

English Department

Undergraduate Course Descriptions

Spring 2010

76-143 **Freshman Seminar: The College Novel and University Life**
Instructor: **K. Newman**
Meetings: **TR 1:30 – 2:50 p.m.**
Units: **9**
Fulfills: **H&SS Freshman Seminar Requirement**
 Open to H&SS Freshmen only

In the first chapter of one of the most notorious college novels, *Stover at Yale* (1912), Dink Stover imagines the glories that await him when he arrives: “They had begun at last — the happy, care-free years that every one proclaimed. Four glorious years, good times, good fellows, and a free and open fight to be among the leaders and leave a name on the roll of fame. Only four years, and then the world with its perplexities and grinding trials.” The freshman of 2009, however, confront mounting student debt, accounts of gruesome college shootings, pressure to succeed from parents and peers, as well as the distractions of video games, college parties, and the internet. In this course we think about how we got here through the genre of the college novel, from the best selling classic, F. Scott Fitzgerald’s *This Side of Paradise*, May Sarton’s *Faithful are the Wounds*, Michael Chabon’s *Wonder Boys*, and Buchi Emecheta’s *Double Yoke*. We’ll also see the film version of some of these novels, including the silent film, *The Plastic Age* (1925), and the film version of *Wonder Boys*, which was filmed here at CMU!

76-144 **English Freshman Seminar: Disability in Contemporary Culture**
Instructor: **T. Haggerty**
Meetings: **TR 10:30 – 11:50 a.m.**
Units: **9**
Fulfills: **H&SS Freshman Seminar Requirement.**
 Open to H&SS Freshmen only

As a social construction, disability can act as a catalyst for exploring central questions in liberal thought: How do we perceive ourselves as members of a community and as individuals? Do physical or behavioral barriers absolutely limit our lives or, conversely, pose challenges that ultimately enrich our experience and our relationships with others? What are the ethical dilemmas of accommodation and inclusion? How do we define disability in relation to a normal or normative life?

Many social categories -- age, race, gender, sexual orientation -- have, at one time or another, been categorized as congenital conditions, only to move from stigma to normalcy. As an academic inquiry, this course will examine the literary, historical and political expressions of disability, and the manner in which our culture has interpreted physical and emotional difference.

76-215 **19th Century American Literature: Hawthorne, Poe, & Melville**
Instructor: **M. Castagnaro**
Meetings: **MW 9:00 – 10:20 a.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 PW Literature Elective

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.

76-232 **African American Literature: Fantastic Blackness: African American Speculative Fiction since 1900**
Instructor: **G. Glover**
Meetings: **MWF 10:30 – 11:20 a.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 PW Literature Elective

This class re-examines the literary history of Twentieth century African American literature through the lens of speculative fiction. While all literature could be said to "speculate" on their topics, this class will define speculative as the science fiction, horror, and magical realism genres. The category of "speculative fiction" is broad enough to include such canonical writers as W.E.B. DuBois, Ralph Ellison, and Toni Morrison; as well as some under-exposed authors like George Schuyler, Octavia Butler and Samuel R. Delany. Over the course of the semester, we will use these authors and others to interrogate central questions about Black identity, politics and culture.

76-245 **Shakespeare: Histories and Tragedies**
Instructor: **P. Knapp**
Meetings: **MWF 11:30 – 12:20 a.m.**
Units: **9**
Fulfills: **CW Literature Elective**
 PW Literature Elective

We will be reading eight plays – three histories from early in Shakespeare's career and five tragedies from later – and some essays on tragic drama. We will try to see these plays: 1) in relation to the culture for which they were written and which they helped shape – the newly established public theater in London, prevailing notions about social class and gender, Puritan attacks on play-going, and the like, and 2) in terms of "what's in it for us" – how current audiences and readers can enjoy and interpret these plays. We will be considering what the plays have to say about the authoritative institutions and discourses of their time, and how they address us now that those institutions and discourses have been replaced by others.

Students will be required to attend and participate regularly, submit brief responses in class from time to time, write three prepared essays, and take a final exam.

76-260 A **Survey of Forms: Fiction**
Instructor: **J. Daniels**
Meetings: **MW 10:30 – 11:50 a.m.**
Units: **9**
Fulfills: **EBA Required Core Course**
 CW Required Core Course
 PW Required Core Course
 TW Required Core Course
Prerequisites: **76-101 Interpretation & Argument**

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.

76-260 B **Survey of Forms: Fiction**
Instructor: **S. Flick**
Meetings: **MW 3:00 – 4:20 p.m.**
Units: **9**
Fulfills: **EBA Required Core Course**
 CW Required Core Course
 PW Required Core Course
 TW Required Core Course
Prerequisites: **76-101 Interpretation & Argument**

This course will use flash fiction (stories of 1,200 words or less, usually much less) to explore fictional form: character, plot, dialogue, point of view. Through the modeling and reading of contemporary sudden fiction, students will pinpoint and refine concise writing skills that will then be applicable to any kind of creative prose. You will be asked to lead a class discussion, write a short-short story a week, revise, revise, revise, and compose stories on post-it notes to create a creative installation for public view. A final portfolio composed of both critical and creative work is required.

76-265 A **Survey of Forms: Poetry**
Instructor: **Y. Harvey**
Meetings: **MW 9:00 – 10:20 a.m.**
Units: **9**
Fulfills: **EBA Required Core Course**
 CW Required Core Course
 PW Required Core Course
 TW Required Core Course
Prerequisites: **76-101 Interpretation & Argument**

This course is designed to introduce students to the basic elements of poetic craft. Students will study and practice writing several poetic forms. The class will include presentations and essay

writing as well as some workshopping of poems students compose. Near the end of the semester students are required to submit a final project.

76-265 B **Survey of Forms: Poetry**
Instructor: **G. Costanzo**
Meetings: **MW 12:00 – 1:20 p.m.**
Units: **9**
Fulfills: **EBA Required Core Course**
 CW Required Core Course
 PW Required Core Course
 TW Required Core Course
Prerequisites: **76-101 Interpretation & Argument**

This course is designed to familiarize students with the elements of poetic craft through actively studying and practicing a range of poetic forms. Class will involve presentations and essays as well as some workshopping of the poems students write in these forms. Near the end of the semester, students are required to submit a portfolio of “formal” poems they’ve written during the course.

76-269 **Survey of Forms: Screenwriting**
Instructor: **S. Dilworth**
Meetings: **TR 9:00 – 10:20 a.m.**
Units: **9**
Fulfills: **EBA Required Core Course**
 CW Required Core Course
 PW Required Core Course
 TW Required Core Course
Prerequisites: **76-101 Interpretation & Argument**

It is not so difficult to learn the format or even to master the style of the screenplay—the challenge lies in writing image-driven stories with believable dialogue, vivid characters, and a coherent, well-structured plot. Writing assignments include exercises that prepare students to write a polished short script—the blueprint for a well-told screen story. Students will also write short papers on assigned viewings.

76-270 **Writing for the Professions**
Section A **Instructor: K. Lundgren**
 Meetings: MWF 10:30 – 11:20 a.m.
Section B **Instructor: T. Mitchell**
 Meetings: MWF 11:30 a.m. – 12:20 p.m.
Section C **Instructor: H. Franklin**
 Meetings: MWF 12:30 – 1:20 p.m.
Section D **Instructor: N. Atkinson**
 Meetings: MWF 1:30 – 2:20 p.m.
Units: **9**

Intended for non-majors. English majors should take 76-271 Introduction to Professional and Technical Writing

Writing in the Professions is a writing course specifically designed for juniors and seniors in all majors other than English. The course is appropriate for upper-level students in all CMU

colleges, has no writing prerequisites, and assumes that you may not have had much college-level writing instruction past your freshman year. The basic idea of the course is to give you experience in developing the writing skills you will be expected to have as you make the transition from student to professional. The course will cover resume writing, proposal writing, writing instructions, the difference between writing for general and specific audiences, and analysis of visual aids in various texts. The course requires that students work both independently and in groups.

76-271 Introduction to Professional and Technical Writing

Instructor: J. Wynn

Meetings: TR 10:30 – 11:50 a.m.

Units: 9

Fulfills: PW Required Core Course

TW Required Core Course

Prerequisites: 76-101 Interpretation & Argument

Non-majors: Please see listing for 76-270 Writing for the Professions, a closely related course designed for and open to non-majors.

Introduction to Professional and Technical Writing is designed specifically for declared majors in Professional or Technical Writing. The main work of the course is a series of five situation-based writing assignments spread over three broad and often overlapping areas - business/professional writing, media writing, and technical writing.

Typical assignments include resumes, instructions, proposals, and adaptations of specialized information for non-expert audiences. At least one of the assignments will be a group project. As a final project, you'll create a portfolio of polished writing samples that you can use in applying for internships and employment.

The range of assignments in the course is designed to give you experience with a variety of writing situations that professional writers frequently encounter. The assignments also reflect options for specialization that you may wish to pursue in future coursework and in your career as a professional writer. As you work through the assignments, you should learn both current conventions for the kinds of writing you'll be doing and a broadly applicable procedure for analyzing novel situations and adapting conventional forms (and creating new ones) to meet the unique demands of each new situation and task.

76-311 18th Century Literary and Cultural Studies: Empire and Literature in the Long 18th Century

Instructor: S. Seibert

Meetings: MW 10:30 – 11:50 a.m.

Units: 9

Fulfills: EBA Pre-1900 Period Core Course

CW Literature Elective

PW Literature Elective

Prerequisites: 76-101 Interpretation & Argument

Writing in 1542 Bartolome de las Casas “observed that not a few of the people involved in this story had become so anaesthetized to human suffering by their own greed and ambition that they ceased to be men” and in 1972 Aime Cesaire notes that “colonization, dehumanizes even the most civilized man.” Writing 400 years apart both men reflect an anxiety towards the social and economic effects of imperial expansion, which stands in sharp contrast to the pro-expansionist attitude of many including government officials and merchants. The aim of this course is to explore the competing understandings of Britain as a nation and an empire, which were expressed

throughout the eighteenth and early nineteenth century. We will examine the influence of the British imperialism in the works of authors as diverse as Daniel Defoe, Jonathan Swift, Olaudah Equiano, Jane Austen, and William Makepeace Thackeray. In addition, we will explore theories of nationhood by Srinivas Aravamudan, Michael Hardt, Antonio Negri, and Edward Said.

76-314 **19th Century British Literary and Cultural Studies: Fin de Siecle Gothic**
Instructor: **R. May**
Meetings: **TR 12:00 – 1:20 p.m.**
Units: **9**
Fulfills: **EBA Pre-1900 Period Core Course**
 CW Literature Elective
 PW Literature Elective
Prerequisites: **76-101 Interpretation & Argument**

From about 1880-1900 England witnesses a re-emergence of Gothic fiction, a mode noted for its excess and lurid depictions of sexuality, death, disease and madness. Themes of disorder and descending darkness characterize such texts as *Dr. Jekyll and Mr. Hyde* (1886), *She* (1887), *The Great God Pan* (1890), *The Island of Dr. Moreau* (1896), *Dracula* (1897), and *Heart of Darkness* (1899). Each novel picks up long-standing Gothic conventions, infuses them with a marked anxiety that England is entering a dangerous, possibly permanent, decline, and characterizes England as plagued by all kinds of “degenerate” threats both at home and abroad. Period writings related to technology, medicine, the New Woman, criminal anthropology, sexology and imperialism will assist our reading of these texts within their cultural moment.

76-318 **Communicating in the Global Marketplace**
Instructor: **A. Ritivoi**
Meetings: **TR 12:00 – 1:20 p.m.**
Units: **9**
Fulfills: **PW Rhetoric Course or Advanced Writing/Rhetoric Course**
 TW Theory/Specialization Course Additional Option
Prerequisites: **76-270 Writing for the Professions OR 76-271 Introduction to**
 Professional and Technical Writing

In this day and age, some of the most exciting employment opportunities are with multinational and international corporations. But are you prepared for the challenge of working with professionals from all over the world? Even as more people around the globe learn English, specific cultural values, beliefs, and assumptions continue to influence the way in which they communicate. Often times there is a whole different worldview behind a foreign accent. The same word or phrase in English might actually carry very distinct connotations for someone whose native language is French, German, Russian, or Japanese. This course is designed as an introduction to international professional communication. We will talk about the way in which culture influences communication, about the job of translators and interpreters, and about specific communicative norms for the global marketplace. We will look at many concrete examples of communication in the international arena and we will have a chance to meet some experienced professionals in this field. The requirements for this course include a fieldtrip and a report, one short paper, and a take home exam.

76-321 **Non-Fiction Novel**
Instructor: **M. Castagnaro**
Meetings: **MW 12:00 – 1:20 p.m.**
Units: **9**
Fulfills: **EBA Period Core Course**
 CW Literature Elective
 PW Literature Elective
Prerequisites: **76-101 Interpretation & Argument**

This class will examine the rise of the non-fiction novel in twentieth century America. Differing from straightforward non-fiction, the non-fiction novel is characterized by using literary techniques to narrativize real world events. We will begin by examining the origins of this trend with early works like *Let us Now Praise Famous Men* by James Agee and Walker Evans and *Hiroshima* by John Hersey. This course will trace the development of the non-fiction novel through the works of well-known writer-journalists like Truman Capote, Norman Mailer, Hunter S. Thompson, Tom Wolfe, and more contemporary works by David Carr and David Eggers. This class will seek to understand the literary and cultural significance of the rise in popularity of this genre. In addition to reading these primary texts, we will also consider a number of critical discussions which debate the origins and significance of this turn in American writing.

76-342 **Advanced Gender Studies**
Instructor: **R. May**
Meetings: **TR 9:00 – 10:20 a.m.**
Units: **9**
Fulfills: **EBA Period Core Course**
Prerequisites: **76-241 Introduction to Gender Studies**

This class will build on the skills in reading about and understanding gender covered in Introduction to Gender Studies. We will continue to study gender as a fluctuating and problematic category for understanding identity, behavior and community by engaging a variety of texts (academic, fictional, visual, popular) to discuss critical issues including: current usages of the word “feminist,” (who uses it, who refuses it, how and why); feminism and the emergence of and importance of masculinity studies; the fallout of the feminist Sex Wars; arguments for and against sex work and sex workers’ rights; feminists’ ongoing responses to the interplay of pleasure and danger in everyday lived experience and what blogging has to offer gender-rights advocates.

76-346 **Major Works of Modern Poetry**
Instructor: **A. Kennedy**
Meetings: **TR 10:30 – 11:50 a.m.**
Units: **9**
Fulfills: **EBA Period Core Course**
 CW Literature Elective
 PW Literature Elective
Prerequisites: **76-101 Interpretation & Argument**

This is a companion class to Major Works of Modern Fiction in that it focuses on those writers one needs to know about in order to understand the literature of our time. The class deals with about half a dozen signal writers who best express the writing of their time, and have most influenced writers who came after them. The term “modern” is flexible in its range, sometimes including everything from Shakespeare or Gutenberg on. Our range will be more defined, starting

roughly with Thomas Hardy and ending with Wallace Stevens, or the period roughly from 1890 to 1925. We shall read the essential selections from poets like Hardy, Ezra Pound, W.B. Yeats, T.S.Eliot, and William Carlos Williams, and samples from a couple of others like Wallace Stevens and Hart Crane. Our concern will be to become familiar with an important body of work, and also to develop or abilities to read, understand and comment on poetry.

76-356 Patterns of English Usage
Instructor: P. Hopper
Meetings: MWF 10:30 – 11:20 a.m.
Units: 9
Fulfills: EBA Rhetoric Course
PW Rhetoric Course or Advanced Writing/Rhetoric Course
Prerequisites: 76-101 Interpretation & Argument

What do spoken and written texts consist of? Answers to this question have traditionally been offered under the headings of “style” and “grammar”, and more generally, “rhetoric”. In this course we approach the topic from a somewhat different point of view, that of records of actual speech and writing. That is, we will study as objectively as possible not what speakers and writers “should” do, but what their actual practices are. Our goal will be to examine some of the ways that users of a language arrange and develop their discourse, and thereby to uncover the linguistic resources that speakers and writers habitually draw on. The course will include: practice in transcribing actual conversations; the use of a linguistic corpus; and learning techniques of interpretation and analysis of language data. Readings in the areas of current discourse, text and conversation analysis will be assigned, and students will work on their own projects as they become more skilled. The course should be of interest to students of writing, linguistics, and modern languages. Open to juniors, seniors, and graduate students especially in Master’s degree programs. Can count as an elective in the Linguistics major.

76-360 Literary Journalism Workshop
Instructor: J. McCafferty
Meetings: TR 1:30 – 2:50 p.m.
Units: 9
Fulfills: CW Workshop Course
PW Advanced Writing/Rhetoric Course
Prerequisites: Grade of A or B in 76-260 Survey of Forms: Fiction OR 76-262 Survey of
Forms: Non-Fiction OR 76-265 Survey of Forms: Poetry OR 76-270 Writing
for the Professions OR 76-271 Introduction to Professional and Technical
Writing OR 76-272 Language in Design OR 76-472 Advanced Journalism. A
student who received a C in 76-260, 76-262, 76-265, 76-270, 76-271, 76-272, or
76-472 may enroll in 76-360 only with the permission of the 76-360 professor.
A student who received a D or R in 76-260, 76-262, 76-265, 76-270, 76-271, 76-
272, or 76-472 may not take 76-360.

While culture becomes increasingly obsessed with celebrities, contemporary literary journalism is writing that usually focuses on so-called “ordinary” people in various social contexts. The emphasis is to use the journalistic essay to reveal character rooted in and influenced by a particular time and place. Students will be required to do a series of short essays, and one long essay, on subjects of their own choosing. These essays will almost always involve field research; one goal of the course will be to acquaint students with research techniques and methods. This is both a

reading and writing intensive course, and will be run usually as a workshop. The class is designed for both the professional writing student and creative writing student.

76-364 **Readings in Forms: Prose**
Instructor: **J. McCafferty**
Meetings: **TR 12:00 – 1:20 p.m.**
Units: **9**
Fulfills: **CW Readings in Forms Requirement**
 PW Literature Elective
Prerequisites: **76-101 Interpretation & Argument**

This is a reading intensive course in Contemporary World Literature (Indian, Irish, Asian, African, North and South American) with an emphasis on novel and short stories. In response to a wide variety of texts (including two plays) students will write both critical papers, and creative prose pieces. Students will also be responsible for oral class presentations, and will complete a final project on a contemporary writer of their own choosing. The course aims to deepen and broaden the reading and writing experience of the developing creative writer.

76-365 **Beginning Poetry Workshop**
Instructor: **Y. Harvey**
Meetings: **MW 10:30 – 11:50 a.m.**
Units: **9**
Fulfills: **CW Workshop Requirement**
Prerequisites: **Grade of A or B in 76-265 Survey of Forms: Poetry. A student who received a C in 76-265 may enroll in 76-365 only with the permission of the 76-365 professor. A student who received a D or R in 76-265 may not take 76-365.**

This is an introductory course in poetry workshop. The class will read poetry collections by contemporary authors and essays about the craft of writing. In addition to composing original poems, students will write in prose about poetry. Through a series of experimental writing exercises students will employ a variety of texts and materials from other genres to generate fresh language in their poems. Students will submit a new poem to the class each week for peer review (workshop format will vary). Attendance and participation in class and at public readings are expected.

76-373 **Topics in Rhetoric: Argument**
Instructor: **A. Ritivoi**
Meetings: **TR 1:30 – 2:50 p.m.**
Units: **9**
Fulfills: **EBA Core Course or Rhetoric Requirement**
 PW Required Core Course
 TW Theory/Specialization Course Additional Option
Prerequisites: **76-101 Interpretation & Argument**

This course is an introduction to the theory and practice of argument. The session begins with an overview of major theories of (and approaches to) argument, along with short assignments to critically assess their value and relevance to the types of argument about which you, the student, are encouraged to investigate. You will choose a type or genre of argument upon which to focus your research. The argument type can be academic, practical, professional, and so forth, so long as it is understandable using terms and concepts covered by the course. During the second part of the session we will refine our understanding of argument, and you will develop your own approach to

argument analysis. The last third of the session will be devoted to producing an original argument of the type you are researching.

76-377 **Rhetoric of Fiction**
Instructor: **A. Kennedy**
Meetings: **TR 3:00 – 4:20 p.m.**
Units: **9**
Fulfills: **EBA Core Course**
 CW Literature Elective
 PW Literature Elective
Prerequisites: **76-101 Interpretation & Argument**

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

76-378 **Literacy: Educational Theory and Community Practice**
Instructor: **L. Flower**
Meetings: **TR 1:30 – 2:50 p.m.**
Units: **9**
Fulfills: **EBA Rhetoric Course**
 PW Rhetoric Course or Advanced Writing/Rhetoric Course
Prerequisites: **76-101 Interpretation & Argument**

Literacy has been called the engine of economic development, the road to social advancement, and the prerequisite for critical abstract thought. But is it? And what should count as literacy: using the discourse of an educated elite or laying down a rap?

Competing theories of what counts as "literacy"—and how to teach it—shape educational policy and workplace training. However, they may ignore some remarkable ways literacy is also used by people in non-elite communities to speak and act for themselves. In this introduction to the interdisciplinary study of literacy—its history, theory, and problems—we will first explore competing theories of what literacy *allows* you to do, how people *learn* to carry off different 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 see literacy in action and develop your own skills in intercultural collaboration and inquiry. You can visit the Intercultural Inquiry website at <http://english.cmu.edu/research/inquiry/two.html> to see what other community literacy mentors learned in this collaborative inquiry with their teenage partners, and can preview Decision Makers at www.cmu.edu/thinktank.

76-384 Identity, Discourse, and Power
Instructor: J. Andrus
Meetings: MW 1:30 – 2:50 p.m.
Units: 9
Fulfills: EBA Rhetoric Course
PW Rhetoric Course or Advanced Writing/Rhetoric Course
Prerequisites: 76-101 Interpretation & Argument

In this class, we will explore the productive, dynamic, and fluid relationship between discourse, or language in use, and power. We will consider the ways in which power structures discourse, how discourses mediate power, and perhaps most importantly, the consequences of this back and forth to the individual. We will consider the ways that discourse and power constrain identity choices, and how they become resources for identity construction. The questions central to this course are: What is power? What is discourse? What are the material ramifications of powerful discourses? Why/how are some discourses privileged while are marginalized? and How is identity implicated when a discourse is privileged/marginalized? To begin answering such questions, we will analyze the discourses circulating around two topics: 1) education and technologies of literacy and 2) gender and violence. Though on the surface these two topics may seem to be poles apart, their differences will allow us to tease out the nuances of power, discourse, and identity formation.

Throughout the semester, we will read a number of analyses and theoretical texts that will give us vocabulary and methods to untangle the complex of discourses that structure power and identity in these two sites. As a final project, students will locate an artifact, such as an advertisement, television program, website, university policy, etc. and analyze it in a paper that brings together the three terms of the course.

76-386 Language & Culture
Instructor: W. Marcellino
Meetings: TR 9:00 – 10:20 a.m.
Units: 9
Fulfills: EBA Rhetoric Course
PW Rhetoric Course or Advanced Writing/Rhetoric Course
Prerequisites: 76-101 Interpretation & Argument

This course is an examination of language and culture: of what language is, and how we use language to organize ourselves as individuals and groups. We'll examine different theories of language, and ask how these theories are useful for examining and explaining language use. We'll also look for the implications of these theories, and how they support or challenge power arrangements in society. At this intersection of language and power we will analyze different social and cultural aspects of language: how language shapes/is shaped by identity, how language shapes/is shaped by groups, and the linguistic relationship between individuals and group.

To do this we will read theoretical and analytical works, examine case studies, and conduct independent research. Thus the very structure of the course will reflect language assumptions and preferences: you'll be reading and discussing those readings, and you'll be assessed in this class through written research papers (no tests).

76-389 **Rhetorical Grammar**
Instructor: **P. Hopper**
Meetings: **MWF 12:30 – 1:20 p.m.**
Units: **9**
Fulfills: **EBA Rhetoric Course**
 PW Advanced Writing/Rhetoric Course
 TW Theory/Specialization Course Additional Option
Prerequisites: **76-101 Interpretation & Argument**

The course aims to provide a standard framework for identifying and authoritatively discussing the grammatical forms and constructions of Written English. The course will involve some theoretical linguistic study as well as practice in the parsing of sentences, recognition of types of constituents in the sentence, and control of the standard grammatical terminology. The concern throughout is with an explicit understanding of principles of the sentence structure (i.e., syntax) of Written English.

Class meetings are devoted to explanation, grammatical analysis, and exercises, requiring careful preparation. There will be two major examinations (midterm and final), and two tests, upon which grades will be assessed. Text: Paul Hopper, *A Short Course in Grammar*. Available from the CMU Campus Bookstore.

76-390 **Style**
Instructor: **C. Carlos**
Meetings: **MW 1:30 – 2:50 p.m.**
Units: **9**
Fulfills: **PW Required Core Course**
 TW Required Core Course
Prerequisites: **76-101 Interpretation & Argument**

In classical rhetoric, “style” is a term that refers not to *what* we write but *how* we write. Yet considerations about how we write--coherence, emphasis, concision, shape, diction, and elegance--can never be fully separated from an understanding of what, why, and for whom we are writing. Ideally, then, far from being an exercise in expressing personal idiosyncrasies, revising style means understanding a set of strategic choices and always weighing these choices in relation to questions such as, “Who is my audience?” and “What is my purpose?” This course will have two main objectives: (1) to help you develop a repertoire of stylistic options and a critical vocabulary for discussing those options, and (2) to give you the opportunity to put this knowledge into practice when revising your own writing and the writing of others.

Two recurring questions for us will be the following: if style depends on both the rhetorical situation of a text and knowledge of specific guidelines, how can we ever say that we have achieved “good” style? Should stylistic rules or practical experience carry more weight in the decisions we make as writers?

76-395 **Science Writing**
Instructor: **M. Roth**
Meetings: **W 6:30 – 9:20 p.m.**
Units: **9**
Fulfills: **PW Advanced Writing/Rhetoric Course**
 TW Theory/Specialization Course Recommended Option (SMC Track),
 Theory Specialization Course Additional Option (TC Track)
Prerequisites: **76-270 Writing for the Professions OR 76-271 Introduction to Professional**
 and Technical Writing OR 76-372 Introduction to Journalism OR 76-375
 Magazine Writing OR 76-472 Advanced Journalism

This course will teach students how to write clear, well-organized, compelling articles about science, technology and health topics for a general audience. Students will learn how to conduct research on scientific topics using primary and secondary sources, how to conduct interviews, and how to organize that information in a logical fashion for presentation.

For writing majors, the course will increase their understanding of scientific research and how to describe it accurately and completely to a general audience. For science majors, this course will teach them how to craft fluid, powerful prose so that they can bring their disciplines to life. The course is not intended just for those who want to become science journalists, but for anyone who may have the need to explain technical information to a general audience, whether it is an engineer describing a green building project at a public hearing, a doctor describing the latest research on a disease to a patient advocacy group, or a computer programmer describing new software to his firm's marketing staff.

Students will get a chance to read several examples of top-notch science writing and interview researchers, but the primary emphasis will be on writing a series of articles -- and rewriting them after they've been edited. The articles will range from profiles of scientists to explanations of how something works to explorations of controversies in science. Students should expect to see their writing critiqued in class from time to time, in a process similar to what journalists routinely go through. The goal will be clarity and verve; the ethos will be mutual learning and enjoyment.

76-414 **19th Century British Literary & Cultural Studies: Electrifying the Victorians**
Instructor: **J. Klancher**
Meetings: **TR 1:30 – 2:50 p.m.**
Units: **9**
Fulfills: **EBA Pre-1900 Period Seminar Course**
 CW Literature Elective
 PW Literature Elective
Prerequisites: **76-101 Interpretation & Argument**

From Shelley's *Frankenstein* to Darwin's *Origin of Species* and H.G. Wells's *The Time Machine*, nineteenth-century literary and scientific writers electrified their audiences with narratives of deep time, speculative futures, and powerful evolutionary logics. Print media intensified the impact of these visions then, as the digital media may be doing again today. This course uses traditional print scholarship along with new methods currently emerging in the "digital humanities" to grasp the nineteenth century's matrix of literary, scientific, and visual culture in a range of fiction and nonfiction texts. Two papers and one visual presentation will be required. (No previous experience in "digital humanities," which is an introductory topic in this course, is necessary.)

76-419 Communication Revolutions & Technologies
Instructor: C. Neuwirth
Meetings: T 6:30 – 9:20 p.m.
Units: 9
Fulfills: EBA Seminar Course or Rhetoric Course
PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Theory/Specialization Course Additional Option (SMC Track)

What does it mean to be living in today's communication technology "revolution"? In a time when many forms of communication are digitally based, traveling as bits at e-speeds on global computer networks? To begin answering that question, we will examine the origins and historical development of various communication revolutions—from the invention of writing, the printing press, the telegraph, and so forth—to the Internet. The discussions and readings will seek to provide a comprehensive overview of how so-called communication revolutions developed, with discussion of cognitive, social, political, economic and technological aspects. We will attempt to put the development of communication technologies in their historical context: How were new forms of communication received? How were they used? How did they affect communication? How did they influence political and social institutions? We will focus, however, on relating historical developments to current digital communication developments. We will take as case studies several new discursive digital formations: digital books, on-line newspapers, and possibly global non-government organizations (NGOs), such as non-profit environmental activist organizations. Along the way we will ask questions such as "What should a rhetorical theory that takes media into account do?" What are some of the challenges that new digital formations present to traditional rhetorical theories (e.g., How is "ethos" established when speakers are anonymous and globally distributed? How is the "public sphere" constituted when Internet search engines dynamically construct it?) The goal of the seminar is for participants to acquire the concepts needed to read the current research/scholarship on communications technologies with understanding, to apply that research to the analysis of new discursive digital formations, and to be positioned to contribute to that research. Seminar participants will be expected to bring in their own research interests as the course develops.

There will be two major interrelated assignments: a research statement/bibliography and a research essay.

76-420 Process of Reading and Writing
Instructor: L. Flower
Meetings: TR 10:30 – 11:50 a.m.
Units: 9
Fulfills: EBA Rhetoric Course
PW Rhetoric Course or Advanced Writing/Rhetoric Course
TW Theory Specialization Course Additional Option
Prerequisites: 76-101 Interpretation & Argument

This course is an introduction to the thinking, meaning-making process that underlies reading and writing. It asks: what are the social and cognitive processes, what are the conscious and unconscious problem-solving strategies we use: to comprehend and interpret text, to construct and communicate our own meanings, and to project or discover our readers' responses?

In the first half of the course we look at writers and designers as thinkers and problem solvers—facing the challenge of equally creative, meaning-making readers and their own constructive, interpretive processes of comprehension. Understanding (and user-testing for) how readers actually interpret texts is critical to many kinds of writing, from informative websites and PR work, to persuasive applications and powerful arguments.

An introduction to the research and theory on reading and writing as a social/cognitive process lets us explore the *why* behind the *what readers do*. For instance, you will learn how memory networks, cognitive schemas, and meta-knowledge can shape and are shaped by language and discourse as socially constructed mediating tools. At the same time you will develop a portfolio of methods that track the constructive, inferential process of readers' comprehension.

In the second half of the course we turn to you and your own writing as a thinking process engaged in the constant effort to juggle competing goals. You will gain insight into your current problem-solving strategies and develop new ones for doing reader-based writing and design. The final project (which studies your own process on a current writing task) will expand your portfolio of methods into a toolkit of expert strategies for 1) both composing and communication and for 2) user testing and inquiry into the comprehension of real readers that uncovers how others actually interpret what you thought you said.

76-427 Research Seminar in Rhetoric
Instructor: D. Kaufer
Meetings: MW 3:00 – 4:20 p.m.
Units: 9
Fulfills: EBA Rhetoric Course
PW Rhetoric Course
TW Theory Specialization Course Additional Option
Prerequisites: 76-101 Interpretation & Argument

This course involves four intertwined strands of inquiry and practice:

An overview of research design and ethics. By means of readings and class discussion, we will explore how knowledge claims are articulated in research in rhetorical studies and what strategies of inquiry lend themselves to defending such claims. We also explore the moral and legal obligations that arise in research about humans.

An introduction to rhetoric research at CMU. Members of the rhetoric faculty will be invited to come and discuss with us how they do their scholarly research. We will read a recent or forthcoming paper by each, along with readings that they've found useful in describing how to do the kind of work they do.

An introduction to professional writing in our field. We will analyze, discuss, and practice genres such as conference paper abstracts, conference presentations, journal articles, and book prospectuses.

Intensive work in the preparation and submission of a conference paper or journal article. Each student will develop an existing project, probably a term research project for another rhetoric or language-study course, into a paper that could be presented at a scholarly conference or, if it has already been presented at a conference, submitted to a journal. By the end of the semester, abstracts or papers will have been submitted, and students will have practiced presenting them.

The course is appropriate for students considering graduate programs in Rhetoric or related fields.

76-431 **Chaucer**
Instructor: **P. Knapp**
Meetings: **MW 1:30 – 2:50 p.m.**
Units: **9**
Fulfills: **EBA Pre-1900 Period Seminar Course**
 CW Literature Elective
 PW Literature Elective
Prerequisites: **76-101 Interpretation & Argument**

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. 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 read each of the tales; in addition, of course, to seeing from your own 21st - century vantage point. Sometimes "your" pilgrim's reactions will be specified in the dramatic frame begun in the *General Prologue*; sometimes you will have to speculate. In addition to the tales, prologues, and epilogues of the text, we will also be reading brief accounts of 14th-century institutions and traditions (chivalry, fabliaux, marriage, etc.).

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.

76-449 **20th Century American Literary and Cultural Studies: College Fiction and Film**
Instructor: **J. Williams, L. Di Prete**
Meetings: **R 6:30 – 9:20 p.m.**
Units: **9**
Fulfills: **EBA Period Seminar Course**
 CW Literature Elective
 PW Literature Elective
Prerequisites: **76-101 Interpretation & Argument**

College seems a space apart, before you enter the real world. Accordingly, we don't think of fiction and film that depicts life in college as all that serious. However, there is a growing tradition of fiction of university life, whether of students or professors. In particular, a great many prominent contemporary writers have written novels set on campuses, and a number of major film directors have turned their lights on university life.

In this course, we will survey the realm of college fiction and film, from F. Scott Fitzgerald to Michael Chabon. We will try to put together its history, distinguish its major types, and diagnose its contemporary representations. We will also look at relevant historical, theoretical, and sociological works that bear on the university. There will be several short papers and one longer final paper.

76-460 **Beginning Fiction Workshop**
Instructor: **S. Dilworth**
Meetings: **TR 10:30 – 11:50 a.m.**
Units: **9**
Fulfills: **CW Workshop Course**
Prerequisites: **Grade of A or B in 76-260 Survey of Forms: Fiction. A student who received a C in 76-260 may enroll in 76-460 only with the permission of the 76-460 professor. A student who received a D or R in 76-260 may not take 76-460.**

Good writers know how to do two very different things equally well – write like a writer and think like one. Writing like a writer is about craft and means gaining absolute control over your material and your tools. It means, for instance, knowing when to use dialogue, when to summarize discourse, it means concentrating on the specific rather than the vague and abstract. It means anchoring your story in a particular time and place.

In this class we will work on narrative voice. Using masterworks to help guide our writing, we will spend the first part of the semester writing stories that imitate the style or narrative voice of several authors. You will have a story due every week. We will workshop several of these stories concentrating our editorial comments on story, development, character, and voice. Your time after mid-semester will be devoted to rewriting and reworking these drafts into accomplished works. Required readings: *The Sun Also Rises*, *The Razor's Edge*, *The Virgin Suicides*, *Possession*, and *White Noise*.

76-461 **Special Projects: Screenwriting & Fiction Workshop**
Instructor: **J. Bernstein**
Meetings: **TR 3:00 – 4:20 p.m.**
Units: **9**
Fulfills: **CW Workshop Course**
Prerequisites: **Grade of A or B in 76-260 Survey of Forms: Fiction or 76-269 Survey of Forms: Screenwriting. A student who received a C in 76-260 or 76-269 may enroll in 76-461 only with the permission of the 76-461 professor. A student who received a D or R in 76-260 or 76-269 may not take 76-461.**

This is a story workshop for students interested in fiction, screenwriting, or both these forms. At the start of the semester, we will review the fundamentals of storytelling in each genre by reading and viewing compelling examples of work in both these forms. We will discuss such things as character development, which is central to great stories in all genres, dialogue, scene construction, and story structure. Fiction writers will concentrate on getting the inner lives of their characters on the page and screenwriters will work on translating their characters' inner lives into images. Students will submit work in the genre of their choice. Later in the semester everyone will exchange their stories, so that students can gain experience adapting someone else's story for the screen and creating a story from someone else's screenplay.

76-465 **Advanced Poetry Workshop**
Instructor: **J. Daniels**
Meetings: **MW 1:30 – 2:50 p.m.**
Units: **9**
Fulfills: **CW Workshop Course**
Prerequisites: **Grade of A or B in 76-365 Beginning Poetry Workshop. A student who received a C in 76-365 may enroll in 76-465 only with the permission of the 76-465 professor. A student who received a D or R in 76-365 may not take 76-461.**

This course will combine three elements: the reading and discussion of a number of books of contemporary poetry in conjunction with visits by the poets, the writing and workshopping of original poems by class members, and a collaborative mentoring project with the literary arts students at the Pittsburgh High School for the Creative and Performing Arts.

76-472 **Advanced Journalism**
Instructor: **T. O'Boyle**
Meetings: **R 6:30 – 9:20 p.m.**
Units: **9**
Fulfills: **PW Advanced Writing/Rhetoric Course**
 TW Theory/Specialization Course Additional Option
Prerequisites: **76-360 Literary Journalism Workshop OR 76-372 Introduction to Journalism**
 OR 76-375 Magazine Writing

This course explores the craft of journalism in the context of the history, traditions and glory of journalistic nonfiction in the United States. It seeks to help you hone your writing and thinking skills as you produce pieces of substance that reflect those traditions and standards. As a published author, foreign correspondent and Pulitzer-Prize winning editor, the instructor has been a foot soldier in print journalism and media management for 30 years. The practical emphasis of the course reflects his extensive and varied background. The course focuses on the four stages necessary to any nonfiction story: idea, concept, reporting and writing. Subjects include how to make news judgments, gather evidence, make word choices, compose stories and interpret events, unpacking the language and vocabulary of the craft of journalism. As part of our exploration of advanced nonfiction styles, we examine the six major genres of journalistic nonfiction: the trend story, the profile, the explanatory, the narrative, the point-of-view and the investigative. We will read, critique, discuss and analyze examples of each genre, and students will produce work of their own in four of the genres. Students are also required to conduct independent research in a topic of their choosing. In addition, we explore journalism's glorious past and its role in the promotion and maintenance of democracy. The last segment of the course examines the evolution of journalism in the digital age and the impact that is having on the media landscape, particularly print. Students will be given assistance and encouragement as they seek outlets for their writings and connections in the media world that could lead to internships and employment.

76-474 **Software Documentation**
Instructor: **J. Cirolì, T. De Pellegrin Connelly**
Meetings: **TR 9:00 – 10:20 a.m.**
Units: **9**
Fulfills: **PW Advanced Writing/Rhetoric Course**
 TW Theory/Specialization Course Additional Option (SMC Track),
 Theory/Specialization Course Recommended/Additional Option (TC Track)
Prerequisites: **76-270 Writing for the Professions OR 76-271 Introduction to Professional**
 and Technical Writing

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

76-479 **Marketing, Public Relations, and Corporate Communications**
Instructor: **R. Oltmanns**
Meetings: **MW 4:30 – 5:50 p.m.**
Units: **9**
Fulfills: **PW Advanced Writing/Rhetoric Course**
 TW Theory/Specialization Course Additional Option
Prerequisites: **76-270 Writing for the Professions OR 76-271 Introduction to Professional**
 and Technical Writing

The world has become a battleground in the shaping public opinion around millions of competing messages, brands and ideas. In virtually every facet of modern life, public relations and corporate communications are at work to influence attitudes, perceptions and human behavior, shaping and molding the way we think, buy, invest, vote, and participate in a democratic society.

This course, taught by a practicing public relations expert with over 20 years experience in the field, explores public relations, marketing and communications in various organizational settings – business, non-profit, academic, special interest groups– where professional communicators manage relationships with a wide variety of constituencies: customers, investors, employees, local communities, and 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 effectively to persuade and bring about desired organizational objectives. In this course, you'll learn the fundamentals of professional public relations and corporate communications and the written and oral skills needed by professional communicators in any organization. You'll learn public relations problem solving, design effective marketing and public relations strategies, and develop skill in the common genres of public relations including press releases, op-ed essays, and communication plans. You'll also get practice in collaborative planning and problem solving paralleling current business practices. The course is relevant to students

considering communications careers in these areas as well as those interested in developing practical communication skills relevant in all professional settings.

76-492 **Rhetoric and Public Policy**
Instructor: **J. Wynn**
Meetings: **TR 3:00 – 4:20 p.m.**
Units: **9**
Fulfills: **EBA Seminar Course or Rhetoric Course**
 PW Rhetoric Course or Advanced Writing/Rhetoric Course
Prerequisites: **76-101 Interpretation & Argument**

In traditional public policy approaches, each step of the policy process from defining a problem to making a case for its solution is assessed in reference to rational models of economic and political actors. This course, however, takes a less conventional *rhetorical* approach to policy analysis which focuses attention on the values, beliefs, and argument structures associated with public issues. Towards this end, we will be studying the theories and analytic methods of both classical and modern rhetorical scholarship as well as modern public policy theory. Over the course of the semester, we will combine knowledge and techniques from both fields to examine a current issue in American public debate and probe the strengths and weaknesses of rhetorical and non-rhetorical approaches to policy. No previous experience with public policy is necessary for this course. Those with experience are welcome.