Pathway 2: Take A Full-Semester Course

Instead of taking two half-semester mini courses, students may choose to take the full-semester course, **76-101: Interpretation and Argument**.

Please continue reading to learn about the specific course topics, schedules, and faculty information for each of the 76-101 courses being offered this semester.

Full-Semester Course Schedules and Descriptions

76-101 At A Glance

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

76-101 Course Topics and Schedule

Instructor Name	Course Topic	Section	Days and Timeslots
Rochel Gasson	*Generative AI*	A B D	MWF 8:00-8:50AM MWF 9:00-9:50AM MWF 11:00-11:50AM
Andrea Comiskey	*Film & Media Style*	AA BB	MWF 9:00-9:50AM MWF 10:00-10:50AM
Julie Pal-Agrawal	*Becoming and Unbecoming Ourselves on Social Media*	C NN	MWF 10:00-10:50AM MWF 9:00-9:50AM
Janine Carlock	*Community: What is It and Why Should We Care?*	CC E	MWF 11:00-11:50AM MWF 12:00-12:50PM
Robyn Rowley	*(Dis)Ability and American Identity*	DD O	MWF 12:00-12:50PM MWF 11:00-11:50AM
Jamie Watson	*Selling Self-Care*	EE GG HH	MWF 1:00-1:50PM MWF 3:00-3:50PM MWF 4:00-4:50PM
Suzanne Meyer	*A Modern Take on Unionization*	F FF	MWF 1:00-1:50PM MWF 2:00-2:50PM
Seth Strickland	*Hunger: The Politics and Philosophy of Pangs*	G H	MWF 2:00-2:50PM MWF 3:00-3:50PM
Jimmy Lizama	*Competing Models for Deliberation in the Public Sphere*	I	MWF 4:00-4:50PM

This version of the document was updated on 6/18/2024 and is subject to change

Chad Szalkowki-Ference	*AI and Art: Can Machines Tell Our Stories?*	II L M	TR 12:30-1:50PM TR 9:30-10:50AM TR 3:30-4:50PM
Eunji Jo	*Hello World: Texts & Tech*	J	TR 9:30-10:50AM
Peter Mayshle	*Sites of Innovation: Past, Present, and Future*	K JJ	TR 8:00-9:50AM TR 9:00-9:50AM
Kat Myers	*Social Media & Identity*	KK N	TR 2:00-3:20PM TR 3:30-4:50PM
Julia Salehzadeh	*Virtue or Violence: Choosing a Response to Conflict*	LL MM	TR 9:30-10:50AM TR 12:30-1:50PM

This version of the document was updated on 6/18/2024 and is subject to change

76-101 Section Course Descriptions

Generative AI (Gasson: Sections A, B, D)

Recent surges in "machine learning" put us face-to-face with new notions of what is "real" and "authentic." Advancements in AI and GAI have us questioning how to perceive the "real" to decipher what is truly "authentic" in academic spaces. Moreover, the relationship between the expressive nature of humanity and high-tech innovation compels exciting new lines of discourse around the thinking and writing process. While creativity "provides the impetus for any act, idea, or product that changes an existing domain or discipline into a new entity" (Csikszentmihalyi, 1996), technology is playing an important role in the (re)designing of our world. Author and educator, Michelle Tillander explains that "information technology is forming a powerful alliance with creative practices," impacting our culture, education, and workforce. Similarly, Mitchell, et.al., claim that this merging of machine and art results in "new way[s] of viewing what we already thought we understood."

In this course we will consider the history of the relationship between machines and the creative process by delving into literature, film, and digital media to explore how qualitative and quantitative outlets merge, impacting our perceptions of reality and authenticity. Exploring questions such as: How has technology historically redefined the act of creation and creativity? How have modes of storytelling and creativity evolved with technological advancement? How can images and information (re)produced by technology be considered real and/or authentic? We will consider how generative AI tools, such as ChatGPT and Dall-E 2, are altering the way we consume, process and create today. Researching and writing about the effects of technology on creativity, exposes ways in which technology affects the arts—and the arts affect technology. Course readings, viewings, and writings will lead us to consider how the relationship between technology and human creativity are enabling us to redefine ideas of what it means to read, write, and create in academic spaces and in our daily lives.

Film & Media Style (Comiskey: Sections AA & BB)

What gives *Dune* a different look and feel from *Furiosa*? What distinguishes a YouTube explainer from a TikTok reel? One key component is *style*—how these works use the tools of their mediums to create unique audiovisual experiences. The fundamentals of style in modern moving-image media are camerawork, staging, editing, and sound, and these elements can be explored using a wide range of disciplinary perspectives (e.g. art-historical, psychological, philosophical) and methods (qualitative and quantitative). Drawing on this range of approaches, this class will address questions like: how and why does style change over time and across cultures? How and why do we judge a style as "good" or "bad"? To what extent does style interact with meaning and shape interpretation—or, is there a politics of style? In the process, we'll find that style—which is all too often dismissed as insubstantial—is in fact essential to appreciating the media we consume. This is a writing course, and no previous training in film or media studies is necessary. Because we need some shared examples to which we can apply key concepts, the course will require occasional out-of-class film and TV viewing.

Students will read academic writing on this topic as well as pieces intended for wider, non-specialist audiences. In the process, they'll analyze how different authors present information and construct

This version of the document was updated on 6/18/2024 and is subject to change

arguments. This will establish a foundation for writing a project proposal that identifies a researchable problem or question in the field. Then, they'll develop their own contributions to the intellectual conversation on audiovisual style.

Becoming and Un-Becoming Ourselves on Social Media (Pal-Agrawal: Sections C & NN)

Social media has become a play space for exploring new identities. Users have reveled in the opportunity to play a seemingly endless array of roles on multiple stages for global audiences. Conversely, others have claimed that our opportunities to explore our identities on social media are narrowing as we are increasingly subjected to more forms of power, regulation, and control. This class seeks to understand the vexed relationship between using the Internet as a place of self-creation while having to assimilate into existing systems of networked and coded identities.

To investigate this potential contradiction, we will study the works of various scholars. Annette Markham and Hugo Liu have described social media as a theatrical space where users can try out new identities and invest in their self-making. Henry Jenkins and Abigail De Kosnik have discussed how participation in online communities has led to both individual empowerment and meaningful moments of societal change. In sharp relief, others have argued that our identities are becoming products of various coercive and disciplinary online processes. Eli Pariser argues that predictive engines work first to create theories of who we are and then control the information we see, thereby hindering opportunities for self-exploration and growth. Lisa Nakamura has found that online games and chat rooms often force players to embody negative stereotypes of women and minorities.

These and related topics will serve as the focus for this 76-101 course. We will study a variety of genres, such as opinion pieces, academic articles and influencer interviews to craft nuanced arguments on the degrees to which trying to become someone on social media can lead to self-assimilation and eventual "unbecoming." Our class objectives include synthesizing and evaluating various perspectives, organizing persuasive and well-structured arguments, and communicating these ideas in clear and compelling prose.

Community: What is It and Why Should We Care? (Carlock: Sections D & J)

When COVID-19 hit in 2020, the communities all around us – the classroom, campus, the neighborhoods we grew up in, the sports teams or clubs we participated in – became inaccessible. The social isolation experienced worldwide resulted in ongoing negative physical and mental health impacts for many. Quarantining during the Covid 19 pandemic, by depriving us of our ability to interact in our usual ways with our communities, demonstrated the value that a sense of community has in terms of the well-being of individuals and communities themselves. In this course we will look at the conversation around how we can define community to better understand not only what it is but how it can be fostered. This conversation is important because these definitions facilitate our personal, social, and political engagements.

In this section of 76101, we will look at readings that explore questions such as: What makes a community? How do we 'belong' to a community? How do online communities complicate the definition of community – does it even matter whether communities are virtual or face-to-face? Do

This version of the document was updated on 6/18/2024 and is subject to change

various groups conceive of community differently–such as various disciplines in health care, engineering, or the arts? And in the end, how does our understanding of community, and that of institutions, organizations or governments impact actions? The texts that we will read offer several perspectives that you will synthesize in order to write a research proposal that pursues an original research question about community. You will then extend that proposal into a formal research paper that you might connect to your future area of study or civic contexts that interest you, making your own unique contribution to how students today might define, shape, and engage community for our future.

(Dis)Ability and American Identity (Rowley: Sections DD & O)

At the 2020 Superbowl, deaf woman of color and artist Christine Sun Kim was invited to perform the national anthem and America the Beautiful in American Sign Language alongside singers Demi Lovato and Yolanda Adams. But while her performance was broadcast on the jumbotron in the stadium, it was not part of the live stream of the game, instead cutting to views of the players, and Kim only appeared on television for a few seconds. In the *New York Times,* Kim opined, "Why have a sign language performance that is not accessible to anyone who would like to see it?" The failure of representation captured in this moment is reflective of how we understand and make space for difference and disability: attempts at inclusion and recognition, while well-intentioned, often reveal the lack of understanding and awareness of the experience of the very people they seek to include and speak for. Such misunderstandings are the result of the longer story of American identity, social power, and the co-construction of difference and normalcy, which we will investigate during this course.

As we work to historicize the history of disability in America, we will elaborate, understand, and define concepts of disability and the ways in which they inflect our understanding of American identity. Students will work to build a critical vocabulary of terms and concepts that inform and shape legal texts and public policies, cultural practices, and notions of the citizen. We will use this vocabulary to help us interrogate debates surrounding disability in the domains of education, medical arts, architecture and design, cultural production and more. We will read diverse texts like literature, op-eds, academic writings, supreme court cases and public policies and more to help students analyze arguments and identify features and variations of genre. They will learn to synthesize perspectives, write an academic proposal, and contribute to the conversation with a research project in the form of a contribution paper on the broad topic of (dis)ability and American identity.

Selling Self-Care (*Watson: Section EE, GG, HH*)

What is self-care, and who is it for? When you hear the phrase "self-care," you might imagine wealthy white women in spa attire pampering themselves. Or, you may think of self-help books. But how else might we define, name, and understand self-care?

In this section of 76-101, we will examine texts about the history and rhetorical impact of "self-care" as a concept and evolving conversation. In class, we will critique different conceptualizations of self-care as it relates to capitalism, medical practice, racial justice, gender expression, disability studies, and other avenues of inquiry. Students will join in conversation with intellectuals–including, but not limited to– Plato, Henry David Thoreau, Michel Foucault, Audre Lorde, and Tricia Hersey (the Nap

This version of the document was updated on 6/18/2024 and is subject to change

Bishop).

Students will hone critical thinking and communication skills in this context, analyzing and synthesizing arguments about self-care. Beyond self-care, this class encourages students to question the practices and commodities that are sold to them on a daily basis. Then, students will propose and develop an original research question within the conversation, ultimately leading to a unique contribution to this intellectual discourse for their final project. Students will leave with skills in argumentation and rhetorical analysis to critique the mental health discourses to which they are often exposed.

(Note: This course examines the discourses around this topic, both their cultural and rhetorical functions. The course is not meant to offer advice on mental health or serve as a psychological resource. Students interested in counseling support should reach out to CaPS, the university's Counseling and Psychological Services.)

A Modern Take on Unionization (*Meyer: Sections F & FF*)

Organized labor has a long history in the industrialized US, but by the end of the 20th century, unionization was on the decline, the impact of unions on the workplace seemingly relegated to pages in a history book. However, within the past decade, union membership and the creation of new unions have been on the increase.

This section of 76-101 will examine the origins of American unionization in texts about the millworkers of Lowell, MA, the Pullman sleeping car boycott, and the steel workers strike in McKees Rock, PA, for example, to determine gains attributed to organized labor as well as the bases for resistance to unionization. Through this context, more recent movements for unionization will be explored to consider why some have failed (e.g., Volkswagen) where others succeeded (e.g., Starbucks), how new sectors of the workforce are considering unionization (e.g., tech), and how resistance to unionization has – or hasn't – changed.

In conjunction with text analysis, you will compare texts on the labor movement for different audiences. Additionally, you will propose an area for research for the revitalized union movement, for example, exploring what has prompted the return to organized labor or how current efforts build on or differ from previous union efforts, contributing to your understanding of issues that you may face in the modern workforce.

Hunger: The Politics and Philosophy of Pangs *(Strickland: Sections G & H)*

Is hunger a feeling? Is it a physical state? How much of our human activity is oriented around preventing hunger? How does hunger also reveal inequality? How do desire and appetite relate to hunger? Is hunger a positive state or a lack of food? We'll discuss how hunger plays an important role in our lives, in our communities, and how we can develop a coherent approach to questions of hunger and how developing such an approach can transform the way we interact with our goals, our communities, and even parts of ourselves. As early as the middle ages, poets divided society into 'winners,' i.e. producers and 'wasters,' i.e. consumers. In recent years, hunger provides a locus for social commentary in Tommy Pico's poetry and Roxanne Gay's memoirs. And the problem is local, too: Pittsburgh has the highest

levels of food insecurity among similarly-sized cities. Nearly 1 in 5 residents of Pittsburgh live in food insecurity – a much higher rate than national rates. In this 'foodie city' in one of the most stupendously wealthy countries in the world, why are people going hungry? In this course, students will begin to answer these questions through a variety of individual and collaborative research projects. Students will learn to analyze texts for their arguments, synthesize their ideas, and learn the skills needed to participate in a scholarly conversation. After reading and analyzing a variety of arguments on this issue, students will write a formal research proposal and paper by drawing upon their knowledge from this class and their own disciplines.

Competing Models for Deliberation in the Public Sphere (Lizama: Section I)

Deliberation in the public sphere is complicated – different people have different ideas about how it should be done. For example, should participants in a democracy act as "disruptive" protestors at a public event or engage in "polite" discussion at a town hall? Should members of a dialogue work toward group unity and consensus or should they embrace difference and advocate for the interests of specific groups? In sum, in this class we will consider: "How can you and others have a voice in the public sphere? How do we make sure that the ways we deliberate do not unnecessarily exclude others? What are the philosophies and who are the thinkers that inform debates about democratic dialogue?" Throughout the course, students can expect to read from scholars, activists, and/or thinkers with differing perspectives on democratic deliberation such as Jürgen Habermas, Elizabeth Anker, Iris Marion Young, Audre Lorde, and Alex Zamalin. Students will also examine primary artifacts such as Op-Eds, public solidarity letters, speeches, etc. to understand the various forms democratic dialogue can take.

Ultimately, students will leave the course with enhanced critical thinking and communication skills as well as content knowledge about democratic deliberation and different styles for participating in it. Major course assignments will include a comparative genre analysis essay, a research proposal identifying a problem related to democratic dialogue that can be addressed through careful research, and a final contribution essay building on the proposal. The final contribution essay should offer a well-researched discussion that contributes to debates about democratic dialogue in a "novel" and substantive fashion.

AI and Art: Can Machines Tell Our Stories? (*Szalkowski-Ference: Sections II, L, M*)

A man receives a direct message from his dead friend, who has become fully reanimated in the present, ChatGPT-style. Unknown to the judges, an AI-generated submission won a prestigious photography award. These situations come from contemporary literature and the art world, highlighting how artists are integrating algorithms and AI into creative texts. In this course, we will track debates on the ethics and aesthetics of machine learning in the creative arts. Much like scholars at Oxford, who have concluded that "human/[machine learning] complementarity in the arts is a rich and ongoing process," we will temper enthusiasm by exploring issues such as access, originality, ownership, and the degree to which art exceeds the generation of grammar, syntax, and/or images through algorithms to include a deeper meaning rooted in human consciousness and interaction with others and the world.

*This version of the document was updated on 6/18/2024 and is subject to change

Through three major writing assignments that include a proposal and academic paper, we will learn to read critically, synthesize productively, and apply theoretical lenses to texts to participate in an ongoing critical conversation. The emerging critical conversation we will enter centers on ethics, aesthetics, narrative/literary theory, and AI, which itself melds a range of disciplines from computer science to biology. Because the work we will be doing is interdisciplinary, students will be able to gravitate toward areas of the arts that interest them most and draw from research related to the academic disciplines they are pursuing at CMU, all culminating in an insightful contribution to the conversation taking place at the crossroads of technology and art.

Hello World: Texts & Tech (Jo: Section J)

In today's world, tools like Grammarly and ChatGPT assist with writing tasks, prompting us to question the role of traditional writing skills. This course explores why learning to write is crucial, even as technology evolves. You will examine how writing and technology intertwine in modern academic writing, and how digital tools have become integral to the writing process. Echoing Marshall McLuhan's famous phrase, "The medium is the message," this course investigates how digital tools and mediums reshape how we write and produce knowledge, raising questions about the changing landscape of communication and writing.

To ground our discussions, we will start with the iconic "Hello World" program, exploring its significance and societal impacts. What can we say about the writing experience of coding on an inflexible machine that permits only specific inputs? Who is included or excluded in this digital conversation? We will also discuss the use of digital platforms and software like GitHub and LaTeX, which require coding literacy and have become essential in some academic fields. How might these tools contribute to a technology gap and widen the information gap? Conversely, in what ways do they offer open, transparent, and collaborative experiences for writers and researchers?

Through readings and practical exercises, we will examine the use of metadata, digital tools, and collaborative platforms in academic writing. Readings from digital humanities scholars such as Anne Burdick, Marshall McLuhan, Kathleen Fitzpatrick, and Johanna Drucker will guide our discussions. We will engage in practical exercises with digital writing tools like Zotero, Google Docs, and Miro, and be introduced to Observable for data visualization. These tools will enable a collaborative writing experience and allow you to reflect on the writing process as an interactive and dynamic intellectual practice. As a foundational writing course, you will practice essential writing skills and develop critical reading abilities. You will apply these skills to analyze arguments, synthesize various perspectives on central problems, and contribute your argument to discussions on how digital tools are transforming various fields of study.

Sites of Innovation: Past, Present, and Future (Mayshle: Section K & JJ)

...space is a practiced place. -Michel de Certeau- What does *innovation* mean at Carnegie Mellon? This introductory writing course looks at the rhetoric/s of innovation and asks, how is innovation conceived, perceived, and lived in Carnegie Mellon? Drawing on work in rhetoric and discourse studies and postmodern geography, students shall examine how Carnegie Mellon represents, embodies, and communicates innovation in various sites around campus: "past" sites could include memorials to Mao

This version of the document was updated on 6/18/2024 and is subject to change

Yisheng, Judith Resnik, the Randy Pausch bridge, the *CMU@50: For the Founders* celebration, and the like; "present" sites could include the places and practices of their own majors/disciplines/schools, multiple changing exhibits across campus, invited campus speakers, university events, and the like; "future" sites could include newly created spaces such as the Gates and Hillman Centers, the Tepper Building, the $20M Classroom and Learning Spaces Project, and the like. And because this is a foundational writing course, you will practice what it means to write for, within, and beyond the academy, as you develop skills in critical reading and academic writing and apply them to analyze arguments, synthesize various perspectives on central problems, and finally contribute your own argument to the conversation on rhetorical space and innovation.

Social Media & Identity (Myers: Sections KK & N)

Social media has become a play space for exploring new identities. Users have reveled in the opportunity to play a seemingly endless array of roles on multiple stages for global audiences. Sherry Turkle talks about the potential of leaving behind a solid, unitary identity and exploring more fluid identities online. For scholars like Annette Markham and Hugo Liu, social media hosts theatrical spaces where users can try out new identities and invest in their self-making. Conversely, others like Bernie Hogan and Danah Boyd have claimed that online spaces are not free and, in fact, maintain sensitivities to social indicators like race, class, and gender. Instead of a place of fantasy where people play multiple roles, people use social media to craft flat, safe, and unidimensional self-images.

This class seeks to understand the vexed relationship between using social media as a place of self-creation while having to assimilate into existing systems of networked and coded identities. We will answer questions like "Can the use of social media create and shape genuinely new selves, and to what extent are these selfhoods products of the communities we engage in?"; "How does the technology we use shape our behavior?"; "How are our social media presences wishful imaginings while also contributing to major shifts in culture?"

Our class objectives include synthesizing and evaluating various perspectives, organizing persuasive and well-structured arguments, and communicating these ideas in clear and effective prose. We will study a variety of genres such as opinion pieces, academic articles, clips from TV series like Black Mirror, Ted Talks etc., to craft nuanced arguments on the degree to which trying to create and maintain an identity on social media can influence our behaviors, communities, and realities.

Virtue or Violence: Choosing a Response to Conflict (*Salehzadeh: Sections M and LL*)

Are virtues such as kindness, honesty, compassion, and a shared sense of responsibility a viable response to conflict? An automatic reply for most people would be, "yes"; however, even a quick news or social media investigation of national and local response to current conflicts suggests that coercion, manipulation, and violence are at least common first reactions. Arguments have been made that specific acts of violence can lessen future acts of violence, perhaps the most extreme being the use of the atomic bomb in World War II. Despite the prevalence of violence as a response to situations, there is ample evidence that people who choose nonviolent, enacted virtue can make a significant difference in social policy and behavior in the public sphere (e.g., Gandhi, King, Mother Teresa, Nightingale, E. Roosevelt, Chief Joseph, Schindler, Parks, Carter, Mandela, Thoreau). This course will explore the

This version of the document was updated on 6/18/2024 and is subject to change

efficacy of virtue as a viable, nonviolent response to conflict and the value in considering an alternative to violence and selfish individualism when dealing with conflict and disagreement. We will consider questions about shared responsibility in communities, historical perspectives on virtue in civic life, and the influence of virtue outside social relations in fields such as economics, science, and technology. The class is not about praising virtue *per se* but about investigating where it is valued and what are its effects on outcomes in different fields while still engaging respectfully with others in our community who believe that violent ways of meeting conflict are more efficacious or perhaps simply inevitable.

Throughout the semester, we will consider texts from a variety of disciplinary perspectives, including rhetoric, philosophy, psychology, technology, and political science. This work will inform research analysis, and synthesis of current conversations about enacted virtues and give students a starting point to begin their own research proposals. Student writing will culminate in an academic contribution paper that resolves an issue posed by the questions we encounter.

76102 Course Description and Schedule

Advanced First-Year Writing courses are designed for students who have demonstrated an understanding of academic writing that most incoming freshmen have not. Because of the students' level of preparedness, the Writing & Communication Program provides intensive, advanced courses for students to work closely with senior faculty within the English department. Advanced courses assume that students have established strong reading and synthesizing skills, as well as a demonstrated interest in writing and communication, prior to entering Carnegie Mellon. The course topics shift each semester. Students enroll and are admitted through an application process that takes place before the Fall semester of each year.

76-102 B: MWF 11:00AM-11:50AM
Professor: Danielle Wetzel

Writing the Good Life: How are you? I'm good. It's all good.

What is a good life? Is a good life synonymous with happiness? Is there a method for achieving a good life? And how do we define "good" in such a question? Is it cultural, personal, ethical, performative? Various academic disciplines and traditions focus on this question–and the practical implications, for us, are clear. Immanuel Kant said that there is inevitable tension between virtue and happiness, hence the need for a philosophy of a good life and its relationship to values. Philosophers like Meghan Sullivan would have us explore a reflective method for thinking through "big questions" so that we arrive at "loving attention and making meaning" to find our truth. Psychiatry professor Robert Waldinger and psychology professor Marc Schulz, based upon their longitudinal study of happiness, would tell us that the very simple answer to "a more meaningful and satisfying life" is relationships. Professor Laurie Santos draws us to strategies from theories of mind and the science of well being. What happens when we embed technology and progress into a narrative of the good life? Or Faith? Justice? Sexuality? Intergenerational perspective? The discussion can bring us encouragement and sometimes, perhaps, sheer exhaustion.

This advanced academic research writing course uses questions about the good life to introduce students to communication methods to know the self and our campus community and to facilitate meaningful engagement with our community. In pursuit of the question "What is my good life?", students will encounter a variety of oral, written and visual communication tasks, ranging from reflective pieces, research interviews, a research synthesis, a multimodal proposal, a poster, and public presentations. Within the course, we will use digital tools for feedback on our writing, including those that use GenAI. *If students do not wish to use GenAI in the course and do not wish to participate in a rigorous team writing project, they should not enroll in this section.*

This version of the document was updated on 6/18/2024 and is subject to change