextual research. It will explore cases such as the London cholera epidemic, Google Books, Netflix, the Oxford English Dictionary, the Strava map, and the Queen Nefertiti scan alongside several pieces of art and fiction that capture aspects of data stories typically obscured elsewhere. Research methods introduced will include book history, media archeology, history of information, infrastructure studies, ethnography, narratology, and digital forensics. Students will read scholarly articles, novels, journalism, and popular non-fiction, and they will develop and individualized long-term 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 76-107) or (76-107 and 76-108) or 76-272 or 76-271 or 76-270

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 calling the Farm at Walden Pond, if 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). They will talk about the artificiality of the natural world, the illusion of primitive living, and the utopian project of the New England Transcendentalists.
76-317 Contemporary American Fiction
Intemittent: 9 units
No one seems to know quite how to define contemporary American fiction. It’s clear that fiction has changed since the 1960s and 70s, the heyday of postmodernism, but it’s not clear what exactly characterizes the work that has come since. In this course, we will read a selection of American fiction from the 1980s to the present and try to get a sense of its main lines. In particular we’ll look at the turn to “genre,” the expansion to multicultural authors, and the return to realism. Also, we will consider how it relates to American society. Authors might include Chimamanda Ngozi Adichie, Junot Diaz, Jennifer Egan, Bret Easton Ellis, Jonathan Franzen, Chang-Rae Lee, Emily St. John Mandel, Gary Shteyngart, and Colson Whitehead.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-107 and 76-108)

76-318 Communicating in the Global Marketplace
Intemittent: 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 the way we 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 avoid the potential for misunderstanding and conflict that comes with cultural difference? 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
Falling: 9 units
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.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 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
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 become your key tool for managing teams, improving performance, and creating change. In any position, you can speed up 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.

76-321 History of the British Novel
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2011: Poe defined the short story as something that could be read at one sitting. While simple enough, the definition suggests a concern with concentrated form and unified artistic effect. In a sense, the short story has been around as long as people have been telling each other tales, to be sure, but as a literary form it came into its own in modern times, during the 19th century and it continues to be produced in considerable numbers. For many readers one of the great features is the one Poe pointed to: it is short. People who have never finished a novel by Henry James must be legion. So we can experience something with genuine literary merit, in an accessible form. Concentration, of course, can bring issues of comprehension and often short stories can seem puzzling or incomplete to the average reader. This class will attempt to develop our abilities to read with care and attention—and feeling—in order to make us better readers of any artistic text. The challenges of the short form turn out to be excellent opportunities for learning a lot, in a little space. We’ll make use of several inexpensive anthologies, and look at one or two central writers (Hemingway, for example) in more depth. The class will require the writing of a few short papers, engaging in online discussions on Blackboard, and three in class tests.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

76-322 Gender and Sexuality in Performance
Intermittent: 4.5 units
“Performance” describes a wide range of practices, from the everyday to the artistic. Gender and sexuality are key elements in everyday, political, and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte and artistic performances, from the very personal how you order a latte.
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 variations exist across different contexts? (e.g., popular science looks different from discover.) Why and how do visual styles change over time? (e.g., magazines from the 1950's don't look like present day magazines.) Do visual elements have persuasive power? If so, what roles do they play in shaping an argument? How do people learn to communicate using visual-verbal artifacts? In this seminar, we will address these and other questions through readings and discussions on various threads of studies around the analysis of communicative artifacts that integrate visual and verbal expressions. We will review key research publications concerning visual-verbal communication from relevant disciplines, including professional & technical communication, rhetoric, argumentation, and literacy. Particular attention will be paid to descriptive methods (e.g., social-semiotic analysis, visual argument, and rhetorical structure theory) and the types of questions these methods can help us answer. Throughout the semester, students will be encouraged to explore the visual-verbal communication artifacts found around them and use them to connect class discussions to the practice of design. Required assignments include a brief bi-weekly response to the readings, several short analysis papers, and a longer term paper with a topic chosen by students based on their professional or research interests.

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

76-329 Unruly Women in Early Modern Drama
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 Apha 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 early moderners, 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 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, Apha Behn, and others in conversation with contextual materials and theoretical texts from the field of Women's, Gender, and Sexuality studies.

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

76-331 Dissenters and Believers: Romanticism, Revolution, and Religion
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 (76-108 and 76-107) or (76-107 and 76-106)

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

Prerequisite: 76-101

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

76-333 Race and Controversy in the Arts
Intermittent: 9 units
In the last three years, social media platforms have given artists and consumers of art an unprecedented platform to engage with the commercial art world as both activists and critics. 2017's trending hashtag #oscarsowhite remarked on long-standing issues of inclusion within commercial filmmaking in the United States. Twitter also spread news from art worlds that were not always in the limelight: like Dana Schultz's painting "Open Casket" at the Whitney Biennial or Kenneth Goldsmith's 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 miserly wife, McTeague, Anna Creekie's autobiography, Upton Sinclair's iconic The Jungle, Edith Wharton's tragic love story House of Mirth, Charlotte Perkins Gilman's feminist utopian novel, Herland, William Dean Howell's capitalist satire, The Rise of Silas Lapham, Theodore Dreiser's mournful Sister Carrie—all of these writings react to, and try to shape, the economy of a century ago. These novels, which were often critical of corporate capitalism, give us a rich and detailed picture of the last time in the US that Americans suffered under the kind of gap we have today between rich and poor. In the US today the top 1% controls 42% of the country's wealth, while the bottom 80% controls a mere 7% of the country's wealth. What can we learn about the present by reading the fictions of financial crisis and inequality in the past?

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

76-335 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 (76-107 and 76-108) or (76-106 and 76-108)

Course Website: http://www.cmu.edu/dietrich/english/index.html
76-337 Representations of Islam in Early Modern England
Intermittent: 9 units
This seminar explores the representation of Islam and Islamic cultures in early modern English literature, from the late Middle Ages to the beginning of the eighteenth century. In the early modern period, England had a complex multifaceted relation to the Islamic world. Since the Crusades, England had thought of the Islamic world as a deadly religious enemy to annihilate, but at the end of the sixteenth century, the Islamic world was also a key diplomatic ally against the Spanish archenemy, a fabulously rich trading partner in the world empire of the Mediterranean sea, and an efficient model of empire to emulate in the Atlantic world. As a result, the Islamic world came to occupy a central place in English national imagination and maintained that place throughout the seventeenth century. What fantasies about the Islamic world does early modern English literature reveal? How do religion, race, gender, and sexuality intersect in the formation of those cultural fantasies? Do authors reinforce those fantasies or pressure them? How do specifically English social, political, and cultural issues inform literary representations of Islam? What image of England emerges when English authors use Islam as a mirror for the nation? In other words, what do texts about Islam tell us about early modern England? To answer those questions, we will read across genres, comparing romances, epic poems, plays, travel writing, pamphlets, and essays, and we will set canonical authors such as Chaucer, Spenser, Marlowe, Shakespeare, and Milton in conversation with other illuminating early modern writers such as Richard Knolles, George Sandys, Robert Daborne, Henry Stubbe, and Mary Pix. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-108 and 76-107) Course Website: http://www.cmu.edu/dietrich/english/index.html

76-338 The American Cinema
Intermittent: 9 units
This course will look at major works and major directors of sound-era American Cinema in the context of the history of the film industry and the larger society. It will do so through lens of Hollywood 50 years ago, 1967, which has been called the annus mirabilis (miracle year) of American cinema. Most weeks we will watch a film from 1967 paired with one made before or since. The focus will on major stylistic and thematic continuities and developments. We will look at the work of major directors, such as Hawks, Hitchcock, Coppola, and Polanski, major genres, such as screwball comedy, crime dramas, and Westerns, and major styles, such as film noir. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108) Course Website: http://www.cmu.edu/dietrich/english/index.html

76-339 Topics in Film and Media: Hollywood vs. the World
Fall and Spring: 9 units
For almost a century the American film industry has dominated popular media worldwide. Anywhere in the world, American stars, American films, and American modes of storytelling are never far away. Why and how was that dominance achieved, and how have other cultures and industries challenged it? Film and television account for billions of dollars of U.S. exports and provide one of the key sources of global "soft power" and provide one of the key sources of global "soft power" and "hard power," whether under the guise of propaganda, of infotainment, or in overtly commercial pursuits. This course will examine ways in which other national cinemas have fought, or are currently fighting, against the hegemony of American popular film culture. We will discuss a variety of national cinemas including those of France, Mexico, India and China (among others). Students will be expected to watch at least two films a week outside of class, in addition to readings and written assignments. Prerequisites: 76-101 or (76-107 and 76-106) or (76-108 and 76-106) or (76-106 and 76-107) Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-340 American English
Spring: 9 units
Ever since the development of radio in the early 20th century, Americans have expected that we would soon all talk alike. The conviction that the media would make us speak the same revived with the widespread adoption of television, starting in the 1940s, and the development of the internet in the 1990s led to worry about how soon we’d all be writing the same. But fears of the homogenizing effects of the mass media on American English have proven to be exaggerated: Americans still talk and write in many different ways. In this course we explore why this should be. Why don't we all speak alike? Why do we need variation in language? We will explore how and why regional and social dialects and varieties come to be and why their functions are, and you will learn how to hear, see, and describe varieties of language. We will also touch on American languages other than English. Documentary films and online materials about language will be the basis for another strand of the course, as we work together to explore how linguistic variety can best be represented and explained in non-technical ways, and in a variety of media, for the general public. Reading will be mainly in two books: American English, by Walt Wolfram and Natalie Schilling-Estes (2nd. edition), and Language in the USA: Themes for the Twenty-First Century, edited by Edward Finegan and John R. Rickford. There will be regular homework assignments, a midterm exam, and a final project. Prerequisites: 76-101 or 76-102 or (76-107 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)

76-341 Gender and Sexuality in Performance
Intermittent: 9 units
"Performance" describes a wide range of practices, from the everyday to the artistic. Gender and sexuality are key elements in everyday, political, and artistic performances, from the very personal how you order a latte at Tassa D’Oro, tell a lover goodbye at the airport or comfort a crying child to the very public performing a Bach cello suite or an iconic King Lear, staging a demonstration against police violence or marketing a new app. How does everyday performance define gender and sexual identity? How do gender and sexuality define everyday performance? How does aesthetic performance function, theater, film, digital media, performance art, in the ways in which gender and sexuality are performed? Readings in history 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 (76-106 and 76-106) or (76-107 and 76-108) or (76-106 and 76-106)

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 76-108) or (76-108 and 76-106) 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 A 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 23th to October 1. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) 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 artifacts of books and related technologies. Some themes that help organize the 3,000 years of history of the book: types of content; information and communication; organization, storage, retrieval and transmission of knowledge; economic aspects; readers and community; parts of the book; effect of societal changes on the book; future of the book. Keep asking who or what enabled the next development. To flourish in the course, you will need to be curious, 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, & 3-D printing.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-346 Angels and Diplomats -- Renaissance Poetry from Wyatt to Milton
Intermittent: 9 units
The starting point for this course is a question at the nexus of theology, politics, and art that no less central to the age of Shakespeare and Milton than it is today: how power be represented? Biography and the canonization of many canonical poets of the sixteenth and seventeenth centuries worked as ambassadors, representing power abroad (Wyatt, Sidney, Donne, Marvell). Many more poets including Shakespeare and Milton thematized diplomacy, in both its divine and more worldly forms. What, then, can structures of mediation like diplomacy and anglic interpellation 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 (76-106 and 76-108) or (76-107 and 76-108)

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 Diaz, Jennifer Egan, Bret Easton Ellis, Jonathan Lethem, and Colson Whitehead. We will try to gather a sense of whether it is from the same American 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 (76-107 and 76-106) or (76-107 and 76-108) 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 fad with her comment to Hemingway, "You are the lost generation." Paul Fussell identifies the cultural effect of WWI as the production of 'irony' as the central quality of modern identity (Some Beat writers make a similar claim for the effects of WWII). This class is neither a prequel nor a sequel to the Beat writers class; it is related in theme but focused on different writers and texts. Students might consider taking this class as a point of entry to 'The Beat,' or might consider this class as a follow-on to 'The Beat' in order to understand more fully some of the central literary and historical issues of our time. In both cases we focus on the intersection between cultural change and major war. The Lost Generation class might include, for example, work by Stein, Hemingway, W.B. Yeats, Ezra Pound, T.S. Eliot, the major War Poets, related technologies, F. Scott Fitzgerald, Robert Graves, Vera Brittain, and Evelyn Waugh.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-350 Theory from Classics to Contemporary
Fall: 9 units
In this class, we will survey classic literary theories from Plato's exiling the poets from his ideal republic, through the philosopher Immanuel Kant's reflections on beauty, up to contemporary works of deconstruction, Marxism, feminism, sexuality, and labor. (Our primary text will be The Norton Anthology of Theory and Criticism.) The class will give you a sense of the concepts and concerns critics have used to talk not only about literature but about culture and society.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-351 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 has 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 postmodernism, posthumanism, 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 (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)

76-353 Transnational Feminisms: Fiction and Film
Intermittent: 9 units
How do controversial practices related to women become touchstones that draw women together across cultures or, conversely, push them into separate cultural and political spheres? This introductory-level course familiarizes students with the challenges transnational feminism has posed to Western notions of feminism. To explore these contestations, we will look at a series of controversies. We will read these controversies through novels, drama, short stories and films, with some secondary theoretical readings. This course will take six case studies concerning cultural practices that have generated global debates about the status of women and issues like consent, freedom, and equality. Beginning with several works about regional/islamic practices of veiling, we will look specifically at the close connections made between 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 (76-106 and 76-107) or (76-108 and 76-107) or (76-107 and 76-108) or (76-106 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-354 South Asian Literature
Intermittent: 9 units
Topics vary by semester. Spring 2014: This course focuses on twentieth-century literature written in English from India, Pakistan and other parts of South Asia, as well as by people of South Asian origin. The course will begin by looking at literary representations that portray the struggle for decolonization and the trauma of partition. As we move forward to the contemporary period, we will examine the competing aesthetics of social and magical realism. We will then look back at India from the perspective of the diaspora, considering themes of identity, immigration and globalisation from the perspective of South Asians writing in Britain and the United States. Texts might include works by Mulk Raj Anand, Bapsi Sidhwa, Amitav Ghosh, Salman Rushdie, Romesh Gunesekera, Arundhati Roy, Aravind Adiga, and Jhumpa Lahiri.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-107 and 76-108)
76-355 Leadership, Dialogue, and Change  
Fall: 9 units  
This is a course about the tradition and strategies of leadership based on dialogue and how this powerful counter-rhetoric organizes people to work together on complex problems through problem-posing, pragmatic inquiry, and the inclusion of marginalized perspectives. By studying contemporary leadership theory and the American tradition of prophetic pragmatism, we explore ways everyday people can act on commitments and create change. Students will work as rhetorical consultants, learning methods for intercultural rhetorical research and developing a Community Think Tank on a current issue.  
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107) or (76-106 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 possess for multilingual societies and individuals? A great deal of the course focuses on the linguistic challenges that migration creates for the individual and society, with a special emphasis on the development of bilingualism and the education of immigrant children. From a larger socio-political perspective, the course focuses on various case studies of immigrant populations throughout the world in order to obtain a better understanding of the characteristics, opportunities, and challenges faced by immigrant populations internationally.  
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 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 designing/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: 76-270 or 76-271 or 76-272 or 76-390  
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-360 Literary Journalism Workshop  
Spring: 9 units  
This 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 supposed to be "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 broader context, situating stories in the historical and political moment.  
Prerequisites: 76-265 or 76-262 or 76-472 or 76-372 or 76-271 or 76-270 or 76-260 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 that seek to influence cultural thinking, reveal existing cultural mindsets, and often both in tandem, either synchronically or diachronically. This is the point of view often taken by analysts who work for universities, think tanks and intelligence agencies who seek to understand cultural trends and mindsets from volumes of digital texts. For such analysts, close reading is an indispensable part of their work and computing tools help focus their reading while reading helps refine 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 76-102 or (76-106 and 76-107) or (76-107 and 76-108) 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: Intro to Literary Translation  
Intermittent: 9 units  
This course will serve as an introduction to the theory and practice of literary translation. We will examine the concepts of fidelity to the original, authorial intention, the nuance of tone and style, and the politics of translation. Texts will include essays on theory and a variety of literary works (primarily fiction and poetry) in translation. We will look at multiple translations of the same work, and there will be the option for students to pursue their own project in literary translation. Working knowledge of a language other than English is helpful but is not required for this course.  
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/hss/english/courses/courses.html

76-364 Reading in Forms: Fiction  
Fall and Spring: 9 units  
In this class we'll explore fiction about urban life and sub-culture primarily through critically acclaimed HBO series The Wire, supplemented by novels set in urban environments that subvert stereotype and tackle the complicated relationships between individuals, institutions, social conditions, and constricted opportunities. How can an author write about ordinary people making sense of their world while defying simplistic moral distinctions? How can an author successfully weave together the broad range of forces that shape the lives of those who are consigned to cyclical existences marked more my limitations than opportunity? How do you capture an authentic voice in such an environment? How do you avoid cliché? Whose story is it to tell?  
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.cmu.edu/hss/english/courses/courses.html

76-365 Beginning Poetry Workshop  
Fall and Spring: 9 units  
This course is designed first and foremost as a workshop, meaning that a large percentage of class time will be devoted to critiquing your and your classmates' creative work. I will expect you to become strong editors and contributors to class discussion, and to accept and learn from criticism. You will be composing individual poems as well as working on a series or longer work. I will also assign a fair amount of reading, mainly contemporary poetry (individual poems and collections) published in the last few years. You will finish the semester by compiling a portfolio of creative work.  
Prerequisites: (76-102 or 76-101 or 76-108 or 76-107 or 76-106) and (76-265 Min. grade B or 76-222 Min. grade B)  
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-366 Essay Writing Workshop
Intermittent: 9 units
In this course we will analyze the different types of narrative structure, narrative suspense, voice, metaphor, and point of view that make for effective non-fiction writing. We will also examine the difference between good writers and good work, the functions of objective distance from and intimate investment in a subject, as well as the philosophical questions spurred by non-fiction writing. What is the non-fiction writer’s role, and how does it differ from that of the fiction writer? Where do the two genres overlap? What gives non-fiction writing integrity? What does the term creative non-fiction mean? How have the 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 (76-108 and 76-107)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-367 Fact Into Film: Translating History into Cinema
Intermittent: 9 units
From the very beginning, film has provided a window into the past. But how useful are the images we see through that window? For every person who reads a work of history, thousands will see a film on the same subject. But who will learn more? Can written history and filmed history perform the same tasks? Should we expect them to do so? How are these two historical forms related? How can they complement each other? This course will draw examples from across the history of film in order to examine how the medium of film impacts our understanding of facts and events, the ways that film transfers those facts to the screen, and how that process affects the creation of historical discourse. Films may include such titles as The Fall of the Roman Empire, The Gunfight at the O.K. Corral, Saving Private Ryan, World Trade Center, Enemy at the Gates, Lagaan and Hero.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-106 and 76-107) 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 system 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 in experienced students. More advanced students often find the unique authorial POVs of games to be a very different challenge. Experience with and passion for RPGs is a must in this class.
Prerequisites: 76-269 Min. grade C or 76-260 Min. grade C
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-371 Innovation in Teamwork
Intermittent: 9 units
Academic teams, campus organizations, workplaces are all dynamic activity systems, organized and driven by institutional habits and rules, by roles, status and power, and by the material and conceptual tools we draw on. Yet as we have all observed, these Rules, Roles and Tools often operate 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 (76-106 and 76-107) 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. We will start with the basics - the importance of accuracy, clarity and fairness, writing for audience, striving for objectivity, judging newsworthiness, meeting deadlines. But the key to learning how to write in a journalistic style is to practice those skills so 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.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-106) or (76-108 and 76-107)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-373 Argument
Fall and Spring: 9 units
The purpose of this course is to give you extensive practice in analyzing and producing effective arguments. For us, an “argument” will involve the conveying of a reasoned position on an issue of controversy, and this conveying may take a variety of generic forms (op-ed pieces, political ads, websites, blogs, essays, grant proposals, prose fiction, films, images, and even everyday conversation). The course will introduce you to the fundamentals of argumentation theory and consider a variety of principles that concern the production, analysis and evaluation of verbal (and to a lesser extent, visual) arguments. You will apply the principles through discussion in class to various cases, through a series of written responses to readings, and by producing several written arguments.
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 IDeATe - Dietrich College Cuban Interactive Documentary Project
Intermittent: 9 units
As diplomatic US-Cuban relations evolve, the possibilities of an enriching dialogue involving cultural, artistic, technical and economic areas of collaboration, between both nations, has become crucial. In this context, the idea of an academic course involving Carnegie Mellon University students and faculty visiting the city of Camagüey, Cuba under the umbrella of a holistic cultural experience of knowledge and discovery has been an inspiring learning option where participants can explore and research diverse areas of study within a socio-cultural environment known for the resourcefulness and creativity of its people, the diversity of its culture and a unique historical-geopolitical situation. The Carnegie Mellon University Cuban Media Production Class was created as an educational experience that considers the production of individual, multidisciplinary, media projects in, about, and inspired by contemporary Cuba. The concentration of this media class is open to the creative areas of video production, sound, photography, interactive media, writing, data visualization, media performance, etc. The main media production aspect of this class will take place during the Spring Break of 2019 (March 10-17). The individual projects will be done under the guidance of faculty, artists, filmmakers and media professionals from educational and cultural institutions in both countries. Student registration for this class is open and requires a letter of presentation + intention with the designated faculty in charge.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-107 and 76-108) or (76-108 and 76-106)

76-375 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: 76-372 or 76-272 or 76-260 or 76-262 or 76-271 or 76-270
Course Website: http://www.cmu.edu/hss/english/

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

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

76-380 Methods in Humanities Analytics
Intermittent: 9 units
The computer-aided analysis of text has become increasingly important to a variety of fields and the humanities is no exception, whether in the form of corpus linguistics, stylometrics, “distant reading,” or the digital humanities. In this course, we will build a methodological toolkit for computer-aided textual analysis. That toolkit will include methods for the collection data, its processing via off-the-shelf software and simple code, as well as its analysis using a variety of statistical techniques. In doing so, the class offers students in the humanities the opportunity to put their expertise in qualitative analysis into conversation with more quantitative approaches, and those from more technically-oriented fields the opportunity to gain experience with the possibilities and pitfalls of working with language. The first part of the term will be devoted to introducing fundamental concepts and taking a bird’s eye view of their potential application in domains like academic writing, technical communication, and social media. From there, students will initiate projects of their own choosing and develop them over the course of the semester. The goal is to acquaint students with the strengths and limitations of computer-aided textual analysis and to provide them with the necessary foundational skills to design projects, to apply appropriate quantitative methods, and to report their results clearly and ethnically to a variety of audiences. This class requires neither an advanced knowledge of statistics nor any previous coding experience, just a curiosity about language and the ways in which identifying patterns in language can help us solve problems and understand our world.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-108 and 76-107) or (76-107 and 76-108)

76-381 Mad-Men, Television, and the History of Advertising
Intermittent: 9 units
Don Draper, cigarette in one hand, drink in the other, the prowl for his next conquest - be it client or lover - may be one of the coolest characters ever created for American television. But is it just the suave style of Mad Men that has made it so popular? What is the secret to the show's success? In this class we will explore the rise and fall of the 20th century advertising model of mass culture by watching episodes from seven seasons of Mad Men, analyzing the show, and reading about the history of advertising as well as analyses of the show itself. Texts for the course will include Richard Ohmann’s essay “Where did Mass Culture Come From?”, Michael Schudson’s Advertising: The Uneasy Persuasion, Archie Boston’s Fly In The Buttermilk: Memoirs of an African American in Advertising, Design & Social Education, Susan Faludi: Backlash: The Undeclared War Against American Women, Scott F. Stoddart, editor, Analyzing Mad Men: Critical Essays on the Television Series and Lilly J. Goren and Linda Beall, editors, Mad Men and Politics: Nostalgia and the Remaking of Modern America.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-107) or (76-107 and 76-108)
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 (76-107 and 76-106) 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-conscious 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 about 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 (76-107 and 76-108) or (76-108 and 76-106)

76-386 Language & Culture
Intermittent: 9 units
This course is an introduction into the scholarship surrounding the nature of language and the question of how language shapes and is shaped by social, cultural and political contexts. We will begin by studying important literature in linguistics and language theory, both to introduce us to how scholars think about language and to give us a shared vocabulary to use for the rest of the semester. We will then move into case studies and theoretical works exploring the intersections of language use, individual and group identities, and the exercise of power, in its many forms. In particular, we will focus on the relationship between language and culture by asking, in what ways does language influence and constitute social change? How is social change reflected by changes in the way we use language? Over the course of the semester, you will work on applying the knowledge and theoretical tools you gain to your own analysis of a linguistic artifact that you choose.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-107 and 76-108) or (76-108 and 76-106)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-387 Writing in the Disciplines
Intermittent: 6 units
This mini will introduce you to the theory and practice of writing instruction in contexts outside of English studies. We will learn about the distinction between Writing across the Curriculum and Writing in the Disciplines and challenges to providing integrated, high quality writing instruction across the university. We will explore the implications of the wide variety of forms of academic writing for instruction in English classrooms, including high school and first-year writing classrooms. Assessments will include 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 (76-108 and 76-106)

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 basic programming using Python through examples and problem sets that are relevant to text analysis. Then, students will be introduced to a limited set of commonly used Python packages for text analysis, such as natural language processing, statistical analysis, visualization, web scraping, and social media text mining. Students are expected to complete a small final project that examines how evidence-based data-driven insights derived from text analysis would support humanistic research in their area of interest, including (but not limited to) genre studies, rhetorical criticism, authorship attribution, discourse analysis, cultural analysis, social network analysis, spatial/temporal text analysis, and writing assessment. 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 (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-389 Rhetorical Grammar
Fall and Spring: 9 units
This course covers the anatomy of the single and multi-clause English written sentence and is useful for Master's students of professional writing (MAPWs) and English majors who wish to write with greater awareness and control of the English sentences they write and the awesome variety of sentences available to write. The course overviews the major grammatical forms and functions of the written English sentence. Students will learn to identify the major grammatical forms (Noun, Verb, Adjective), how these forms map on to grammatical functions (subject, verb, and direct object) and how forms and functions combine to create major constituents of the English sentence. Home-grown software, DiaGrammar, will allow students to diagram all the sentence varieties covered in the course. Students will leave this course with a systematic understanding of English sentence grammar as a resource for their continuing development as writers.
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
76-390 Document & Information Design
Fall: 12 units
This course provides students who have already learned the foundations of writing 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 and computer projects in exploring document design from historical, technical, 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/hss/english/courses/courses.html

76-393 Corpus Rhetorical Analysis
Intermittent: 9 units
As more of the world's texts become digital and systematically classified, scholars and analysts are increasingly able to analyze not only individual texts but also vast collections of texts, or textual corpora. The analysis of corpora becomes especially important when your focus of analysis is the genus rather than the individual and it has hundreds of applications. It is useful when instead of a single Aesop fable, you want to characterize Aesop's fables as a group and you want to compare them, as a group, with, say, the writings of a contemporary poet or the lyrics of contemporary musical artists. Corpus rhetorical analysis is also useful when you want to compare the styles of two columnists or critics based on a large sample of their writings. It is useful when you want to understand the nuts and bolts of rhetorical choices that make software documentation a different form of content currently used by 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 should meet 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 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 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 (76-107 and 76-108)

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

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 in 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.

Prerequisites: (76-108 or 76-107 or 76-106 or 76-101 or 76-102) and (76-271 or 76-270 or 76-472 or 76-375 or 76-372)

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 healthcare to human rights to scientific research to many great causes in between. Non-profits achieve their goals by advocating on behalf of their organization's cause. This course will teach students how to write clear, well-organized, compelling articles about science, technology and health topics in 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.

Prerequisites: (76-108 or 76-107 or 76-106 or 76-101 or 76-102) and (76-271 or 76-270 or 76-472 or 76-375 or 76-372)

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

76-397 Instructional Text Design
Intermittent: 9 units
This course focuses on the planning, writing, and evaluating of instruction of various kinds, especially instructional texts. It is particularly appropriate for professional and technical writers, but also a good option for anyone interested in fields that involve substantial instruction, such as teaching or employee training. In the first part of the course, we'll examine the recent history of instructional design and the major current theories. Then we'll take a step back and study the concepts of learning upon which these theories are based, with particular attention to their implications for how instruction is structured. You'll find that different learners (e.g., children, older adults) and goals (e.g., learning concepts and principles, learning to apply principles to solve novel problems, learning a complex skill, learning to change one's behavior, etc.) require different types of instruction. In the second part of the course, we'll look in detail at models of how people learn from texts and what features (e.g., advanced organizers, examples, metaphors, illustrations, multimedia) enhance learning under what circumstances. We will study and analyze particular types of texts. Some possible examples include instructional games, a tutorial on the concept of gravity; a tutor 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 strategies for developing and writing instructional texts, including 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 76-106) or (76-107 and 76-108)
76-108) or (76-107 and 76-108)

There will be two short papers. 

Denise D' Silva, Gayatri Spivak, Eduardo Bonilla Silva and Achille Mbembe.

Michel Foucault, Jacques Derrida, Henry Louis Gates Jr., Claudia Sharpe, 

theory, legal studies, anthropology, linguistics, science and technology 

our readings will inherently cover disciples such as literary criticism and 

focus on how the “structuralist controversy”, which foregrounded critiques 

that have emerged out of critical race and ethnicity studies with a particular 

human that have driven the scholarship and intellectual work for scholars 

blackness. But what is critical race and ethnic studies? What are the 

discourse: intersectionality, identity politics, white supremacy and 

have gained or regained prominence within our always volatile political 

Spring: 4.5 units 

will be looking at art nouveau buildings and furniture, reading literature, 

architecture, crafts, psychoanalysis, literature, music, and philosophy. We 

times confusing canvas which by necessity includes almost every aspect 

of culture. We will start with politics and history and move on through art, 

and have the curiosity and motivation to travel throughout Pittsburgh to find 

history of Pittsburgh. This course is designed for students who love stories and 

and have the curiosity and motivation to travel throughout Pittsburgh to find them. 

Prerequisites: 76-360 Min. grade C or 76-460 Min. grade C or 76-366 Min. grade C or 76-365 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 center for Enlightenment public policy and reactionary bureaucracy; and the showcase for historicism. And while the story of Viennas cultural and political turmoil is interesting, it probably would not command our attention today were it not for its role as the birthplace of Modernism. In an effort to understand todays intellectual environment, therefore, we will examine Vienna before the collapse of the Austro-Hungarian Empire in 1918. We will be looking at a huge and at times confusing canvas which by necessity includes almost every aspect of culture. We will start with politics and history and move on through art, architecture, crafts, psychoanalysis, literature, music, and philosophy. We will be looking at art nouveau buildings and furniture, reading literature, viewing films, and listening to recordings - and we will build 3D models on a digital map which will help us understand how the different arts were all connected and influenced each other. Language of instruction: English 

76-404 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, identity, 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, Kimberley 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 (76-106 and 76-108) or (76-107 and 76-108) 

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

76-410 The Long Eighteenth Century 

Fall 

This course offers students a chance to understand how English literature became modern. We will explore the cultural and historical processes by which we get from Shakespeare to Austen by looking at the historical development of two media forms, the stage play and the novel. Since this archive includes an impossible amount of material to cover in a semester’s work, we will focus on some points of connection and synergy between these forms. For example, we will read a novel and a play by Aphra Behn, a poet, playwright, spy and one of the inventors of the modern novel. Eliza Haywood was both an actress and a prolific and successful novelist of the early 18th century. One of the “fathers” of the modern novel, Henry Fielding, cut his literary teeth writing plays for the Haymarket Theatre, which he also managed (and Haywood acted in). Frances Burney wrote a wildly successful novel, Evelina or a Young Lady’s Entrance into the World, but she also wrote plays and was part of London literary circles that included famous actors, musicians, and other performers for the stage. We will examine various relationships between performance and 

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

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 BBA. 

Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-108 and 76-107)
76-413 19th Century British Literary and Cultural Studies
Intermittent: 9 units
Topics vary by semester. Consult the course descriptions provided by the department for current offerings. Example, Fall 2010: In the early decades of the nineteenth century, Irish and British writers transformed literary representation, abandoning the certainty of Realism to delve into representations of the human subconscious resulting in fractured narratives in keeping with the uncertainty of that historically pivotal time. As perceptions of national identity were called into question with traumas associated with the First World War, Modernist writers attended to the tensions between wholeness and disintegration in the individual and in collective bodies. In Irish and British Modernism we will explore the tensions between illusions of a whole associated with the Great War and the disorienting forces of disintegration that surfaced in the essays, poetry, plays, novels and short stories of four Modernist writers: James Joyce, Virginia Woolf, William Butler Yeats and T.S. Eliot. American Modernism will be offered in the spring, which will build off elements of this initial introduction to Irish and British Modernism. Requirements for this course will include active participation in class conversations, bi-weekly response papers and a fifteen-to-twenty page research paper.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-108 and 76-106) or (76-108 and 76-107)

76-414 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 (76-108 and 76-107) or (76-108 and 76-106)

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, accounting for 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, manipulate the distribution 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 goals or professional lives.
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, fleshly, 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 (76-108 and 76-106) or (76-108 and 76-107)
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, as well as 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 (76-108 and 76-107)
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 (76-106 and 76-107) or (76-106 and 76-108) 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 (76-106 and 76-108) 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 study in the admittedly very limited historical period of feminist, queer, and transgender political activism, circa 1970 to the present day. Instead of attempting "coverage" (an impossible task), we will shuttle between recent work in queer, transgender, and feminist theory and a few key texts that are foundational to the development of academic theory as a reaction to and extension from the political activism of these social movements. Our goals are to strengthen our understanding of the continuities and breaks in politically informed thinking about gender and sexuality, and to deepen our knowledge of the theoretical frameworks available to us from these areas of study. Students will write short response papers to course readings that will help us focus our discussions on their particular interests in literary and cultural studies. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-425 Science in the Public Sphere
Intermittent: 9 units
Topics will vary by semester. Spring 2013: Ever since the dawn of the Industrial Revolution and the rise of the technological exhibition in the nineteenth century, there has been a growing presence for science and technology in the lives of everyday citizens. In some cases, these phenomena have sparked the public's imagination and their promise has stirred their confidence in a better future. In other cases, they have kindled fears and generated protests over the risks of new technologies and the threats of novel scientific ideas to prevailing social, cultural, economic, and political orders. This course examines the complex dynamics in the relationships between science, technology, and society. Towards this end it engages with questions such as: How do we decide who an expert is? To what extent do scientists have an obligation to consider the social and ethical consequences of their work? Is public education about science and technology sufficient for addressing social concerns about risk and controversial scientific ideas? We will grapple with these and other questions by exploring modern public debates in which science, technology, and society play a primary role such as the AIDS crisis, global warming, and the autism vaccine debate. With the help of analytical theories from sociology, rhetoric, and public policy, we will develop a general framework for thinking about argument and the dynamics of the relationship between science, technology and the public. In addition, we will look to these fields for tools to assess specific instances of public debate and to complicate and/or affirm the prevailing theories about their relationship. (See Department for full description.) 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 styles change over time? (e.g., Magazines from the 1950s don't look like present day magazines.) Do visual elements have persuasive power? If so, what roles do they play in shaping an argument? How do people learn to communicate using visual-verbal artifacts? In this seminar, we will address these and other questions through readings and discussions on various threads of studies around the analysis of communicative artifacts that integrate visual and verbal expressions. We will review key research publications concerning visual-verbal communication from relevant disciplines, including professional & technical communication, rhetoric, argumentation, and literacy. Particular attention will be paid to descriptive methods (e.g., social-semiotic analysis, visual argument, and rhetorical structure theory) and the types of questions these methods can help us answer. Throughout the semester, students will be encouraged to explore the visual-verbal communication artifacts found around them and use those methods (e.g., social-semiotic analysis, visual argument, and rhetorical structure theory) 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

76-429 Digital Humanities: Politics and Early Modern Drama
Intermittent: 9 units
This course will explore a range of questions related to the manifestation of political thinking on the early modern English stage, a key medium for the dissemination and cultivation of information and ideas. Our central curriculum will include plays by William Shakespeare, Thomas Middleton, Christopher Marlowe, and others alongside a selection of critical essays and related literature from the period. To complement this collective investigation, students will also complete a hands-on, entry-level assignment that introduces digital methodologies for visualizing and analyzing early modern texts. No previous experience with the digital humanities is necessary to participate. Technological neophytes, seasoned programmers, and persons at all skill levels in-between are all very welcome to participate. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108) Course Website: http://www.cmu.edu/dietrich/english/index.html
76-430 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, Don Quixote, and Dante's Inferno are included in film, Tristan in opera, Malory's Morte D'Arthur in lots of formats. We will consider the medieval telling of these tales and others from the eighth to the fifteenth centuries. Anglo-Saxon, French, German, Italian, and some Middle English texts will be read in translation, but Chaucer and Malory in edited versions of their writer's idioms. A particular emphasis will be placed on personal subjectivities to counter the rumor that individual selfhood began with Shakespeare (the inventor of the human, according to Harold Bloom). Some of our texts are reflective, some are mocking, 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 undergraduates. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108).

76-431 Chaucer
Intermittent: 9 units
We will read most of Chaucer's Canterbury Tales and his narrative poem Troilus and Criseyde (considered by some the first English novel). Our texts are in Middle English-Chaucer's language is odd-looking, but easily mastered. We will also read some brief accounts of 14th-century institutions and traditions (chivalry, religious life, marriage, etc.). Most class meetings will consist of discussions that examine these fictions in relation to the social conditions they imply and the tellers' stakes in the telling. While we are discussing the General Prologue, I will ask each of you to identify the pilgrim through whose eyes you will try to read each of the tales (in addition, of course, to seeing from your own vantage point). As the course goes on, you will become an expert on one of the social roles portrayed in Chaucer's fictional universe. Required are near-perfect attendance, steady participation, and three papers. Graduate students will meet for an extra hour a week, read additional materials, and write longer papers. 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
This seminar will examine African American texts and their interconnections with literary and cultural history, film, music, and other media. Students will be encouraged to bring their own research interests to bear on the seminar. Participants can choose from a variety of course study options, including research paper, visual essay, and creative project. The seminar will explore how themes of race, gender, class, and sexuality have been represented in African American literature and film since the 19th century. 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 course 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 left/right debates and struggles over the thirties, fifties and sixties have persisted into our current political/cultural narrative forms. Key texts for this 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 Culture, Sasha Torres, The White and In Color, Elaine Showalter and Black Civil Rights, and Judith Halberstam, The Queer Art of Failure. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-107 and 76-108) or (76-106 and 76-108).

76-438 The Wire: Crime, Realism, and Long-Form TV
Intermittent: 9 units
This HBO series The Wire (2002-2008) has been called the greatest TV show ever. Part of the first wave of “quality television” series by which HBO changed the way people conceived of the artistic possibilities of the medium, The Wire differed from its contemporaries like The Sopranos and Six Feet Under in its realism and its smaller audience. Unlike most other shows on television, The Wire addressed the racism, poverty, the failures of the criminal justice system, and other social problems head on. It was able to do this in part because it had enough time to develop complex story threads. This moment of TV history produced what I am calling “long-form” TV, in which narrative continuity was stretched over multiple seasons. TV in this form resembles 19th century novels that were first released serialized 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 (76-107 and 76-106) 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 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 the working class, some of them have also have focused on issues of race and gender. Among the directors whose films we will watch are Roberto Rossellini, Vittorio De Sica, Federico 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/hss/english/courses/courses.html

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

76-443 Shakespeare and Theory
Intermittent: 9 units
Shakespeare’s plays have been produced and read under all sorts of conditions for more than 400 years. It seems that each generation has a different take on their meanings and implications. Early criticism weighed their “beauties” and “flaws,” and more recently their place in intellectual and social life has been analyzed by deconstructive, historical, psychoanalytic, marxist, and feminist commentary. In the seminar, we will read six plays (one comedy, one history, one “problem play,” one romance, and two tragedies) each accompanied by an essay proposing a particular theoretical position and some related criticism. Students will be honing their skills as readers of some of the most complex and challenging texts in the English language and simultaneously learning to write criticism of their own. This seminar is not an introduction to Shakespeare; it is designed for students who have thought seriously about some of the plays (studied at the college level, acted in or directed productions, or the like) and wish to broaden and deepen their understanding. It is not limited to English and Drama majors. Regular attendance and participation (including occasional in-class writing) are required. Everyone will present a “position statement” to the seminar and submit two prepared papers. Grads and undergrads will work together every week for three hours; grad students will meet for an extra hour each week to discuss additional readings and prepare conference-ready seminar papers.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) 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, “Interacting with Print: A Multigraph.” We’ll also read primary texts by Joseph Addison, Jane Austen, Samuel Coleridge, and Willie 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/hss/english/courses/courses.html

76-445 Race in Early Modern Drama
Intermittent: 9 units
This seminar explores the representation and fashioning of race in sixteenth and seventeenth century drama from England, Spain, and France. In early sixteenth century Europe, race was a complex system of power distribution that relied primarily on religious or rank-based difference. With the development of colonization and color-based slavery in the Atlantic world, the early modern racial matrix produced a new paradigm: Europeans started thinking about physiological difference - for which skin color was a shorthand - in racial terms too. How were those various racial paradigms (religion, rank, skin color) represented in one of the most important mass media of the time - theatre? How did those paradigms interact in one given play or one given national culture? Did they reinforce or work against one another? Which features were specific to nationally defined racial epistemes? Which features circulated across national borders? How did the translation and mistranslation of racial notions from one culture into another shape a sense of shared whiteness in early modern Europe? Which performance techniques did actors use to impersonate racial others, and what effect did those techniques have on spectators? In short, how did early modern theatre participate in the making of race? To answer those questions, we will focus on a rich corpus of plays staging Jews, Moors and Blackamoors, New World Indians, Gypsies, and Turks. We will read plays by Shakespeare, Ben Jonson, Cervantes, Lope de Vega, and Molière (among others) in conversation with secondary readings drawn from the field of Critical Race Studies. French and Spanish plays will be available in translation.
Course Website: http://www.cmu.edu/dietrich/english/index.html

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

76-448 Shakespeare on Film
Intermittent: 9 units
The dramatic works of William Shakespeare have inspired an extraordinarily rich and varied cinematic legacy that began in the era of silent films and now boasts masterpieces by directors such as Akira Kurosawa, Roman Polanski, Peter Greenaway, and Orson Welles, not to mention history-making performances by icons including Marlon Brando, Elizabeth Taylor, Laurence Olivier, Al Pacino, Leonardo DiCaprio, and Ian McKellen (among many others). This course will consider a selection of key Shakespeare films alongside critical readings centered on questions of adaptation and performance. As we watch and read together, we will work toward a broader understanding of what Shakespearean drama means in a 21st century context, and how film has helped to shape the author's massive cultural impact.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-107 and 76-106) or (76-108 and 76-107)
76-449 Race and Media
Intermittent: 9 units
This course will introduce students to useful methodological approaches, ranging from film studies, media archeology and book history to Black studies, Transnationalism and Post-Marxism, to analyze race and ethnicity 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 authors 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, Raul 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 Varnalis, Lisa Lowe, Teju Cole, Lisa Gitelman and Simon Gillespie, Simone Browne, Martin Heidegger, Theodore Adorno and others. 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/dietrich/english/index.html

76-450 Law, Culture, and the Humanities
Intermittent: 9 units
"I'm not a lawyer, but..." How many times have you heard this disclaimer, closely followed by a lay analysis of law? This course, an introduction to the cultural study of law for graduate students and advanced undergraduate students, can be seen as an introduction to what goes into the making of such a statement. Where do we get our ideas about law? What do we mean when we say "law"? What counts as law? How does culture influence law, and how does law influence culture? How to what degree can historical or cultural context inform any answers we might be tempted to give? Students in the course will study works in a range of genres (novels, plays, poems, judicial opinions, pamphlets) and develop methods for investigating ways that law and culture have been made by one another from the 16th-century to the present. Readings will include influential theoretical accounts of law (Aristotle, Hobbes, Cover, Habermas, Bourdieu, MacKinnon), canonical texts in Law and Literature (Shakespeare's Measure for Measure, Melville's Billy Budd, Kafka's The Trial) and some "weird fiction" by the novelist/legal theorist China Miéville. As a counterpoint to the fiercely anti-historical "law and economics" movement, however, the course will put special emphasis on rooting intersections of law and culture in rich historical context, considering both local and international legal contexts (sometimes in fairly technical detail) alongside so-called "ephemera" of culture. Students will tackle the especially fruitful "case" of Renaissance Britain before developing final research projects, whether on the Renaissance or another period of their choosing.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108), TBA
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-451 Language and Globalization
Intermittent: 9 units
It is a paradox of globalization that the same factors that cause people to become more alike also make people become aware of difference. In this course we explore this process with respect to language. We look at the history of language standardization and its relationship with political and economic history, exploring when and why different ways of speaking and writing become more alike, both as an automatic result of social interaction and as a planned result of policy. We look at the language ideology that gives rise to and undergirds standardization and the rhetoric that gets used to forward it. Then we explore reasons for and mechanisms of localization in language. What ideas about language, communication, and identity underline attempts to push back against standardization, and what rhetorical strategies forward these arguments? We then turn to the case study: arguments about Global English versus local Englishes and ways of using English, ongoing struggles over the standardization of the Putonghua variety of Chinese in China and the development of regional and national standards in Taiwan and elsewhere, and the history of Catalan, a regional dialect that has become a quasi-national standard in the Catalunya region of Spain. In addition to presenting and leading discussion on two of the readings, students will be expected to complete two 500-word writing assignments and undertake a substantial original research project that expands on one or more of the themes of the course. This project will be presented orally and in a 20-25 page paper.
Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-452 Generations and Culture
Intermittent: 9 units
We hear about generations all the time—the Millennials rising, Gen X and their minivans, and the Baby Boomers retiring. Yet, generations have usually been ignored in cultural studies as an amorphous, popular concept. While we discuss factors that shape identity such as race, class, gender, sexuality, there is little work on generations. In addition to those factors, contemporary researchers have determined that generations in fact often have significant impact on opinions, consumer choices, and political views. This course will study the theory of generations, from sociology, history, marketing, and other fields. It will also look at how the concept might apply to cultural products, such as literature or theory itself. In addition, in the course you will develop a project to study one generation and its culture.

76-453 Literature of Empire
Fall: 9 units
Nineteenth and early twentieth-century British literature was shaped by events taking place outside as well as inside of national borders. Even in the eighteenth and nineteenth centuries, with international trade and slavery supporting the manor house and plantations abroad providing the cotton for British looms, the "England" of English literature spanned the globe. By the first half of the twentieth century, this empire had begun to collapse in upon itself, 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 a topic of choice such as Mary Shelley’s Frankenstein and Arthur Conan Doyle’s short stories. We take to the seas with Joseph Conrad’s The Secret Agent, before we consider W. Somerset Maugham’s exploration of sexuality in the tropics in The Veiled Prophet. Finally, we return to England to outline the links between colonial empire and international war rendered in Virginia Woolf’s Mrs. Dalloway. These literary works will be read alongside some of the most important works of postcolonial theory. While course readings focus on 19th and early 20th century, student’s will undertake a research project over the semester in their own period of interest in British literature in connection with empire studies.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-456 Independent Study in Film & Media Studies
All Semesters
TBA
Prerequisites: 76-101 or 76-102 or 76-106 (76-106 and 76-108) or (76-106 and 76-108)

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 rhetorical without which it becomes a superficial and marginalized study of clarity, style, and arrangement, the invention of rhetorical content is inextricably linked to the interpretation of the pressure that we bring to bear upon the situation in which we find ourselves. The pressure we bring to bear is inextricably linked to the situation in which we find ourselves. The pressure we bring to bear is inextricably linked to the rhetorical problem itself and the rhetorical matter of the situation in which we find ourselves. The pressure we bring to bear is inextricably linked to the rhetorical problem itself and the rhetorical matter of the situation in which we find ourselves. The pressure we bring to bear is inextricably linked to the rhetorical problem itself and the rhetorical matter of the situation in which we find ourselves. The pressure we bring to bear is inextricably linked to the rhetorical problem itself and the rhetorical matter of the situation in which we find ourselves.
Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-460 Beginning Fiction Workshop
Fall and Spring: 9 units
In this course you’ll continue to learn the craft of fiction writing through conducted discussions about various elements of craft: point of view, structure, use of imagery, scene, dialogue, and most importantly, character. We’ll also be talking about the thematic concerns these writers raise, and how these stories fit into a conversation about the wider culture.
Prerequisites: 76-260 Min. grade B
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-462 Advanced Fiction Workshop
Fall and Spring: 9 units
In this writing-intensive workshop students will be laser-focused on producing and polishing their own fiction. We’ll complement our workshops with readings from masters of short fiction and novels, with an eye on sharpening our own facility with dialogue, structure, and voice. Each student must be prepared to constructively critique and deconstruct her/his peers’ work, as well as actively contribute to class discussions about the elements of craft that undergird successful works of fiction. Each student will be expected to produce a significant portfolio of original writing by the end of the semester as well as shorter exercises originating from thematic prompts. Prerequisite: 76-460 Min. grade B
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-464 Creative Nonfiction Workshop: Magazines and Journals
Intermittent: 9 units
Creative non-fiction Workshop is a good class to take if you like to tell (write) stories about your own life and the lives of other people, all situated in the world we inhabit, the world that is ours to investigate and celebrate and question. The class will teach you how to write a good story, by focusing on aspects of craft that is almost always run as a third-class. We will read books by authors of creative non-fiction, and learn from them how to work with a variety of forms. Every student will create a portfolio of roughly 25 pages of non-fiction by term’s end. Prerequisites: 76-265 Min. grade B or 76-460 Min. grade B or 76-265 Min. grade B or 76-260 Min. grade B
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-465 Advanced Poetry Workshop
Fall and Spring: 9 units
In this course, you will be expected to take your knowledge of the principles and techniques of poetry and utilize them in workshop discussions, written analysis, and the composition of your own poems. In addition, readings of books by visiting poets will be required, 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/hss/english/index.html

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. In the 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 heterotopa of the boat or train carriage; the poetics of space; the dynamic mapping of the city by a wanderer; neoliberal 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, Edward Soja, Gaston Bachelard, Wendy Brown, John Urry, Tim Cresswell, Maric Aguiar; 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 (76-106 and 76-108) or (76-108 and 76-107)

76-469 Screenwriting Workshop: Screenwriting/Television Writing
Spring: 9 units
This is an advanced screenwriting workshop that builds on the fundamentals covered in the Survey of Forms: Screenwriting course. The objective of the course is to help students gain a greater critical and artistic sensibility as screen and television writers. We will spend the first part of the semester working on 3 different screenwriting projects; the second part of the semester will be devoted to television writing. An visiting professor who works in television will teach several classes and help the students translate one of their screenplays into television pilots. Class sessions will be rigorous and challenging consisting primarily of group readings and open critiques. Students should arrange with the instructor to discuss the idea and status of the screenwriting project they plan to pursue first. Prerequisite: 76-269 Min. grade B
Course Website: http://www.cmu.edu/dietrich/english/index.html

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 (76-106 and 76-107) 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, rhetoricians, scholars, and practitioners. The course will provide a foundation for understanding how scientific communication is structured and how it is used to make sense of the world. Students will learn about the history of science, the nature of scientific argument, and how to critique scientific communication. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108). Course Website: http://www.cmu.edu/dietrich/english/index.html

76-479 Public Relations & Marketing for Writers
Spring: 9 units
Effective marketing and communication 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, media 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-eds, press releases, critiques of organizational communications, and marketing and communication plans. Prerequisites: 76-270 or 76-271

76-481 Introduction to Multimedia Design
Fall: 12 units
There is increasing demand for professional/technical writers who understand multimedia and its communicative possibilities. This class will provide students with the opportunity to develop the ability to 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 essentials of 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 (51-261 or 51-262 or 76-391)
Course Website: http://www.cmu.edu/dietrich/english/index.html

76-483 Corpus Analysis in Rhetoric
9 units
This course investigates methods for analyzing rhetoric as it mainly exists in digital environments (e.g., blogs, newsgroups, homepages, political sites, Facebooks and so forth). The focus will be on verbal rhetoric, but students who wish to analyze visual 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 multifaceted 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 course, students will work on their own digital environments to analyze and they will be expected to write publishable-quality rhetorical analyses of these environments. To meet this expectation, students will need to do considerable background research in the digital environments they are working on. Prerequisites: 76-101 or 76-102 or (76-106 and 76-107) or (76-106 and 76-108) or (76-107 and 76-108)

76-484 Discourse Analysis
Fall: 9 units
Discourse is a focus of study in most of the humanities and social sciences, and discourse analysis is practiced in one way or another by anthropologists, communications scholars, linguists, literary critics, and sociologists, as well as rhetoricians. Discourse analysts set out to answer a variety of questions about language, about writers and speakers, and about sociocultural processes that surround and give rise to discourse, but all approach their tasks by paying close and systematic attention to particular texts and their contexts. We are all familiar with the informal discourse analysis involved in paraphrasing the meanings of written texts and conversations, a skill we learn in writing and literature classes and in daily life. Here we ask and answer other questions about why people use language as they do, learning to move from a stretch of speech or writing or signing outward to the linguistic, cognitive, historical, social, psychological, and rhetorical reasons for its form and its function. As we look at resources for text-building we read analyses by others and practice analyses of our own, using as data texts suggested by the class as well the instructor. In the process, we discuss methodological issues involved in collecting texts and systematically describing their contexts (ethnographic, participant-observation and other forms of naturalistic inquiry; transcription and “entextualization;” legal and ethical issues connected with collecting and using other people’s voices) as well as methodological issues that arise in the process of interpreting texts (analytical heuristics; reflexivity; standards of evidence). The major text will be Johnstone, Barbara. 2008. An Introduction to Discourse Analysis, 2nd ed. (Malden, MA: Blackwell Publishers). Other reading will be made available as .pdf files. Prerequisites: 76-101 or 76-102 or (76-107 and 76-106) or (76-106 and 76-108) or (76-107 and 76-108)
Course Website: http://www.cmu.edu/dietrich/english/index.html

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 can 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 literate social action within local publics. From the intellectual cultures 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: (76-101 and 76-373) or (76-102 and 76-373) or (76-106 and 76-107 and 76-373) or (76-108 and 76-373 and 76-107) or (76-106 and 76-108 and 76-373)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html

76-487 Web Design
Fall: 12 units
The World Wide Web is a vast collection of information, far more than we can comfortably handle; even individual websites can pose so much information that they become overwhelming. In this client-facing, project-oriented class, we aim to look at ways to tackle this problem, and design content for the web that is easy to access and digest. We will look at how websites manage and present organized information, with an eye to understanding 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 networks, and multimedia. This course is taught to capture their 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 a vital part of this course. Prerequisites: 76-270 or 76-271 and (51-261 or 51-262 or 76-391)
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
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 Java scripting. All students must do the lab exercises. The exercises are designed so that those students who already know particular topics (e.g., basic HTML) do not need to attend the lab session. Students who would like guided practice in doing the lab exercises must attend the lab session. Lab sessions take place in a computer cluster.
Prerequisites: (76-379 or 76-271 or 76-270) and (76-382 or 76-391 or 76-383)

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

76-492 Rhetoric of Public Policy
Intermittent: 9 units
This course explores a rhetorical approach to public policy which focuses on the interconnected role that data, values, beliefs, and argument play in the policy process. From this perspective we will examine the important public debate over the pros and cons of various forms of energy production including nuclear, natural gas, and solar. In these investigations, we will explore questions like “How do policy makers use rhetoric to shape public perspectives on energy production?” “How can rhetorical approaches to argument function as tools for policy analysis and development?” And “What role does technological expertise play in public debate?” To pursue these questions, we will be reading works in rhetorical theory and public policy and applying the concepts and methods in those works to exploring primary artifacts of public argument like records of public hearings, social media 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 (76-108 and 76-106) 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, 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: 76-395 or 76-271 or 76-270

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 class 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 will talk about their own and related careers, share 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 writing, 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/faqs/index.html

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

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 reputations, 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.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html
76-729 Unruly Women in Early Modern Drama
Intermittent
"Unsex me here" Lady Macbeth famously exclaims on her path to murder, power, and psychological collapse. The connections between sex, gender, and agency that she articulates are connections that early modern theater-makers, from Shakespeare to Aphra Behn, obsessively revisited as they created some of the most haunting characters of the canon, both tragic and comic. In this course, we will look at shrews, witches, she-devils, ranting widows, aspiring divorcées, sex workers, roaring girls, evil queens, and all sorts of nasty women that would tread the boards in early modern London. At the heart of those theatrical depictions lie strong cultural anxieties surrounding the desire and possibility to fashion, control, and discipline in other words, to regulate and rule over bodies 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.

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.

76-758 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 influence recent or 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; 9 units
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 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, experience in the field, and current relationship to the translation industry. Students will meet a variety of professionals, learn about the field, and establish valuable connections for the future.

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

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

76-771 Innovation in Teamwork
Fall
Academic teams, campus organizations, workplaces are all dynamic activity systems, organized and driven by institutional habits and rules, by roles, status and power, and by the material and conceptual tools we draw on. Yet as we have all observed, these 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.

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 impositions of racial 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.

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

Course Website: http://www.cmu.edu/hhs/english/courses/courses.html
76-787 Writing in the Disciplines  
All Semesters  
This mini will introduce you to the theory and practice of writing instruction in contexts outside of English studies. We will learn about the distinction between Writing across the Curriculum and Writing in the Disciplines and challenges to providing integrated, high quality writing instruction across the university. We will explore the implications of the wide variety of forms of academic writing for instruction in English classrooms, including high school and first-year writing classrooms. Assessments will include reading responses and a final paper reviewing research on writing in a specific writing context of your choosing. Students enrolled in the course for six units will be expected to do additional readings and give an oral presentation. Please note that in terms of time commitment, a 3-unit mini will require approximately six hours per week (three hours homework and three hours class meetings) and a 6-unit mini will require twelve hours per week.

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

76-791 Document & Information Design  
Spring: 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 
Prerequisite: 76-870  
Course Website: http://www.cmu.edu/dietrich/english/index.html

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

76-818 Rhetoric and the Body  
Intermittent  
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.
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 period of feminist, queer, and transgender political activism, circa 1970 to the present day. Instead of attempting “coverage” (an impossible task), we will shuttle between recent work in queer, transgender, and feminist theory and a few key texts that are foundational to the development of academic theory as a reaction to and extension from the political activism of these social movements. Our goals are to strengthen our understanding of the continuities and breaks in politically informed thinking about gender and sexuality, and to deepen our knowledge of the theoretical frameworks available to us from these areas of study. Students will write short response papers to course readings that will help us focus our discussions on their particular interests in literary and cultural studies.

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

76-849 Race and Media
Intermittent
This course will introduce students to useful methodological approaches, ranging from film studies, media archeology 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 and across global capital. 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 Vernallis, Lisa Lowe, Teju Cole, Lisa Gitelman and Michael Gillespie, Simone Browne, Martin Heidegger, Theodore Adorno and others.

76-852 Generations and Culture
Intermittent
We hear about generations all the time—the Millennials rising, Gen X and their minivans, and the Baby Boomers retiring. Yet, generations have usually been ignored in cultural studies as an amorphous, popular concept. While we discuss factors that shape identity such as race, class, gender, sexuality, there is little work on generations. In addition to those factors, contemporary researchers have determined that generations in fact often have significant impact on opinions, consumer choices, and political views. This course will study the theory of generations, from sociology, history, marketing, and other fields. It will also look at how the concept might apply to cultural products, such as literature or theory itself. In addition, in the course you will develop a project to study one generation and its culture.

76-853 Literature of Empire
Fall
Nineteenth and early twentieth-century British literature was shaped by events taking place outside as well as inside of national borders. Even in the eighteenth and nineteenth centuries, with international trade and slavery supporting the manor house and plantations abroad providing the cotton for British looms, the "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 our support with us on a voyage to the world 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 that the study of literature or other 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 monon 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

76-864 Creative Non-Fiction Workshop: Magazines and Journals
Fall
Creative Non-Fiction Workshop is a good class to take if you like to tell (write) stories about your own life and the lives of other people, all situated in the world we inhabit, the world that is ours to investigate and celebrate and question. The class will teach you how to write a good story, by focusing on aspects of craft. Class is almost always run as a discussion. We’ll read books, authors of creative non-fiction, and learn how they try to work with a variety of forms. Every student will create a portfolio of roughly 25 pages of non-fiction by term’s end.

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 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 thematically, and will include such units as: the construction of power and movement over borders through the construction of boundaries; the heterotopia of the boat or train car; the poetry of space; the dynamic mapping of the city by a wanderer; neofeminist relocations 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.
76-881 Introduction to Multimedia Design
Fall
There is increasing demand for professionals/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

76-884 Discourse Analysis
Fall
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 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, 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 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 “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). We will also spend a few minutes each week reviewing key concepts in English grammar.

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 while 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 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.

76-898 Marxisms
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 Marxisms, 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

76-885 The New Public Sphere
Fall
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 can 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 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/cognitive negotiation within a public of your choice.
Course Website: http://www.cmu.edu/hss/english/courses/courses.html