

# ENGLISH DEPARTMENT

# UPPER-LEVEL COURSES

## *SUMMER 2009 AND FALL 2009*

### SUMMER 2009

#### **ENGLISH 200, SECTION 101: LITERATURE & HUMAN EXPERIENCE: "Crossroads in Christianity"**

Focuses on literature that engages (A) the intersection of Christian and pagan culture in the First Century AD and (B) the intersection between Christian and secular culture in the modern age. *3 credits* (Voiku) 10:30-1:00 MTuWTh, CWH 210

#### **ENGLISH 200, SECTION 301: LITERATURE & HUMAN EXPERIENCE: "Reality Literature"**

The goal of English 200, "Reality Lit," is to read literary works that draw upon events and/or real-life characters from American history. The historical period covered will range from colonial times to the 1990s. These works should provide aesthetic pleasure along with some knowledge of our past. We hope to discover that imaginative writers of fiction, drama, and poetry treat our national heritage in a way that "objective" writers of history books cannot. *3 credits* (Konas) 4:00-6:30 MTuWTh, Room: TBA

#### **ENGLISH 204, SECTION 201: ENGLISH LITERATURE II**

In this course, students examine a wide array of canonical and non-canonical texts in British literature from the late 18th to the early 20th centuries. This period in British history includes many issues of socio-political conflict and the literature of the time reflects them vividly. Poets, essayists, fiction writers and memoirists explore subjects including the impact of the French Revolution on England, the emergence of women's rights, the role of art, working conditions in the age of industrialization, and the conflict between science and religion following Darwin's writings. This course provides essential literary and historical background for any advanced study in British literature. *3 credits* (Graham) 4:00-6:30 MTuWTh, CWH 210

#### **ENGLISH 307, SECTION 411: WRITING FOR MANAGEMENT, PUBLIC RELATIONS AND THE PROFESSIONS**

An advanced course focusing on written communication for relations with clients, boards, organizations, customers, constituents, or the public. Students practice writing as an effective process of gathering and conveying information, answering questions, and solving problems. The course will explore appropriate language, tone, and format for effective letters, memos, news releases, reports, proposals, abstracts, and summaries. There is emphasis on purpose, audience, and clarity. Students must be able to work independently to meet deadlines in this online course. *3 credits ONLINE COURSE* (Jett) Note: There is an additional \$75 per credit fee assessed for this online course.

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#### **ENGLISH 400/500, SECTION 201: WORKSHOP: "Bridging High School and College Writing: Assignment Design and Assessment"**

This course will provide students with opportunities to interact with composition pedagogy both practically and theoretically. Students will explore the connections between developing writing assignments and writing assessment, how to cultivate inquiry in the writing classroom, and how to create bridges between high school and college writing environments. Course writing projects will connect directly to classroom practice. This is a hybrid course where half of our meetings will be face-to-face and the other half will be online. *3 credits* (Thoune) 9-11:30 MTuWTh, CWH 207

### FALL 2009

#### **ENGLISH 200, SECTIONS 01 & 02: LITERATURE & HUMAN EXPERIENCE: "Literature of Black America"**

Survey and exploration of Black American prose and poetry from their eighteenth century beginnings to the end of the Harlem Renaissance and the depression years. *3 credits* (Young) 9:55-10:50 MWF, CWH 210; 12:05-1:00 MWF, CWH 210

**ENGLISH 200, SECTIONS 03 & 17: LITERATURE & HUMAN EXPERIENCE: "Mythology and Modern Memory."**

This course explores the question of how Twentieth Century World Literatures have registered the disconnections between traditional mythologies and modern cultural experience. It will consider how writers have envisioned human consciousness during times of cultural, economic, political, and religious upheaval or change, with particular attention to what the human imagination does to re-inscribe, or to mourn, or to create anew, an important story to interpret reality. Writers include: Chinua Achebe, Rabindranath Tagore, Rainer Maria Rilke, Franz Kafka, Jean Paul Sartre, Julio Cortazar, Isabel Allende, Gabriel Garcia-Marquez, Salman Rushdie and Naguib Mahfouz. Assignments: short response papers, participation in class discussions, and essay exams at midterm and finals periods. 3 credits (Jessee) 11:00-12:25 TuTh, CWH 207; 2:15-3:40 MW, CWH 210

**ENGLISH 200, SECTIONS 04 & 07: LITERATURE & HUMAN EXPERIENCE: "Midwest and the World"**

What is the Midwest? Who are we as Midwesterners? In this course we will approach those questions by considering how literature from this part of the United States relates to other cultural expressions, such as technology, architecture, and the arts. We will look at how the Midwest became a distinct region, and how writers depict Midwestern people and landscapes, urban as well as rural. We will discuss positive and negative views of the Midwest expressed by natives, immigrants, and international visitors. Topics include: fiction by Willa Cather; essays by women from Wisconsin and Minnesota; poetry by Walt Whitman, Gwendolyn Brooks, and Pablo Neruda; Henry Ford and the automotive industry; the music of Detroit's Motown Records; and the lives and work of Wisconsin architect Frank Lloyd Wright and Wisconsin ecologist Aldo Leopold. 3 credits (Barillas) 2:15-3:40 TuTh, CWH 207; 9:25-10:50 TuTh, CWH 207

**ENGLISH 200, SECTIONS 05 & 06: LITERATURE & HUMAN EXPERIENCE: "Science Fiction"**

What if? If only? If this goes on? These are the questions that fuel science fiction. Since the 1800's writers have explored their hopes and their fears for tomorrow, their views of their contemporary world and their dreams of the stars through science fiction. Science fiction is more than little green men, space battles, and technology run amok. Discover what the genre has to say about the nature of being human. The course will cover short stories, at least one film, and possibly a novel. If a textbook problem develops, one section may focus on Robots, Androids and Cyborgs in film and literature. 3 credits (Scholze) 12:40-2:05 TuTh, CWH 125; 11:00-12:25 TuTh, CWH 117

**ENGLISH 200, SECTION 08: LITERATURE & HUMAN EXPERIENCE: "The Communal Ownership of Fairy Tales"**

This course examines the fairy tale as a genre of literature inspired by folklore. Even though the Walt Disney Corporation has copyrighted versions of *Cinderella*, *Snow White*, *Aladdin*, *The Little Mermaid*, and *Beauty and the Beast*, the plot elements within these stories are not the sole property of Disney. These fairy tales and others have migrated all over the globe for centuries, have been revised in countless ways to express particular human experiences, and have become myths we all own. The success of what folklorists identify as "tale types" can be attributed to the fact that they entertain while passing on values, calming fears, and satisfying desires. What do we learn about human values, fears, and desires when we study variations of the same story? Storytellers often use fairy tales to allegorize and/or cope with economic and gender inequalities, nationalism and racism, and psychological repression of desire. To expand our understanding of these issues, we will read selections from *The Classic Fairy Tales*, Angela Carter's *The Bloody Chamber*, and screen films such as *Shrek*, *Freeway*, and *Lady in the Water*. 3 credits (Stuart) 9:25-10:50 TuTh, CWH 124

**ENGLISH 200, SECTIONS 09 & 10: LITERATURE & HUMAN EXPERIENCE: "Caribbean Literature and Culture"**

This class is an introduction to Anglophone Caribbean literature and culture. We will read and write about Anglophone Caribbean fiction, poetry, plays, film, music, and critical essays. I want to explore some major cultural issues in the Caribbean that are brought up by Caribbean authors—issues such as (post)colonial identity, education, exile, rootlessness, history, and interactions with other cultures. All of these issues, and more, are open for discussion and definition. 3 credits (Hart) 9:25-10:50 TuTh, CWH 117; 2:15-3:40 TuTh, CWH 117

**ENGLISH 200, SECTIONS 11 & 20: LITERATURE & HUMAN EXPERIENCE: "Literature and Coming of Age"**

Through discussion and written reaction, students will respond to short stories, essays, poetry, and one novel of contemporary American Literature. The focus of this course is to recognize and evaluate literary response to historical and current events. In this course, Coming of Age refers not only to individual development, but to societal growth as well. Writers include Langston Hughes, Flannery O'Connor, Walt Whitman, and Edward Abbey. 3 credits (Heckman) 3:55-5:20 TuTh, CWH 117; 3:55-5:20 MW, CWH 117

**ENGLISH 200, SECTIONS 12 & 13: LITERATURE & HUMAN EXPERIENCE: "International Literature."**

The course will focus on International Literature dealing with ideas on society, culture, religion, individual aspiration and notions of personal responsibility, search for social power as well as individual characters' struggle for survival in the face of poverty and hunger, and their search for self affirmation when faced with various forms of oppression. Starting with one work of classical Greek Drama, followed by non-fictional writings (the analects) of Confucius and excerpts from the ancient Indian text, *The Gita*, the course will move right into modern periods, focusing on a series of short stories, novels, films (from South Asia, Poland/Israel, England and Senegal). All readings are available in readable, very accessible English translations. Some are originally written in English. In addition to reading and discussion, written work for the course will comprise of essays and essay exams. 3 credits (Hogan) 9:25-10:50 TuTh, CWH 210; 11:00-12:25 TuTh, CWH 210

**ENGLISH 200, SECTIONS 14 & 16: LITERATURE & HUMAN EXPERIENCE: "Humor and Horror Inside the Literature of the American South."**

This course will feature the works of authors who examine the complicated culture, landscape, and history of the American south, with particular emphasis placed on writers who incorporate elements of humor and/or horror while addressing issues such as class, race, gender, and identity. A major part of the course will examine what is categorized as "Southern Gothic" Literature. Select authors may include Edgar Allen Poe, Flannery O'Connor, William Faulkner, and Eudora Welty, as well as selections from contemporary authors, filmmakers, and musicians. 3 credits (Cashion) 2:15-3:40 TuTh, CWH 124; 3:55-5:20 TuTh, CWH 124

**ENGLISH 200, SECTION 15: LITERATURE & HUMAN EXPERIENCE: "American Dream: Immigrant & Outcasts"**

A great deal of literature has been written in attempts to portray the American Dream. Characters have realized their dream of success, fame, and wealth through perseverance and hard work. We will read texts in which individuals strive to or fail to achieve the American Dream. We will read about groups who have challenged and critiqued the Dream, and we'll look at how writers who may consider themselves outcasts write their own personal versions of the American dream. *3 credits* (Finders) 2:15-3:40 TuTh, CWH 305

**ENGLISH 200, SECTIONS 18 & 19: LITERATURE & HUMAN EXPERIENCE: "Trouble in Utopia"**

If social utopia seems an impossibility, can the subject, imprisoned by society as she or he is, still work as an individual to approximate the ideals of freedom and harmony denoted by the term enlightenment? Does the utopian impulse, the desire for freedom and social harmony at the heart of what is called "progress" and "enlightenment," also contain a dark side, a compulsion for order that ends up repressing and oppressing the very subjects it intends to liberate? We will read a number of 20th-century "dystopian" science fiction classics and an assortment of other related texts, including selections from theorists Sigmund Freud and Michel Foucault. Texts include: Margaret Atwood's *The Handmaid's Tale*; Aldous Huxley's *Brave New World*; George Orwell's *1984*; Anthony Burgess' *A Clockwork Orange*; Ernest Callenbach's *Ecotopia*; Joel Andreas' *Addicted To War* (nonfiction) and a course packet of related material. *3 credits* (Butterfield) 12:40-2:05 TuTh, CWH 207; 3:55-5:20 TuTh, CWH 207

**ENGLISH 301, SECTIONS 01 & 02: FOUNDATIONS FOR LIT STUDIES**

An introduction to foundational knowledge and skills for the advanced study of literature. The course fosters understanding of the importance of historical, cultural, and intellectual contexts for literary study as well as appreciation for the diversity of literary expression. Students can expect to develop the facility for critical work with literature by expanding their understanding of literary genres and basic literary terminology, and by improving their abilities to engage in literary research, conduct close textual analysis, and write critically about literature. *4 credits* (Gray, Jessee) 2:15-3:40 MW, CWH 305 & LAB 3:55-4:50 M, CWH 305; 2:15-3:40 TuTh, CWH 210 & LAB 3:55-4:50 Tu, CWH 210

**ENGLISH 302, SECTION 01: INTERMED TOPICS-LITERATURE: "Poetry and Rock & Roll"**

Students in this course will approach poetry and music from several related perspectives. They will study poetry, comparing literary verse with lyrics from rock and other popular musical genres to illustrate the use of imagery, metaphor, narrative, and other elements of prosody. In addition to analyzing poems and lyrics (including poems about rock music) students will also read music journalism and musician (auto)biographies, view documentary and concert films, and discuss classic rock albums, such as The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* and Joni Mitchell's *Court and Spark*. Class projects will include creative options. *3 credits* (Barillas) 2:15-3:40 MW, CWH 124

**ENGLISH 303, SECTIONS 01 & 02: COLLEGE WRITING II**

An advanced course which looks at the rhetorical strategies that strengthen college-level writing assignments from essay exams and arguments to research papers. Soon after mid-term, a forward-looking component gives the student an opportunity to develop a strong resume and to explore the writing about to be encountered in his/her chosen career-field. *3 credits* (Graham) 12:40-2:05 TuTh, CWH 326; 2:15-3:40 TuTh, CWH 326

**ENGLISH 304, SECTION 01: WRITING/HUMANITIES**

An advanced writing course designed especially for students majoring in the arts and humanities. The course will focus on the types of inquiry and discourse appropriate to these disciplines. Students will be instructed in the rhetorical strategies of invention (that is, discovering content and establishing lines of reasoning, analyzing audience, and determining the writer's purpose and persona), arrangement and style. *3 credits* (Wilkie) 11:00-12:25 TuTh, CWH 326

**ENGLISH 305, SECTIONS 01 & 02: CREATIVE WRITING**

A course emphasizing the writing of poetry and short fiction taught by a professor who is a published fiction writer and poet. Students will develop skills in each of these genres, participate in workshops in which student work is critiqued, and analyze the works of professional writers. The class may also meet with visiting writers. The course is intended as the basic course in the creative writing English minor. Primarily for English majors and minors. It is also for students interested in writing short fiction and/or poems. *Prerequisite: three credits in 200-level English courses.* *3 credits* (Barillas, Cashion) 3:55-5:20 TuTh, CWH 125; 2:15-3:40 MW, CWH 125

**ENGLISH 306, SECTION 01: WRITING FOR TEACHERS**

Designed for students in education, future teachers of writing, this course will make you a better writer and teach you how to teach writing. In this course you will learn strategies for writing about issues in education; you will review grammar and mechanics and syntax—all by learning new writing maneuvers. You will develop practical skills and strategies for teaching writing in a way that will prepare you for your future as a teacher. *3 credits* (Lan) 11:00-11:55 MWF, CWH 332

**ENGLISH 307, SECTIONS 01 & 02: WRITING FOR MANAGEMENT, PUBLIC RELATIONS AND THE PROFESSIONS**

An advanced course focusing on written communication for relations with clients, boards, organizations, customers, constituents, or the public. Students practice writing as an effective process of gathering and conveying information, answering questions, and solving problems. The course will explore appropriate language, tone, and format for effective letters, memos, news releases, reports, proposals, abstracts, and summaries. There is emphasis on purpose, audience, and clarity. *3 credits* (Voiku, STAFF) 12:40-2:05 TuTh, CWH 305; 11:00-11:55 MWF, CWH 210

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**ENGLISH 308, SECTION 001: TECHNICAL WRITING**

The aim of technical writing is to report factual information objectively and clearly. This course is designed to prepare students from all disciplines to organize information and communicate it effectively to a targeted audience. The course emphasizes design principles needed to create appropriate layouts, which may include such formats as computer slide presentations, Web sites, and videos, as well as text documents. *3 credits* (STAFF) 12:05-1:00 MWF, CWH 326

**ENGLISH 309, SECTION 01: WRITING IN SCIENCES**

In this class, we will develop two related skills: writing about science (articles for popular publications) and scientific writing (articles for professional journals). The class will be run largely as a workshop, with focused discussion of student work. Although students in any major may take ENG 309, some interest in a natural or social science is highly desirable. *3 credits* (Konas) 11:00-12:25 TuTh, CWH 332

**ENGLISH 313, SECTIONS 01 & 02: PROSE STYLE AND EDITING**

A practical course in developing a flexible and effective capacity for writing prose. Students will master techniques and strategies of emphasis, coherence, clarity, conciseness, balance, and rhythm. Use of tropes and figures (particularly metaphorical language and imagery) and tone will be explored in the context of rhetorical appropriateness and strategy. The course will provide students with the fundamentals of prose technique--the basis for an art, which they can continue to refine and develop for the rest of their lives. *3 credits* (Thoune, Crank) 8:50-9:45 MWF, CWH 135; 1:10-2:05 MWF, CWH207 <WRITING EMPHASIS>

**ENGLISH 326, SECTION 01: FEATURE & SPEC WRT**

Application of reporting and writing techniques to produce feature articles for magazines or other popular publications. Includes critical and interpretive writing applied to various types of articles: profiles, reviews, trends, human interest, travel, sports, health, business, and general interest. *3 credits* (Konas) 3:55-5:20 TuTh, CWH 305

**ENGLISH 327, SECTION 01: PUBLICATION PRODUCTION**

"Twenty-one months ago," Andrew Sullivan writes in Wired Magazine, "I rashly decided to set up a Web page myself and used Blogger.com to publish some daily musings to a readership of a few hundred .... I'm now reaching almost a quarter million readers a month and making a profit." With easy access, dynamic content, and interactive capacity, web publishing threatens to engulf traditional publishing. Sullivan, like many others, celebrates the liberating, democratic potential of electronic publishing, but some would argue that this "revolution" is problematic. For better or worse, most newspaper, magazine and book publishers have taken notice of the shift from page to screen, and found they need to make changes if they wish to survive, let alone thrive in this new environment. After investigating current trends in publishing, participants in this course will explore ways to create quality online publications that respond to the needs and interests of real communities of readers. Students will examine different approaches to planning, producing, designing, and promoting electronic publications. By the end of the semester, students will have established new online publications. This is a Writing Emphasis course. *3 credits* (Wilkie) 3:55-5:20 TuTh, CWH 338 <WRITING EMPHASIS>

**ENGLISH 332, SECTIONS 01 & 02: Modern English Grammar**

A linguistic introduction to the structure of the English language using descriptive methods to explain, examine, and challenge the prescriptive rules of Standard English. *3 credits* (Canon) 8:50-9:45 MWF, CWH 207; 9:55-10:50 MWF, CWH 207

**ENGLISH 333, SECTION 01: INT RHET/WRTNG STD**

How does rhetorical invention (what we write about) relate to organization/style (how we write about it)? Rhetoricians and composition scholars differ in their answers to this question, and this introductory course to the field of Rhetoric and Composition examines three different views regarding this relationship, which entail three different processes of writing, three different approaches to improving writing. Course responsibilities include reading, daily in-class writings, three take-home exams, and one final project. *3 credits* (Lan) 2:15-3:40 MW, CWH 326 <WRITING EMPHASIS COURSE>

**ENGLISH 334, SECTION 01: LANGUAGE STUDIES FOR SECONDARY TEACHERS**

Course participants will read, write, and converse about major issues in the teaching and learning of language. We will study language in its cultural, political, theoretical and historical dimensions, continually drawing out implications for classroom practice. Although our emphasis will be on understanding how the nature of language and its relationship to society direct our choices in writing and reading instruction, we will examine multiple literacies. Students will play an active role in facilitating discussions. *3 credits* (Finders) 5:30-8:15 W, CWH 303 <WRITING EMPHASIS COURSE>

**ENGLISH 341, SECTION 01: ADOLESCENT LITERATURE**

Contemporary Young Adult literature reflects the changing world of today's teen reader. This course will critically evaluate and discuss recent books that are both popular with, and appropriate for contemporary Young Adult readers. *3 credits* (Gappa) 2:15-3:40 TuTh, TMH 345

**ENGLISH 342, SECTION 01: THE ESSAY**

The development of the essay form and extensive reading of contemporary examples. (Kopp) 3:55-5:20 TuTh, CWH 332

**ENGLISH 348, SECTION 01: STUDIES FILM/LIT**

This course is designed to introduce you to film as a narrative art form. Primary emphasis will be on developing your skills for analyzing how film tells a story through moving image and sound, as well as enhancing your appreciation of the differences between film and literary texts. The films under consideration represent dominant, popular American cinema, and we will approach them in chronological sequence, considering how they represent some of the major historical transformations in the cinema's content and techniques. Films may include *Intolerance* (D.W. Griffith), *His Girl Friday* (Howard Hawks), *Citizen Kane* (Orson Welles), *Psycho* (Alfred Hitchcock), *The Conversation* (Francis Ford Coppola), *Raging Bull* (Martin Scorsese), *Do the Right Thing* (Spike Lee), and *Lost in Translation* (Sofia Coppola). Students are required to attend screenings on most Wednesday evenings. 4 credits (Crutchfield) 2:15-3:40 MW, CWH 207 & Lab 4:00-6:00 W, CWH 207 <WRITING EMPHASIS COURSE>

**ENGLISH 356, SECTION 01: EUROPEAN LITERATURE IN TRANSLATION**

A course focusing on classics of European literature. Individual instructors devise their own reading lists according to their own historical or thematic approaches, but most, if not all, of the readings will be translations from European languages other than English. This course aims to give students an understanding of various genres and traditions in European literature and to facilitate an enhancement of students' critical and communicative skills. (Butterfield) 6:00-8:45 M, CWH 207

**ENGLISH 361, SECTION 01: OLD/MDL ENG LIT**

An introduction to the alliterative literature in the Old and Middle English periods, ranging from *Beowulf* through *Piers Plowman*. 3 credits (Voiku) 11:00-12:25 TuTh, CWH 305

**ENGLISH 363, SECTION 01: SHAKESPEARE I**

The course focuses on Shakespeare's Romantic Comedies and some other early (and late) plays that include *Henry IV, Part 1*, *Hamlet*, and others chosen from *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *As You Like It*, *All's Well That Ends Well*, *The Merchant of Venice*, *Romeo and Juliet*, *Richard III*, *Richard II*, *The Winter's Tale*, *Cymbeline*, *The Tempest*, *Titus Andronicus* and *Julius Caesar*. 3 credits (Hogan) 5:30-8:15 W, CWH 210 <WRITING EMPHASIS COURSE>

**ENGLISH 364, SECTION 01: SHAKESPEARE II**

Close reading and analysis of representative examples of Shakespeare's later works (chiefly plays coming after *Hamlet*), focusing on their historical and cultural contexts, and considering some contemporary adaptations. 3 credits (Eschenbaum) 12:40-2:05 TuTh, CWH 210

**ENGLISH 366, SECTION 01: RESTORATION & EIGHTEENTH-CENTURY BRITISH LITERATURE**

This course is designed to introduce students to the major writers and their works that were published in England during the period 1640-1789. The course will focus on lyrical and narrative poems, major prose forms, as well as drama of the period. The intellectual content of the works will be placed within an historical context. A study of the various genres and schools of style within the period will also be undertaken. 3 credits (Gappa) 5:30-8:15 W, CWH 143

**ENGLISH 367, SECTION 01: 19<sup>TH</sup> CEN BRIT LIT**

By reading the major writers of the years 1798-1901, students will become familiar with the greatest literary works of the Romantic and Victorian periods of English literature, as well as the social, philosophical, and critical contexts that inspired them. 3 credits (Graham) 9:25-10:50 TuTh, CWH 326

**ENGLISH 371, SECTION 01: 19TH CENTURY AMERICAN LITERATURE**

Both Romance and Realism are major genres of the 19th Century; representative works of both will be included, as well as some poetry and literary essay. The reading will be mostly "major authors," taking advantage of "thrift" editions for student purchase. For about \$20, we can buy books by Louisa May Alcott, Ralph Waldo Emerson, Nathaniel Hawthorne, Henry Wadsworth Longfellow, Herman Melville, Edgar Allan Poe, and Henry David Thoreau. 3 credits (Pribek) 9:25-10:50 TuTh, CWH 332

**ENGLISH 381, SECTION 01: AMERICAN INDIAN LITERATURE**

This course surveys American Indian literatures in historical and cultural context, beginning with oral traditions and extending into the intellectual traditions carried on in recent centuries in writing. Special attention will be devoted to the fiction and poetry of recent decades, including that of N. Scott Momaday, Leslie Marmon Silko, Louise Erdrich, Sherman Alexie, and James Welch. The course should, also, acquaint students with cross-cultural approaches to literature. 3 credits (Gray) 9:25-10:50 TuTh, CWH 303

**ENGLISH 413, SECTIONS 01 & 02: WRITING PORTFOLIO**

A workshop course in which students assemble portfolios of their work, demonstrating their abilities as writers. English majors with an emphasis in rhetoric and writing and professional writing minors will be in the same section; however, writing minors, unless they elect the 3-credit option, will meet the class only one a week and will have a 1-credit work load. Prerequisite: senior standing (be in his or her final or penultimate semester in completing the major or minor). 1 or 3 credits (Kopp) 1:10-2:05 MWF (3 cr.), CWH 210; 1:10-2:05 W (1 cr.), CWH 210

**ENGLISH 432, SECTION 01: INTRO TO LINGUISTICS**

An introduction to the basic components of human language. Topics covered will include: phonetics and phonology, morphology, syntax, semantics, historical linguistics, language acquisition, and language in social contexts. 3 credits (Canon) 2:15-3:40 MW, CWH 103

**ENGLISH 433, SECTION 01: INTRO TO TEACHING WRITING**

Introduces students to histories, theories, and practices that will enable them to make effective choices as teachers of writing. Areas of study include a brief history of writing instruction in American schools, including an overview of influential theories; the development and implementation of writing assignments; and theories and best practices for responding to student writing. Students engage these issues both as writers and as future teachers. This specific preparation to teach writing builds on students' disciplinary knowledge and more general courses in education theory and practice. *3 credits* (Crank) 3:55-5:20 MW, CWH 210<WRITING EMPHASIS COURSE>

**ENGLISH 449, SECTION 01: FORMS OF POETRY**

This course will provide an exploration of traditional and innovative poetic forms in the work of many canonical and contemporary American poets. This course will operate on a seminar format; weekly discussions of poetic texts, as well as practice in writing poetry in various forms, will provide the core of the coursework. Our time will be spent examining the rich, prolific body of work written by noteworthy voices in American poetry. *3 credits* (Graham) 2:15-3:40 MW, CWH 332

**ENGLISH 478, SECTION 01: 20<sup>TH</sup> CENTURY AFRICAN AMERICAN NOVELS**

A study of significant novels written by preeminent twentieth-century African American writers, including DuBois, Toomer, Wright, Ellison, and Baraka. Prerequisite: three credits in 200-level English courses. *3 credits* (Young) 8:50-9:45 MWF, CWH 305

**ENGLISH 497, SECTION 01: SEMINAR RHET/WRTG STD**

Introduces students to histories, theories, and practices that will enable them to make effective choices as teachers of writing. Areas of study include a brief history of writing instruction in American schools, including an overview of influential theories; the development and implementation of writing assignments; and theories and best practices for responding to student writing. Students engage these issues both as writers and as future teachers. This specific preparation to teach writing builds on students' disciplinary knowledge and more general courses in education theory and practice. *3 credits* (Crank) 3:55-5:20 MW, CWH 210

**ENGLISH 532, SECTION 01: INTRO TO LINGUISTICS**

An introduction to the basic components of human language. Topics covered will include: phonetics and phonology, morphology, syntax, semantics, historical linguistics, language acquisition, and language in social contexts. *3 credits* (Canon) 2:15-3:40 MW, CWH 103

Log on to the UW-La Crosse website for the most accurate and up to date scheduling information at <https://timetable.uwlax.edu>. Please refer to your UW La Crosse Catalog for course prerequisites, credits, program requirements, etc.