

Fall 2022

Graduate Course Descriptions

March 28, 2022

Information subject to change.

Literary & Cultural Studies

76-702 **Global Communication Center Practicum**
Instructor: **Keely Austin**
Schedule: **R, 6:40 - 8:00 p.m.**
Units: **4.5 (students can petition the instructor to take the course for 6)**
Note: **Permission of instructor.**

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.

76-714 **Data Stories**
Instructor: **Chris Warren**
Schedule: **TR, 8:35 - 9:55 a.m.**
Units: **12**

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

76-792 **History of the American Novel**
Instructor: **Jeffrey J. Williams**
Schedule: **W, 6:40 - 9:30 p.m.**
Units: **12**

This course will survey the history of American fiction. We will look at novels and short stories in three broad periods: from the early 19th century to the Civil War (Poe, Melville, and Hawthorne); from the late 19th century (Howells, James, and Jewett); and from the early 20th century (Hemingway, Stein, and Le Sueur). While we will try to cover well-known figures, we will also look at some lesser-known ones, such as Rebecca Harding Davis, who wrote about factory life in the 1850s, and George Schuyler, who wrote science fiction in the 1930s.

Typically, American fiction is said to move from Romance to realism to modernism to postmodernism. One of our tasks is to consider what these mean and how they apply. In addition, we will consider some of the cultural, social, and institutional conditions that create fiction. How does fiction respond to shifts in printing and book production? to industrialization after the Civil War? How do ideas of gender and race shape the fiction?

Alongside our readings, you will also have three papers and presentations drawing on them to build our archive of what we know about this fiction.

76-856 Theories of Social Class
Instructor: Kathy Newman
Schedule: M, 6:40 - 9:30 p.m.
Units: 12

How do we define social class? And how do we define popular culture? And what is the relationship between the two? In this class we'll try to answer these questions by looking at the history of class identity in the US, the rise of staggering inequality in the 21st century, and what Newman calls the "labor theory of culture," juxtaposed against the "commodity theory of culture." Texts for the course will include: *White Trash: The 400 Year Untold History of Class in America*, Robert Reich's documentary *Inequality for All*, the Oscar winning film *Parasite*, Netflix's TV series *The Maid* as well as readings from Marx/Marxist influenced cultural theory.

76-831 Gender Play in Early Modern Drama
Instructor: Stephen Wittek
Schedule: TR, 11:50 a.m. - 1:10 p.m.
Units: 12

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

76-849 Race & Media
Instructor: Rich Purcell
Schedule: TR, 10:10 - 11:30 a.m.
Units: 12

This course will introduce students to useful methodological approaches, ranging from film studies, media archeology and book history to Black studies, Transnationalism and Post-Marxism, to analyze race and representation within a variety of media formats. Media in this course is understood broadly: technologies used to store and deliver information. With this rather broad understanding in mind our course will look at how artists and intellectuals use discrete formats (print, film/video, electronic, and other recording mediums) to imagine, remediate and study the circulation of racialized bodies and identities within global capitalism. We will also think about the concept of race itself as another, particularly

problematic "media" format used to store and deliver information about the human for political, economic, ideological and juridical purposes. The class will be organized around specific material and "immaterial" media objects that will allow us to explore the processes of (re)mediation that characterize racialized bodies and formats. We will look at a range of works that might include D.W. Griffith, Nella Larson, Iceberg Slim, Raul Peck, Christina Choy, Renee Tajima, Janelle Monae, Ramiro Gomez, Dana Shultz, and 50-Cent. We will also read the theoretical works of Stuart Hall, Christina Sharpe, Carol Vernallis, Lisa Lowe, Teju Cole, Lisa Gitelman and Michael Gillespie, Simone Browne, Martin Heidegger, Theodore Adorno and others. Please note: Freshmen are prohibited from registering for this course. Sophomores must obtain instructor permission.

76-854 Introduction to Literary & Cultural Studies

Instructor: Jeffrey Williams

Schedule: T, 6:40 - 9:30 p.m.

Units: 12

Note: PhD and MA in LCS Required Core Course.

"Cultural studies" covers a wide umbrella of practices. In this course, we will try to get a clearer sense of it by looking at its history, particularly in the UK and the US from the 1960s to the present. We will read pioneers in the formation of British cultural studies, such as Stuart Hall and Hazel Carby, French theorists such as Louis Althusser and Michel Foucault, and influential contemporary theorists such as Edward Said and Judith Butler. In addition, we will look at those forging recent initiatives such as affect theory (Sianne Ngai), queer theory (Jack Halberstam), afro-futurism (Alondra Nelson), distant reading (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.

Professional Writing

76-700	Professional Seminar
Instructor:	Suguru Ishizaki and Necia Werner
Schedule:	M, 11:50 a.m. – 1:10 p.m.
Units:	3
Note:	MAPW Core Course; all graduate students are welcome to attend.

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	Global Communication Center Practicum
Instructor:	Keely Austin
Schedule:	R, 6:40 - 8:00 p.m.
Units:	4.5 (students can petition the instructor to take the course for 6)
Note:	Permission of instructor.

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.

76-759	User Experience Methods for Docs
Instructor:	Joanna Wolfe
Schedule:	MW, 11:50 a.m. - 1:10 p.m.
Units:	9

This course will be useful for any student who is interested in learning more about user experience methods that are widely used in professions such as designing/writing for new media, technical writing, science and healthcare communication, public media relations, policy and non-profit communication. You will deepen your mastery of the following research skills associated with planning and testing documents: interviewing in context, retrospective interviewing, focus groups, surveys, and think-aloud usability testing of documents. In addition to specific research methods and skills, we will cover issues that pertain to all research methods: How many people do I need to include in my study? How should I select them? Are my results valid? Is what I think I'm finding out reliable? What are the ethical issues in my study? We will use a combination of lecture, discussion, exercises and projects to achieve these objectives.

76-772 **News Writing**
Instructor: **Steve Twedt**
Schedule: **R, 6:40 – 9:30 p.m.**
Units: **9**

In this course, we will study and learn the fundamental skills of journalistic writing as well as discuss topics related to how different media outlets cover news. On the writing side, we will start with the basics - the importance of accuracy, clarity and fairness, writing for the audience, striving for objectivity, judging newsworthiness, meeting deadlines. Class discussions will touch on current news events, including the likely historic mid-term election in November. 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.

76-789 **Rhetorical Grammar**
Instructor: **David Brown**
Schedule: **MW, 10:10 - 11:30 a.m.**
Units: **9**
Note: **MAPW Core Course.**
 Limited or no space available for MAs in LCS/Rhetoric. Course may be offered in S23.

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

76-790 **Style**
Instructor: **John Oddo**
Schedule: **TR, 10:10 - 11:30 a.m.**
Units: **9**
Note: **MAPW Core Course.**
 Limited or no space available for MAs in LCS/Rhetoric. Course may be offered in S23.

This course teaches you how to write clearly. Specifically, 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.

76-791 **Document & Information Design**
Instructor: **Suguru Ishizaki**
Schedule: **MW, 6:40 - 9:30 p.m.**
Units: **9**

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.

76-794 **Healthcare Communications**
Instructor: **Mario Castagnaro**
Schedule: **R, 6:40 - 9:30 p.m.**
Units: **9**

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: Magazines and Journals**
Instructor: **Jane McCafferty**
Schedule: **TR, 1:25 - 2:45 p.m.**
Units: **9**

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.

76-870 **Professional and Technical Writing**
Instructor: **Necia Werner**
Schedule: **MW, 1:25 - 2:45 p.m.**
Units: **9**
Note: **MAPW Core 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.

76-881 Introduction to Multimedia Design

Instructor: **Brian Staszal**

Schedule: **MWF, 1:25 - 2:45 p.m.**

Units: **12**

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.

Rhetoric

76-702 **Global Communication Center Practicum**
Instructor: **Keely Austin**
Schedule: **R, 6:40 - 8:00 p.m.**
Units: **4.5 (students can petition the instructor to take the course for 6)**
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76-719 **Environmental Rhetoric**
Instructor: **Linda Flower**
Schedule: **TR, 11:50 a.m. - 1:10 p.m.**
Units: **12**

Should you take a hike or seize the mic? Environmental rhetoric combines commitment with contention. We start by exploring its multiple discourses, from Muir's vision of conservation, to Leopold's introduction of ecology, to Carson's call for public action, to contemporary scientific research and competing public discussions. To uncover their hidden logic, we study rhetorical strategies first, for analyzing arguments (over issues such as wolves, clean water, or sustainable design), and then for communicating risk (in the face of climate change, fracking, as well as wind power). In response, this course will prepare you to act as a research-based rhetorical consultant for a group of your choice, analyzing the issues and arguments it faces, in order to propose a rhetorically effective response, supported by your own imaginative prototype of a brochure, web page, press release.

76-755 **Leadership, Dialogue, & Change**
Instructor: **Linda Flower**
Schedule: **TR, 3:05 - 4:25 p.m.**
Units: **9, 12**

"This course offers an alternative to the "great man" theory of leadership--in which success is built on charisma, power, status, or institutional authority. The contemporary model of "adaptive leadership," however, depends on an ability to draw a divided community into a dialogue that re-frames the problem and may even call on us to re-interpret our values. We will see this in action, comparing the methods of Martin Luther King to the radical community organizing of Saul Alinsky, and in the influential of African-American cultural critiques of Cornel West and bell hooks, and in the work of students calling for change on campuses. All this work poses a question: how does dialogue work in the rhetoric of making a difference?

So in the second half, we put theory into practice, organizing a CMU Community Think Tank on a campus issue, in this case on student empowerment, will learn strategies for analyzing a problem, framing issues, giving rhetorical presence to those problems and creating counterpublics that put new ideas into circulation. The class collects data across diverse,

often competing perspectives, to create a Briefing Book, that will guide your live Round Table problem-solving dialogues, and then document, write and publish your Findings www.cmu.edu/thinktank. As a portfolio project will demonstrate your ability to support problem-solving dialogues across differences in a community or organization."

76-773 **Argument**
Instructor: **James Wynn**
Schedule: **MW, 8:35 - 9:55 a.m.**
Units: **9**

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. Students taking the course for 12 rather than 9 units will be asked to prepare an annotated bibliography and make an in-class presentation of a particular feature of argument.

76-784 **Race, Nation, & the Enemy**
Instructor: **Doug Coulson**
Schedule: **TR, 3:05 - 4:25 p.m.**
Units: **9, 12**

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. Graduate students in the Department of English who register for 12 units must lead two oral reading response discussions of 20 minutes each during the semester and write a longer final paper than students registered for 9 units.

76-788 **Coding for Humanists**
Instructor: **Suguru Ishizaki**
Schedule: **MW, 3:05 – 4:25 p.m.**
Units: **12**

This course provides students with the foundational knowledge and skills to develop and/or utilize 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. So, if you have already taken a programming course, this course is most likely not for you. Students who have taken 15-110 and/or 15-112 may not take

this course. For the final project, you will develop a small research project involving a computational analysis of a corpus of texts. You will plan, design, and write a computer program that processes and analyzes a textual corpus of your choice.

Students who are taking the course for 9-unit will write a brief project report (3-5 pages) that summarizes your final project. Graduate students in the MA in Rhetoric/PhD programs must register for 12-unit, and will complete a research paper (4,000-5,000 word).

76-876 Rhetoric of Science
Instructor: James Wynn
Schedule: MW, 1:25 - 2:45 p.m.
Units: 12

This course explores questions about scientific argument and communication that are of interest to students in the sciences, rhetoric, and professional/technical writing. These include questions like: How are scientific arguments structured? How is scientific information and argument transformed when it moves from research papers for specialist audiences to publications for non-specialists? How does the social, historical, and cultural context of science shape the way it is communicated and/or argued? What contributions do visuals make to scientific argument and communication? To investigate these questions, we will be examining a wide variety of real-world communications in and about science as well as texts in rhetoric, history, and philosophy of science.

76-896 Research Methods in Rhetoric & Writing Studies
Instructor: Stephanie Larson
Schedule: TR, 10:10 - 11:30 a.m.
Units: 12

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

76-902 Teaching Practicum I
Instructor: Danielle Wetzel
Schedule: W, 1:25 - 2:45 p.m.
Units: 3
Note: Required - Second Year PhDs

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.

ADVISING AND 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.

M.A. in Literary and Cultural Studies (LCS) requires:

- 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 program requires:

- a minimum of 30 credit hours (90 units) of required and elective course work.
- 24 credit hours (72 units) of which must be in rhetoric courses approved by the student's advisor.
- Rhetoric M.A. students normally take courses for 4 credit hours (12 units), but they may take up to 2 elective courses for 3 credit hours (9 units).
- Of the 30 credit hours, no more than 8 credit hours (24 units) may be in independent study (76-900).

M.A. in Professional Writing program requires:

- o 12 courses, including six required core courses and six electives for a minimum of 38 credit hours (114 units) + a 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.
- o In spring 2019, all MAPW students will be registered for 76-889 Advanced Document & Information Design.
- o If you were unable to take 76-790 Style in fall 2018 because you were registered for 76-702 GCC Practicum, you will be registered for Style in spring 2019. If this causes a potential scheduling conflict with another course, please consult with Professor Chris Neuwirth to possibly register in fall 2019.

MAPW students may, with the approval of the program director and subject to availability and prerequisites as determined by the sponsoring department, include courses in other Carnegie Mellon schools and departments in their elective courses. Students should consult with the program director before enrolling in such courses. The Program Director will approve this based on relevance to the overall plan of study.

Ph.D. in Literary and Cultural Studies program requires:

- 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 program requires:

- 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.).

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. 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.).

Spring 2023 - *tentative*

Literary and Cultural Studies:

Love
Transnational Feminisms
Advanced Studies in Film & Media
Seminar in Film
Music, Technology and Culture
Introduction to Black Fiction
Institutions or Issues (mini)
Shakespeare's Dark Plays
Contemporary American Fiction
Literature & Culture in the English Renaissance
Performing Race in Early Modernity
Data Stories

Aguiar
Aguiar
Hinkleman
Hinkleman
Purcell
Purcell
Shumway
Warren
Williams
Wittek
Wittek
Warren

Professional Writing:

Web Design
Science Writing
Watchdog Journalism
Software Documentation
Healthcare Communication
Advanced Document & Information Design
Literary Journalism Workshop
Style
Rhetorical Grammar

Adjunct
Adjunct
Adjunct
Adjunct
Adjunct
Ishizaki
McCafferty
Oddo
PhD

Rhetoric:

Methods in Humanities Analytics
Argument
Mediated Power and Propaganda
Contemporary Rhetorical Theory
Theory and Design of Writing Instruction
Equity and Communication
Rhetoric of Public Policy

Brown
Coulson
Oddo
Ritvoi
Wetzel
Wolfe
Wynn