



ENGLISH

Fall 2023

Graduate Course Descriptions

April 12, 2023

Information subject to change.

[See the full university schedule of classes here.](#)

Advising + Registration Notes:

To be considered a full-time student, you must be registered for 36 units. If you register for anything less than 36 units, you will be considered part-time.

Jen will register all the graduate students for department courses. Courses outside the department requires approval from your advisor and you will need to register yourself for the course.

For additional details regarding program requirements and graduate policies, [please reference the Graduate Handbook](#).

M.A. in Global Communication & Applied Translation

Fall Semester I

- Introduction to Translation: Theories and Approaches - **9 Units**
- Translation Technologies (taught by a professional translator who is an expert in using translation technologies and keeps up with new technologies) - **9 Units**
- Translation Workshop I (core workshop + language-specific meetings + breakout sessions on translation areas of specialization) - **9 Units**
- List A Elective (in the target language) - **9 Units**
- Translation as a Profession (career preparation seminar) - **3 Units**

Total Units: 39

Spring Semester I

- Cultural Adaptability Course (Language and Culture, or Communicating in a Global Marketplace, or Language, Diversity and Cultural Identity, or Theories of International Relations) - **9 Units**
- Style or Rhetorical Grammar or Argument or approved toolkit course - **9 Units**
- Translation Workshop II (core workshop + language-specific meetings + breakout sessions on translation areas of specialization) - **9 Units**
- List B Elective (in the topic area: technical and scientific, literary, business, audiovisual and media, or healthcare) - **9 Units**
- Translation as a Profession (career preparation seminar) - **3 Units**

Total Units: 39

Summer Semester: Translation Internship

Fall Semester II

- Translation Workshop III: Issues in Large Scale Translation (project course, client-based, multilingual projects that support skill development in supervision and coordination (core workshop + language-specific meetings + breakout sessions on translation areas of specialization) - **18 Units**
- List A Elective (in the target language) - **9 Units**

- List B Elective (in the topic area: technical and scientific, literary, business, audiovisual and media, or healthcare; in a cultural context) - **9 Units**
- Translation as a Profession (career preparation seminar) - **3 Units**

Total Units: 39

Internship

In addition to their course work, students must also complete an advisor-approved professional internship as writers, researchers, or communications specialists in business, government, non-profit, or university settings. This practical experience combined with courses in theory, research, and application gives students an excellent opportunity to integrate learning and professional practice. Internships are generally completed in the summer between the student's second and third semester of coursework and encompass 10 to 12 weeks. Internships may extend to six months or, as warranted, up to one year or longer. The minimum time requirement for the internship is the equivalent of 8 weeks of full-time work or 320 hours. Students must submit both an internship report and a letter of confirmation/evaluation from their internship supervisor to receive credit for this requirement.

International students are required to consult with the Office of International Education for eligibility before seeking an internship/co-op or signing an offer contract (required addition to ensure the university is in compliance with immigration laws for F & J status students).

M.A. in Literary & Cultural Studies:

- a minimum of 30 credit hours (90 units):
- 7 courses (12 units each)
- 1 mini in a theoretical area of study (6 units)
- These must be composed of at least five 12-unit courses plus 1 mini in LCS (that is, taught by LCS faculty or adjuncts).
- No more than 2 courses can be taken outside of LCS; only one of the two can be taken outside the CMU English Department.

The two additional courses may be a combination of:

- o up to two courses taught by LCS faculty or adjuncts
- o up to two courses taught by Rhetoric faculty or adjuncts, and
- o no more than one course taken in another department in the Dietrich College of Humanities and Social Sciences (with permission of that instructor), in an English or Cultural Studies course at the University of Pittsburgh (with the permission of that instructor), or as independent study (76-901).

M.A. in Rhetoric:

- **Required courses** include any courses listed as Rhetoric courses in the course descriptions.
- **Elective courses** are any courses which are not listed as Rhetoric courses in the course descriptions. This includes courses listed as Professional Writing (PW) or Literary & Cultural Studies (LCS) courses and all independent study courses. It also includes any courses offered outside of the English Department or Dietrich College or cross-registered courses taken at institutions affiliated with the Pittsburgh Consortium of Higher Education (PCHE) (see "Taking Courses for Credit at Institutions Other than CMU" p. 6).

- MA in Rhetoric students must take no fewer than 24 credit hours (72 units) of required rhetoric courses approved by the student's advisor.
- MA in Rhetoric students may take up to 8 credit hours (24 units) of elective courses approved by the student's advisor.
- MA in Rhetoric students may take no more than two 3 credit hour (9 unit) courses.
- MA in Rhetoric students may take no more than 8 credit hours (24 units) of independent study (76-900). Independent study courses require approval of the Rhetoric Director.

M.A. in Professional Writing:

- 12 courses, including six required core courses and six electives for a minimum of 38 credit hours (114 units)
- one-credit (3 units) professional seminar taken during the first semester
- a professional internship, usually completed in the summer between the second and third semesters but occasionally extending to six months or longer.

Ph.D. in Literary & Cultural Studies:

- Complete, with a cumulative GPA of at least a B (3.00), 72 hours (216 units) of approved coursework. Approved courses are normally at the 700- level or above in Carnegie Mellon's system. (Note that students with previous graduate training may petition the Graduate Committee for approval of transfer credit. See the relevant policy.)
- Required coursework includes:
 - Introduction to Literary and Cultural Studies
 - two mini courses on Literary and Cultural Theory
 - one course in a period prior to 1900
 - one course in a period after 1900
 - 76-824 Theory and Design of Writing Instruction, taken Spring of the first year of coursework
 - two semesters of Teaching Writing Practicum
 - one four-hour (12 unit) Directed Reading course taken in the final semester of coursework under the supervision of your Ph.D. Exam Committee Chair. During this Directed Reading course, you will draft your Ph.D. Qualifying Exam Proposal

Ph.D. in Rhetoric:

- Complete, with cumulative GPA of at least a B (3.00), 72 hours (216 units) of approved coursework. Approved courses are normally at the 700- level or above in Carnegie Mellon's system. (Note that students with previous graduate training may petition the Graduate Committee for approval of transfer credit. See the relevant policy.)
- Required coursework includes four designated core courses during the first two years of the program:
 - 76-824 Theory and Design of Writing Instruction
 - 76-863 Contemporary Rhetorical Theory
 - 76-882 History of Rhetoric
 - 76-884 Discourse Analysis

- Elective classes of individual interest selected in consultation with your advisor to mesh with your research interests. These may come from existing course offerings in the graduate program, either inside or outside the English Department. Students are normally expected to take graduate-level courses as electives, although exceptions can be made when undergraduate courses are more appropriate for the student's needs.
- One 4-hour (12-unit) Directed Research in Rhetoric course (76-800) in which a student in an original research project in collaboration with or under the supervision of a Rhetoric faculty member. This may involve working with the faculty member on his or her research, or it may involve the student's own pilot or exploratory research, conducted under close faculty supervision. Students taking Directed Research in Rhetoric must receive the approval of his or her advisor before registering for the course; and develop a written research plan with the supervising faculty member before the beginning of the semester. The plan should include concrete milestones and requirements for the semester. A copy of the plan must be submitted to the Assistant Director of Graduate Programs before the end of the first week of classes.
- Students may take up to a total of 12 credit hours (36 units) of Directed Research in Rhetoric, in addition to any Directed Research in Rhetoric units they completed as M.A. students (or in their first year in the program if admitted without an M.A.).

Academic Forms

Cross-Registration (PCHE):

MA students may also, with the approval of their faculty advisor, cross-register for elective courses at other colleges and universities in the area that have agreements with Carnegie Mellon. These include the University of Pittsburgh, Duquesne University, Carlow College, and Chatham College. This option is available only to students enrolled full-time and is limited to a maximum of one elective course in each of the student's last two semesters in the program, or a total of two courses. Students may not take the required core courses via cross-registration and should use this option only to register for courses not available through Carnegie Mellon.

Restrictions: Ph.D. Students may take up to three courses at other universities, with the consent of their advisors. To take more, the student must petition the Graduate Committee. MA students should check the specific guidelines for their program.

Cross-Registration Form: <https://www.cmu.edu/hub/registrar/registration/cross/>

Pass/Fail (MAPW students only):

MAPW students are encouraged to take challenging courses that stretch their abilities. To that end, MAPW students may, with the approval of their advisor, take one elective course on a pass/fail basis without needing to petition the Graduate Committee. One additional course may be taken pass/fail with the approval of the Graduate Committee via petition. The minimum grade required for a "pass" is a B-.

A student must submit a Pass/No Pass Approval form to the University Registrar's Office indicating the course they are electing as pass/no pass before the end of the university's drop period. This decision is irreversible thereafter. No information regarding the student's decision will be passed on to the instructor. Instructors will submit letter grades, which will automatically be converted to pass/no pass.

Pass/No Pass Approval Form: <https://www.cmu.edu/hub/docs/pass-fail.pdf>

Course Audit:

Auditing is presence in the classroom without receiving academic credit, a pass/fail or a letter grade. The extent of a student's participation must be arranged and approved by the course instructor. A student wishing to audit a course is required to register for the course, complete the Course Audit Approval Form, obtain permission of the course instructor and their advisor, and return the form to the Registrar's Office prior to the last day to add a course. Any student enrolled full-time (varies with each program) may audit a course without additional charges. Part-time or non-degree students who choose to audit a course will be assessed tuition at the regular per-unit tuition rate.

Course Audit Approval Form: <https://www.cmu.edu/hub/docs/course-audit.pdf>

Independent Study:

Independent Study (76-900 or 76-901) courses are designed to provide students with an opportunity for intensive study of a subject that is either unavailable or insufficiently covered in regular course work. An Independent study is not intended to substitute for existing courses, but to provide the opportunity for a specialized educational and research experience.

Who can supervise?

Any faculty member in the English Department is eligible to serve as the supervisor of an Independent Study project. The student must provide a brief prospectus of the project to the faculty supervisor as a basis for reading agreement on the objectives of the study.

Students arranging Independent Study projects must:

- Get approval from their advisor before electing the course.
- Draw up a contract with the supervising faculty member that describes in detail the course and its requirements. Please contact Jen for the form.

Graduate students may request that Carnegie Mellon faculty who are outside the English Department serve as Independent Study supervisors. Approval of the reading list and/or research project must be obtained from the student's advisor.

Restrictions:

- M.A. students in LCS may elect up to a total of 8 credit hours (24 units) of Independent Study.
- M.A. students in Rhetoric may elect up to a total of 8 credit hours (24 units) of Independent Study.
- MAPW students may elect up to a total of 3 credit hours (9 units) of Independent Study.
- Ph.D. students in Rhetoric or LCS may elect up to a total of 12 credit hours (36 units) of Independent Study in addition to any Independent Study units that they completed as M.A. students (or in their first year in the program if admitted without an M.A.).

Two-Year Plan

Courses are tentative and subject to change.

[MAPW + Rhetoric](#)

[Literary & Cultural Studies](#)

Global Communication & Applied Translation

82-703 **Translation Technologies**
Instructor: **Mary Jayne McCullough**
Schedule: **TR, 8:00 - 9:20 a.m.**
Units: **9**
NOTE: **GCAT Core Course (first fall semester).**

In this course, students will gain understanding of current computer-aided technology (CAT) capabilities and applications. They will learn how to work with a number of translation, glossary management, and localization tools effectively and responsibly.

82-704 **Translation Workshop I**
Instructor: **Mary Jayne McCullough**
Schedule: **MW, 8:00 - 9:20 a.m.**
Units: **9**
NOTE: **GCAT Core Course (first fall semester).**

This course examines the practice of applied translation in a variety of linguistic and cultural domains. We will explore key concepts such as relevance, equivalence, back-translation, and translation as a social transaction, and engage in the practical application of theoretical approaches to a variety text types with different purposes and for different audiences. In applied translation, the translator's task is a process that can be defined as 'repurposing' a text in another language for a functional use. Foremost in this process is preserving the integrity of the information being communicated, the appropriate context for the task. Students will further develop and refine their practical translation skills and apply them to examples from specialized domains such as health care, public affairs, business, marketing, journalism, mass media, literature, and others. In addition, students will gain familiarity with textual conventions that govern source and target texts within these domains and deepen their understanding of both L1 and L2 as languages for special purposes. To achieve this, students will analyze texts for register, style, tone, and content to determine the most appropriate process to achieve the highest quality translation, and also explore and utilize translation resources available to them as well as create their own, domain-specific resource kits. All students will complete a semester-long series of graded L1 > L2 and L2 > L1 assignments. Additionally, when assignments involve translation of texts into English, students will also be working in collaboration with faculty members in those languages. Students will maintain a translation portfolio throughout the semester. In it they will archive all portfolio assignments (drafts and rewrites), document their progress through the course (regular assignments, remedial assignments, a log of projects, due dates, turn in dates, and grades, etc.).

82-706 **Translation Workshop III**
Instructor: **Kenya Dworkin**
Schedule: **TR 2:00 - 3:20 p.m.; W 2:00 - 4:50 p.m.**
Units: **18**
NOTE: **GCAT Core Course (final fall semester).**

In this course, individual students and/or groups of students will undertake semester-long translation projects to respond to needs of clients. Interactions will involve discussions with clients, faculty, and peers to clarify project specifications and stakeholder needs. Students will prepare for communicating with clients, develop work plans, produce multiple drafts and revisions, respond to feedback, and prepare deliverables that can also be included in portfolios. Weekly class

sessions will focus on the conceptualization and production of the translation projects, sharing of updates, and discussion of common issues and challenges, with detailed attention to the products in process. Also integrated into the course is focus on the areas of specialization of the translations undertaken by students.

82-707 **Introduction to Translation**
Instructor: **Lauren Shapiro**
Schedule: **TR, 11:00 a.m. - 12:20 p.m.**
Units: **9**
NOTE: **GCAT Core Course (first fall semester).**

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. 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. In addition, we will explore the profession of translation by researching conferences, forums, websites and associations. Last but not least, we will contact and interview a translator who does translation work we feel particularly passionate about. The course is meant as a general introduction to what it means to be a translator and is open to both undergraduate and graduate students with sufficient knowledge in a foreign language.

82-708 **Translation as a Profession I**
Instructor: **Kenya Dworkin**
Schedule: **R, 10:00 - 10:50 a.m.**
Units: **3**
NOTE: **GCAT Core Course (first fall semester).**

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 relation to the translation industry. Students will meet a variety of professionals, learn about the field, and establish valuable connections for the future. The course is open to anyone interested in the field of translation, both undergraduate and graduate students.

82-709 **Translation as a Profession III**
Instructor: **Mary Jayne McCullough**
Schedule: **T, 10:00 - 10:50 a.m.**
Units: **3**
NOTE: **GCAT Core Course (final fall semester).**

We will prepare for the job market with the help of Mary Jayne McCullough, who owns the translation agency Global Wordsmiths in Pittsburgh. We will cover a number of important areas such as doing your own taxes, bookkeeping, budgeting, writing compelling resumes and cover letters, setting up your own website, and marketing your own business. In addition, we will continue to hear from guest speakers from the Pittsburgh area who are involved in the translation or language industry to get more advice from professionals.

Literary & Cultural Studies

76-714 **Data Stories**
Instructor: **Chris Warren**
Schedule: **TR, 9:30 - 10:50 a.m.**
Units: **12**
NOTE: **Enrolls both undergraduates and graduates.**

Every dataset has a story. In this class, you're the data detective. You'll learn to reassemble the weird casts of algorithms, data miners, researchers, data janitors, pirates, data brokers, financiers, etc. whose activities shape culture. You'll encounter a range of "farm to table" data stories, some going back hundreds of years, and develop resources and strategies for contextual research. You'll explore cases such as the London cholera epidemic, Google Books, Netflix, the Oxford English Dictionary, the Strava map, and the Queen Nefertitiscan alongside several pieces of art and fiction that capture aspects of data stories typically obscured elsewhere. The research methods you'll encounter will include book history, media archeology, history of information, infrastructure studies, ethnography, narratology, and digital forensics. You'll read scholarly articles, novels, journalism, and popular non-fiction, and you'll develop individualized long-form research and writing projects informed by contemporary developments in data studies, journalism, and art.

What are the overall goals of this course that students will achieve after completing it?

Students at the end of the course should be able to: - Detail cases in contemporary culture and historical contexts alike of the people, standards, technologies, and infrastructures responsible for collecting, maintaining, and transmitting data. - Assess contemporary writing about data through the lens of narratology. - Analyze ways that data of various kinds facilitate and/or frustrate narrativization. - Develop and complete individualized long-form research and writing projects informed by contemporary developments in data studies, journalism, and art.

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?

There will be two papers and two presentations.

76-839 **Novelistic Television**
Instructor: **David Shumway**
Schedule: **W, 7:00 - 9:50 p.m.**
Units: **12**
Note: **Enrolls both undergraduates and graduates.**

In this course we will look at television series defined by narrative complexity developed over the course of a season and beyond. We will watch whole seasons of such shows as The Sopranos, Mad Men, The Wire, Six Feet Under, and Slings and Arrows, which bear greater similarity to the novel than to traditional, episodic TV. We will trace the development of the novelistic form of television from the first wave of "quality television" series in the 1990s, in which HBO changed the way people conceived of the artistic possibilities of the medium, through the 2000s, when The Wire and Mad Men fully exploited the new form, and finally into the streaming era, when it has become common but less innovative. We will read media history and theory, and narrative theory to develop an understanding how and why the new form emerged. We will endeavor to understand these shows as expressions of and commentaries on the social and political conditions under which they were produced. We may read a novel or two

for purposes formal comparison, and we will watch some episodes of more traditional TV series. Likely theorists include Raymond Williams, Linda Williams, Jason Mittell, Pierre Bourdieu, and Fredric Jameson.

76-846 Revenge Tragedy
Instructor: Stephen Wittek
Schedule: TR, 12:30 - 1:50 p.m.
Units: 12
NOTE: Enrolls both undergraduates and graduates.

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 the following plays: Thyestes (Seneca), The Spanish Tragedy (Kyd), Titus Andronicus (Shakespeare), Hamlet (Shakespeare), The Revenger's Tragedy (Middleton), and The Duchess of Malfi (Webster). We will also read a selection of critical essays and related literature from the period.

How is this course relevant to the targeted student populations?

The course emphasizes the study of history, society, and culture from local and global perspectives and investigates contemporary societies alongside societies of the past, canvassing a rich array of cultural products, artifacts, and ideas.

What are the overall goals of this course that students will achieve after completing it?

- To consider the cultural legacy of early modernity through the lens of early modern revenge tragedy.
- To engage questions of meaning and interpretation that typically attend to performance-based artworks.
- To hone key skills pertaining to humanities scholarship (research, critical writing, appraisal, argumentation, discussion, presentation).

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?

Discussion, writing assignments, presentations, formal essays.

76-854 Introduction to Literary & Cultural Studies
Instructor: Jeffrey Williams
Schedule: T, 7:00 - 9:50 p.m.
Units: 12
Note: PhD and MA in LCS Required Core Course. Graduate Only course.

"Cultural studies" often covers a wide umbrella of practices. In this course, we will try to get a clearer sense of cultural studies by looking at its history, particularly in the UK and the US from the 1960s to the present. We will read some of the key theorists that have influenced the direction of cultural studies, including initial figures in the formation of British cultural studies, such as Stuart Hall and Hazel Carby, French theorists such as Louis Althusser and Michel Foucault, and more recent theorists such as Edward Said and Judith Butler. In addition, we will look at those who have forged contemporary initiatives such as affect theory (Sianne Ngai), queer theory (Jack Halberstam), afro-futurism (Alondra Nelson), digital humanities (Franco Moretti), and environmental humanities (Rob Nixon). Throughout, we will think about the way that cultural studies might provide alternative methods for doing criticism, and you will write several papers and develop your own research project.

76-868 **Space and Mobilities**
Instructor: **Marian Aguiar**
Schedule: **TR, 2:00 - 3:20 p.m.**
Units: **12**
Note: **Enrolls both undergraduates and graduates.**

This course will investigate space and movement as social constructions. Space appears as something that exists around us: our houses, our neighborhoods, our cities might seem like they are simply there to be moved through. In the same way mobility, from our means of transport to an evening walk, can appear as just movement from A to B. In the late 20th century, an interdisciplinary group that included geographers, urban studies scholars, architects, sociologists, anthropologists, and literary theorists began to theorize the social construction of space. They argued that space is something dynamically created that may be interpreted for the ways it creates meaning. Following this spatial turn, mobilities studies scholars looked to understand movement as something that reproduces and constitutes power and institutions. This interdisciplinary course considers theories of space and movement as a field of study and in reference to literary and film texts. The course will be organized topically, and include such units as the regulation of freedom of movement over borders through the construction of boundaries; the heterotopia of the boat or train carriage; the poetics of space; the dynamic mapping of the city by a wanderer; 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, Marian Aguiar; literary texts might include Brian Friels Translations, Christina Garcia's *Dreaming in Cuban*, W.G. Sebald's *Austerlitz* and Teju Cole's *Open City*.

Professional Writing

76-700 Professional Seminar

Instructor: Suguru Ishizaki

Schedule: M, 12:30 - 1:50 p.m.

Units: 3

NOTE: **MAPW Core Course; all graduate students are welcome to attend one or all of the sessions. Enrolls both undergraduates and graduates.**

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

76-702 Communication Support Practicum

Instructor: TBD

Schedule: R, 7:00 - 9:50 p.m.

Units: 6 (mini A1)

Note: **Permission of instructor. Enrolls both undergraduates and graduates. Open to all graduate students.**

The Communication Support Practicum is designed to introduce students to communication scholarship and pedagogy as well as the methods and theories that inform them for the purpose of communication support and tutoring in CMU's Student Academic Success Center. Students will explore communication (written, oral, and visual) in multiple disciplines and genres with a focus on gaining knowledge and skills to respond to communicators and their texts. Lectures, discussion, and assignments will offer a chance to think critically about tutoring practices and the ideologies and values on which they are based as well as ways to challenge the bias inherent in them. There will be many occasions to reflect on and evaluate tutoring skills, observe others in tutoring situations, and practice a variety of methods that consider the different needs of communicators. Students will gain awareness of how various spaces, identities, technologies, and abilities inform textual production as well as how to create a meaningful response to meet the diverse needs.

76-772 News Writing

Instructor: Steve Twedt

Schedule: T, 7:00 - 9:50 p.m.

Units: 9

NOTE: **Enrolls both undergraduates and graduates.**

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 the 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.

What are the overall goals of this course that students will achieve after completing it?

Improved written communication skills, of course, but also greater confidence in their writing and a more discerning eye for evaluating news coverage.

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?

Seven graded assignments, ungraded (but required) in-class exercises and class participation. There is no final.

76-773 Argument

Instructor: James Wynn

Schedule: TR, 9:30 - 10:50 a.m.

Units: 9 (MAPW), 12 (Rhetoric)

NOTE: Enrolls both undergraduates and graduates. GCAT Toolkit Option.

This course introduces the fundamentals of argumentation theory and offers guided practice in analyzing and producing arguments. Through analysis, we will learn what an argument is, how to identify one, and what the names and functions of a variety of argument features are. We will also explore the production of argument by pursuing the questions: What are my argumentative goals? How do I build a theory of my audience? What means of persuasion are available for me to achieve my goals? And how should I order the contents of my argument? To answer these questions, we will explore arguments in a variety of genres including visuals, op-eds, presidential speeches, and congressional testimonies.

What are the overall goals of this course that students will achieve after completing it?

- Identify, apply, and critically assess the major theories of argument and approaches to the development and evaluation of arguments along with common argument schemes and figures of thought;
- Produce and support a persuasive written argument in a field of your choosing; and
- Develop skills of critical analysis and research in support of argument production

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?

In addition to a series of written reading responses, students will write two short arguments in an argument field of their choosing before extending one of their first two papers into a longer argument for their final paper.

76-788 Coding for Humanists

Instructor: Suguru Ishizaki

Schedule: MW, 3:30 - 4:50 p.m.

Units: 9 (MAPW), 12 (Rhetoric)

NOTE: Enrolls both undergraduates and graduates. GCAT Elective Option.

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.

How is this course relevant to the targeted student populations?

Through a series of hands-on coding exercises, students will explore computation as a means to engage in new questions and to expand their thinking about textual artifacts.

What are the overall goals of this course that students will achieve after completing it?

- Students will be able to write your own basic yet useful computational tools for text analysis.
- Students will be able to use the basic vocabulary and concepts of coding that allow you to read and talk about computer programs.
- Students will be able to evaluate and use well-documented open source programs and software packages written in Python.
- Students will have learned enough coding skills to read more advanced Python textbooks to further build your coding skills.
- Students will have learned enough coding skills to learn other programming languages relatively easily.

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?

- 7 Coding Lab Assignments
- Mid-term Project
- Final Project + Paper

76-784 Race, Nation, & the Enemy
Instructor: Doug Coulson
Schedule: TR 3:30 p.m. - 4:50 p.m.
Units: 9 (MAPW), 12 (Rhetoric)

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.

76-789 Rhetorical Grammar
Instructor: David Brown
Schedule: TR, 2:00 - 3:20 p.m.
Units: 9
Note: MAPW Core Course. Enrolls both undergraduates and graduates. GCAT Toolkit Option.

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.

What are the overall goals of this course that students will achieve after completing it?

Discriminate noun vs. verb styles understand how to prune clauses for clarity understand weak vs. strong verbs and how they matter for writing understand the interior of the expanded verb phrase and its importance to the writer understand various sentence shapes and their effect on the reading experience understand noun modifiers and their role in addressing expert vs. novice audiences understanding strategies for maximizing sentence variety learning to distinguish the variety of multi-clause English sentences.

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?

Quizzes, learning by doing exercises, diagramming exercises, midterm, and final exam.

76-790	Style
Instructor:	John Oddo
Schedule:	TR, 11:00 a.m. - 12:20 p.m.
Units:	9
Note:	MAPW Core Course. Enrolls both undergraduates and graduates. GCAT Toolkit Option.

Some people think of style as individual panache—a graceful facility with language that is as distinctive to a given writer as his or her fingerprint. According to this theory, style is a possession—a genetic talent that can be cultivated by one but never duplicated by another. Those who lack this innate stylistic flair often look for ways to compensate. Unable to achieve aesthetic beauty, they strive to be grammatically correct—to follow the rules of writing.

In this class, we will not treat style as an innate gift that writers possess and carry with them from situation to situation. Nor will we treat style as a set of rules that one can “live by.” Instead, we will think of style as a set of strategic choices that one considers and selects from depending on the writing context. Certain stylistic choices appropriate to one context may not be appropriate to another.

We cannot—and will not—look at all possible writing contexts in this class. Instead, we will focus our attention on professional writing contexts in which the goal (presumably) is to communicate clearly and coherently in texts composed of sentences and paragraphs. Even in such professional writing contexts, there are no cast-iron rules. But there are some general principles that can guide us. The principles you learn in this course will help you 1) to clearly represent actions and the characters responsible for them; 2) to make your paragraphs coherent and cohesive; 3) to write sentences that stress important information; 4) to cut unnecessary prose; and 5) to reshape lengthy sentences so as not to perplex your reader. In pursuit of these goals, you will perform a number of exercises and assignments that ask you to revise texts and improve their style. Along the way, you will also learn to employ a *technical vocabulary* of style, so that you can talk about why and how you made particular changes.

Ultimately, you will also explore some of the challenges that pop up when we make stylistic choices. In particular, you will examine representational and ethical dilemmas associated with stylistic choice.

How is this course relevant to the targeted student populations?

This is a crucial course for students interested in Professional Writing, since it teaches elemental techniques for writing clarity. It is good for other writers, too!

What are the overall goals of this course that students will achieve after completing it?

By the end of the semester, students should be able to:

- discuss the rhetorical, context-dependent dimensions of style;
- employ a “technical vocabulary of style” with fluency and precision;
- construct and explain a topic structure analysis;
- diagnose, analyze, and revise stylistic problems in professional writing materials;
- explain stylistic revisions to non-expert audiences;
- make an argument about stylistic challenges related to ethics or metaphor, and provide an analysis of a text that illustrates your point.

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?

HW exercises, Analyses and Revisions of Professional Texts, quiz, exam (not a final)

76-791 Document & Information Design

Instructor: Suguru Ishizaki

Schedule: MW, 7:00 - 8:50 p.m.

Units: 9

Note: MAPW Core Course. Enrolls both undergraduates and graduates. GCAT Elective Option.

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.

How is this course relevant to the targeted student populations?

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.

What are the overall goals of this course that students will achieve after completing it?

- Students are able to solve simple visual-verbal design problems, and implement the solution.
- Students are able to work effectively with visual designers.

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?

- 6 hands-on document design assignments (incl. 1 or 2 drafts).
- Desk critiquing (individual critiquing during work sessions)
- Class critiquing/presentation
- Peer critiquing in groups

76-794 Healthcare Communications

Instructor: **Mario Castagnaro**

Schedule: **R, 7:00 - 9:50 p.m.**

Units: **9**

NOTE: **Enrolls both undergraduates and graduates. GCAT List B Elective Option.**

Healthcare communications is designed for students with an interest in how medical and health care information is constructed and transferred between medical experts, health care providers, educators, researchers, patients and family members who are often not experts but need a thorough understanding of the information to make important health decisions. Throughout the course, we will explore the interactions of current theory and practice in medical communication and the role of writing in the transfer and adoption of new therapies and promising medical research. We will also study how the web and social media alter the way information is constructed, distributed, and consumed. We will examine the ways medical issues can be presented in communication genres (including entertainment genres) and discuss how communication skills and perceptions about the 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 who will discuss their experiences.

76-864 Creative Non-fiction Workshop

Instructor: **Jason England**

Schedule: **TR, 2:00 - 3:20 p.m.**

Units: **9**

NOTE: **Enrolls both undergraduates and graduates.**

This course will offer you the chance to read and write memoir and short essays. How do stories of your own life connect to the larger world? How might you learn to write about the people and places of your own life in a way that helps you, and your readers, achieve a deeper understanding of the world we share? The class emphasizes the art of close observation as the fuel all writers need to create compelling stories, along with an awareness of particular reading audiences. Every student will investigate one journal or magazine and write a final piece for submission to that venue. Students will create a portfolio of their own creative non-fiction, do oral presentations, read extensively, and deepen their knowledge of the craft of good non-fiction writing.

What are the overall goals of this course that students will achieve after completing it?

- Students will improve writing skills and reading skills.
- Students will create a portfolio of their own writing.

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?

Essays, responses to readings and final presentation.

76-870 Professional and Technical Writing

Instructor: **Jeremy Rosselot-Merritt**

Schedule: **MW, 3:30 - 4:50 p.m.**

Units: **9 (12 for CMU Staff only)**

Note: **MAPW Core Course. Graduate Only course.**

This graduate-level course introduces the theory, research, and practice of professional and technical writing to those who are going on to careers in the field, or those who are practicing professionals who want a refresher or more depth in the field. Through reading, discussion, projects, and writing workshops, students develop a rhetorically-grounded

approach to analyzing communications problems and producing a range of effective professional documents. This user-centered approach views professional documents as a means to accomplish specific, well-defined purposes: getting funding or support for a project (proposals), supporting managerial decision-making (reports), communicating effectively within organizations (email, correspondence), guiding action (instructional writing), getting a job or internship (resumes and application letters), or making choices among various medical treatments (science writing for general audiences). Because writers need a range of skills that go well beyond inscribing words on a page, you also gain practice in how to interview subject matter experts, work with clients, design documents for readability, test documents on actual users, edit and revise your own work and that of other writers, and participate in and manage collaborative writing projects. The course features five or six major writing assignments, including a final portfolio of revised and polished work.

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?

Assignments.

What resources will be available for students: web pages, learning applications, texts, case studies, etc.?

Readings.

76-881 Introduction to Multimedia Design

Instructor: Brian Staszal

Schedule: MWF, 2:00 - 3:20 p.m.

Units: 12

NOTE: Enrolls both undergraduates and graduates. GCAT List B Elective Option.

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

What are the overall goals of this course that students will achieve after completing it?

Play the role of writer, producer, designer and editor in the creation of 2 multimedia projects (approximately 3 or 4 minutes long) after completing 3 smaller practice projects. Write a script and execute a design that guides the attention of the viewer visually and aurally simultaneously, while also considering what the viewer can read. Practice creating, editing and customizing graphics. Practice gaining control over the flow, timing and rhythm of the media using timelines and keyframed animations. Practice planning the structure of a piece with quickly made tools like storyboard sketches and time-based scratch tracks to create rough drafts to catch problems early in the process. Record and edit a quality voiceover recording. Animate type. Experiment with the visual flow of animated photography. Dabble in shooting video with the goal of getting sound bytes. Ultimately, the clarity and effectiveness of the communication is most important. We aim to take advantage of the multimodal nature of time-based media and to aid in learning and evoke specific emotional responses. We learn to avoid and identify distracting elements and choices that take away from the viewer experience

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?

5 projects with a total possible points of 90 + 10 points possible for active participation in discussion and workshopping of presented work during critiques (or online via Box). The first 3 exercise projects are worth 10 points each. The last 2 projects are more substantial and are worth 30 points each. Points are awarded for items being submitted on time, such as the script, sketches and scratch tracks. Half of the points are awarded for demonstrating ability to control visual flow and avoid distractions that result in higher production values and overall clarity of the communication.

76-883 Research Methods in Technical and Professional Communication

Instructor: Joanna Wolfe

Schedule: MW, 12:30 - 1:50 p.m.

Units: 9 (MAPW), 12 (Rhetoric)

NOTE: Enrolls both undergraduates and graduates.

This course provides you with practical, hands-on experience with designing, collecting, and analyzing research in Technical and Professional Communication. These same research methods are also applicable to Writing Studies and classroom research. We will go into depth on three main methods in this class: interviews, surveys, and think-aloud protocols. In addition, we will touch on focus groups, eye-tracking analysis, and collaborative analysis techniques.

More specifically, in this class you will learn how to design well-worded questions that produce reliable information; critically reflect on and improve your interview technique; explore software designed to aid in open-ended analysis of qualitative data; design an A/B (or control/experimental) study; write a data-driven research report, and experiment with a range of data collection techniques. Students taking the course for 12-units will have additional readings that look at how these research methods have been applied in Technical and Professional Communication and Writing Studies.

What are the overall goals of this course that students will achieve after completing it?

- Students will improve in their abilities to ask good questions
- Students will practice implementing a range of research techniques
- Students will learn strategies for analyzing and presenting quantitative and qualitative data

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?

- A range of formal and informal projects and hands-on assignments

Rhetoric

76-784 **Race, Nation, and the Enemy**
Instructor: **Doug Coulson**
Schedule: **TR, 3:30 - 4:50 p.m.**
Units: **9 (MAPW), 12 (Rhetoric)**
NOTE: **Enrolls both undergraduates and graduates.**

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.

76-825 **Rhetoric, Science, and the Public Sphere**
Instructor: **James Wynn**
Schedule: **TR, 12:30 - 1:50 p.m.**
Units: **9 (MAPW), 12 (Rhetoric)**
NOTE: **Enrolls both undergraduates and graduates.**

In the 21st century science and technology are ubiquitous presences in our lives. Sometimes these phenomena spark our imagination and affirm our confidence in a better future. In other instances, they create fear and generate protests over the risks new technologies and scientific ideas pose to prevailing social, cultural, economic, and political orders. In this course we will examine the complex dynamics in the relationships between science, technology, and society. Towards this end we will engage with questions such as: How do we decide who an expert is? To what extent do scientists have an obligation to consider the social and ethical consequences of their work? Is public education about science and technology sufficient for addressing social concerns about risk and controversial scientific ideas? We will grapple with these and other questions by exploring public debates including conflicts over global warming, vaccinations, and the AIDS crisis. With the help of analytical theories from sociology, rhetoric, and public policy, we will develop a framework for thinking about argument and the dynamics of the relationship between science, technology, and the public. We will also look to these fields for tools to assess public debate and to complicate and/or affirm prevailing theories about the relationship between science and society.

What are the overall goals of this course that students will achieve after completing it?

To have a deeper appreciation of the challenges faced by scientists and non-expert audiences when they interface with one another.

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?

Assignments.

76-873 **Rhetoric & the Construction of Race**
Instructor: **Sarah Idzik**
Schedule: **MW, 9:30 - 10:50 a.m.**
Units: **9 (MAPW), 12 (Rhetoric)**
NOTE: **Enrolls both undergraduates and graduates.**

In their seminal book on race, Michael Omi and Howard Winant write that race is "socially constructed and historically fluid." This course takes their assertion seriously by examining the role of communicative practices in constructing race, from discourses around the NFL national anthem protests to dominant discussions around transnational and transracial adoption. We'll look for common themes in the discourse around certain events and practices, asking why certain ideas or tropes are used and repeated, and what historical, social, cultural, and political associations inform these tropes that help them to perpetuate racial stereotypes in popular culture without overtly claiming racism. Students will practice thinking critically about everyday cultural narratives, and produce a final paper identifying the work one such set of narratives does to shape reality and create, reinforce, or perpetuate the construction of racial meanings.

76-875 **Law, Performance, & Identity**
Instructor: **Doug Coulson**
Schedule: **TR, 11:00 a.m. - 12:20 p.m.**
Units: **9 (MAPW), 12 (Rhetoric)**
NOTE: **Enrolls both undergraduates and graduates.**

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.

76-884 **Discourse Analysis**
Instructor: **John Oddo**
Schedule: **TR, 2:00 - 3:20 p.m.**
Units: **12**
Note: **PhD Rhetoric Core Course. Graduate Only course.**

This course teaches an empirical and systematic approach to analyzing texts. The central question we ask is this: how does language shape contexts and how do contexts, in turn, shape language. We typically focus on micro-linguistic elements, but also examine visual aspects of texts.

What are the overall goals of this course that students will achieve after completing it?

Students who prepare for and attend class and do all the assignments thoughtfully should be able, by the end of the semester, to do the following:

- discuss constraints on writers and speakers as they make choices about what to say/write and how to say it
- discuss resources writers and speakers draw on as they make choices about what to say/write and how to say it.
- identify key grammatical elements of texts and transcripts: parts of speech; major sentence types; transitivity; tense, aspect and modality; voice; patterns of subordination and coordination
- analyze short stretches of text or transcription in at least five different ways, paying close attention to the details of wording, phrasing, and sentence structure
- read research articles in discourse analysis critically, summarizing them and sketching their strengths and weaknesses
- bring tools of discourse analysis to bear on a topic or text of their choosing,
- frame their research as a contribution to our field
- present their research orally and in writing in the formats expected in our field

76-902 Teaching Practicum I

Instructor: David Brown

Schedule: W, 1:00 - 1:50 p.m.

Units: 3

Note: Required - Second Year PhDs. Graduate Only course.

This practicum, a requirement for new First-Year Writing teachers, meets weekly to support emergent issues as they unfold within the semester. Within the context of these meetings, we cover various methods for conducting lesson plans, facilitating group work and responding to student writing. At points within the semester, we calibrate our expectations for effective student writing at Carnegie Mellon.

What are the overall goals of this course that students will achieve after completing it?
Independent teaching.

How will students be assessed in this course: assignments, exams, final, presentation, project, etc.?
Their interactions with students, comments on student papers, ability to design lesson plans and deliver instruction consistent with the objectives of their course assignments

