

ENGLISH DEPARTMENT

Upper Level Courses Summer & Fall 2020

Summer 2020

ENGLISH 305, SECTION 421: 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 (Stobb) Session II & III Online

<WRITING EMPHASIS COURSE>

ENGLISH 307, SECTION 411& 421: WRITING FOR MANAGEMENT, PUBLIC RELATIONS AND THE PROFESSIONS

An advanced writing course designed to introduce students to theories and practices of workplace writing through personal brand statements, application materials, correspondence, memos, proposals, reports, press releases, and other genres. Students will work independently, collaboratively, and ethically to address the needs of internal and external audiences. Through this work, students will also learn project management strategies and be able to respond successfully to rapidly-changing workplace contexts and stakeholders.

3 credits (Moeller) Session I Online or (McCracken) Session II Online

<WRITING EMPHASIS COURSES>

ENG 310, SECTION 421: DIGITAL CONTENT WRITING/STRAT/EXPER DESIGN

This course is designed to develop rhetorical knowledge of and practice in digital content strategy, written content creation, and user experience design for professional organizations across multiple platforms, including websites, social media, blogs, and other professional digital spaces. Students will develop skills in content strategy and user experience/user interface design for professional digital ecologies/networks, including those within mobile and desktop interfaces. The course will also introduce students to tracking and measuring data analytics, integrating search engine optimization, and developing content strategies to optimize professional and technical writing across digital platforms and situations.

3 credits (Steiner) Session II Online

<WRITING EMPHASIS COURSE>

Fall 2020

ENGLISH 300, SECTIONS 01 & 02: INTRO TO ENGLISH STUDIES

English departments have been home to some of the most important debates around language, writing, and identity. This course explores the dynamic nature of English studies and the contemporary relevance of the field by pursuing some of the following questions: What is English studies? How do we account for disciplinary change over time? How do the various fields in English studies create knowledge? How does English studies prepare students to be thinkers, professionals, and global citizens?

3 credits (*Garcia, M*) MW 2:15-3:40 (01), or M 5:30-8:15 (02)

ENGLISH 301, SECTION 01: FOUNDATIONS FOR LIT STUDIES

Foundations for Literary Studies introduces students to the practice of engaged reading and writing about literature, to the major movements and theories that have shaped the literary canon, and to the value of the humanities in the pursuit of their unique professional goals. The course will focus on major literary genres, reading poetry, drama, and prose with an emphasis on developing strategies for close-reading texts, and critical theoretical approaches to literary analysis. The course will underscore the value of literature to a liberal education, and students will read and discuss contemporary essays and articles that assess the need for the humanities in empowering thoughtful and engaged citizens. Students will complete a portfolio of work to serve as both their own personal guide for future coursework and as an informed, researched rationale for their chosen course in literary study.

3 credits (*Jesse*) MW 2:15-3:40

ENGLISH 302, SECTION 01: INTERMEDIATE TOPICS IN LIT

“Contemporary African American Literature and Film”

Actress Jada Pinket Smith called for a boycott of the 2016 Oscars ceremony boycott when, for the second year in a row, no African American actor was nominated for any of the Academy’s 20 acting awards. #OscarsSoWhite trended on Twitter, and Chris Rock tweeted out “The #Oscars. The White BET Awards.” Arguably, the growth of the Black Lives Matter movement helped to create the national social climate in which this boycott could be successful; great films and performances by black film professionals are beginning to get the financial backing and audience attention that they deserve, and the dearth of African American nominees in 2020 was immediately remarked in the media.

This class explores the creative output of African American filmmakers and creative writers in the post-millennium, examining their works in the social and economic contexts of African American experience. What do contemporary novels and films set during the period of institutionalized slavery in the U.S., or during the civil rights era, contribute to the current national discussion on race? What critical perspectives on race are made possible through Afro-Futurist narratives? How do African American storytellers use humor as social critique? We will entertain these questions and more.

Written works on the syllabus include *Salvage the Bones* by Jesmyn Ward (2011), *Long Division* by Kiese Laymon (2013), “Speech Sounds” by Octavia Butler (1983), *American Sonnets for My Past and Future Assassin* by Terrance Hayes (2018), and *The Underground Railroad* by Colson Whitehead (2016). Films will be chosen from Spike Lee’s *Bamboozled* (2000), Boots Riley’s *Sorry to Bother You* (2018), Raoul Peck’s *I Am Not Your Negro* (2017), Jordan Peele’s *Get Out* (2017) or *Us* (2019), Ava DuVernay’s *Middle of Nowhere* (2012) or *13th* (2016), Kasi Lemmons’

Harriet (2019), and Barry Jenkins' *Moonlight* (2016). Readings in critical theory and cultural studies will be selected from such thinkers as bell hooks, Cornel West, James Baldwin, Ta-Nehisi Coates, Toni Morrison, Henry Louis Gates, Kimberlé Crenshaw, Patricia Hill Collins, and Michelle Alexander.

3 credits (Crutchfield) MWF 1:10-2:05 <WRITING EMPHASIS COURSE>

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 (Stobb) MW 2:15-3:40 (01) Hybrid, or (Cashion) TuTh 12:40-2:05 (02)
<WRITING EMPHASIS COURSES>

ENGLISH 307, SECTIONS 01, 02, 411, & 412: WRITING FOR MANAGEMENT, PUBLIC RELATIONS AND THE PROFESSIONS

An advanced writing course designed to introduce students to theories and practices of workplace writing through personal brand statements, application materials, correspondence, memos, proposals, reports, press releases, and other genres. Students will work independently, collaboratively, and ethically to address the needs of internal and external audiences. Through this work, students will also learn project management strategies and be able to respond successfully to rapidly-changing workplace contexts and stakeholders.

3 credits (McCracken) TuTh 9:25-10:50 (01) or 11:00-12:25 (02) or (Zamparutti) Online
<WRITING EMPHASIS COURSES – all >
<UW MADISON PRE-MED WRITING COURSE – Online courses only>

ENGLISH 309, SECTION 01: WRITING IN THE 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 (McCracken) TuTh 2:15-3:40
<WRITING EMPHASIS COURSE>

ENG 310, SECTIONS 01 & 02: DIGITAL CONTENT WRIT/STRAT/EXPER DESIGN

This course is designed to develop rhetorical knowledge of and practice in digital content strategy, written content creation, and user experience design for professional organizations across multiple platforms, including websites, social media, blogs, and other professional digital spaces. Students will develop skills in content strategy and user experience/user interface design for professional digital ecologies/networks, including those within mobile and desktop interfaces. The course will also introduce students to tracking and measuring data analytics, integrating search engine optimization, and developing content strategies to optimize professional and technical writing across digital platforms and situations.

3 credits (Steiner) TuTh 12:40-2:15 (01), or 2:15-3:40 (02)
<WRITING EMPHASIS COURSES>

ENG 311, SECTIONS 01: CRITICAL THEORY

Students in this course will study various major theoretical schools and begin to develop their conceptual literacy in approaching literary and other cultural texts (for example, creative and other modes of writing, public discourses, aesthetic and/or social movements, images, film, and other media). The course will facilitate students' dynamic participation in the unfolding conversations and debates about texts and culture.

3 credits (Hart, D) TuTh 12:40-2:05 (01)

<UW MADISON PRE-MED WRITING COURSE>

ENGLISH 313, SECTION 01: 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) MWF 11:00-12:25 <WRITING EMPHASIS COURSE>

ENGLISH 314, SECTION 01: GRANT WRITING

This course is designed to develop knowledge of theories and practices of grant writing by including topics such as conventions of proposal writing as well as political, social and cultural aspects and practices of grant writing. Students will develop skills in identifying sources of grant funding, engage in various research methods, and learn to rhetorically respond to requests for proposals. Students will also learn to write requests for proposals and analyze varying stakeholders and writing situations.

3 credits (Zamparutti) MW 2:15-3:40 <WRITING EMPHASIS COURSE>

<UW MADISON PRE-MED WRITING COURSE>

ENG 317, SECTION 01: WRITING FOR STAGE & SCREEN

Students in this course will be introduced to the art and craft of writing screen plays and stage plays. Creative assignments will encourage students to create their own original works in each genre. Critical assignments will challenge students to recognize and articulate key principles of stage and screen drama. Course readings will include contemporary and classical models in each genre, along with exercises designed to stimulate creative processes. Students will provide a script for review by the full class in a workshop setting, and the course will provide opportunities for staging, video production, or dramatic reading of students' works.

3 credits (Cashion) TuTh 2:15-3:40 <WRITING EMPHASIS COURSE>

ENG 325, SECTION 411: MULTIMEDIA NEWS WRITING AND EDITING

Washington Post's Motto "Democracy Dies in Darkness." According to American Press Institute, Journalism's first obligation is to the truth and first loyalty is to the citizens. In this digital age when (mis)information circulates freely online, it is perhaps more than ever that citizens needs to be well informed. How to inform the public in a way that is sense-making but also engaging? This is what we are going to learn and practice in this class. There is no better way to learn journalism than practicing it. This class, therefore, is mostly hands-on training through actual news reporting and writing. In this class, each student is a reporter for *The*

Mercury, the multi-platform online news production of the English Department's Multimedia Journalism class, which includes a website, a Facebook page, a Twitter account, and a YouTube channel. Every week, stories will be assigned, reported, written, published online (when publishable) and shared on social media, with your byline. Videos will be posted on the YouTube channel. All platforms are open to the public. Treat every assignment as your professional work, because you are doing real journalism. We strive to report with diligence and a keen sense of news, write with compelling storytelling and meticulous care in accuracy, and adhere to professional ethics. Given our circumstance, the kind of journalism we practice in this class is mostly local journalism, focusing on the UWL campus and nearby communities. Besides hands-on training, this class also discusses various aspects and issues regarding journalism.
3 credits (Zhang) Online

ENGLISH 327, SECTION 01: PUBLISHING IN DIGITAL AGE

The emergence of "digital" publishing—from blogging to podcasting, Twitter to the Kindle, and from YouTube to a global network of satellite communications—has become synonymous with a fundamentally new way of thinking about the production and consumption of information. Instead of a "broadcast" model of communications, in which information is presumed to be centralized and "one-way," new media and digital publishing is said to represent a revolutionary model of "openness" in which, as Mark Poster writes, "cultural acts, symbolizations in all forms [are] in the hands of all participants" (*What's the Matter with the Internet?*). And yet, recent studies show that digital publishing might not be immune from the same forces which have led to the crisis in print. A recent study found that while 5,000-7,000 companies accounted for fifty percent of all web traffic in 2007, today that number has been reduced to just 150 companies. What do these competing accounts of digital culture mean for publishing today? Through an investigation which will move from design theory and the study of the history of the page to the practical applications of blogging, hypertext, Photoshop, and web design, students will examine the possibilities and limits of digital publishing. By the end of the semester, students will have established new online publications.

3 credits (Wilkie) TuTh 11:00-12:40

ENGLISH 330, SECTION 01: THE HISTORY OF THE ENGLISH LANGUAGE

Examines the historical development of the English language by focusing on the semantic, phonetic, and syntactic components of speech and writing.

3 credits (Fowler) MWF 12:05-1:00 <WRITING EMPHASIS COURSE>

ENGLISH 333, SECTION 01: INTRO TO RHETORIC & WRITING STUDIES

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) TuTh 12:40-2:05 Hybrid < WRITING EMPHASIS COURSE>

ENGLISH 334, SECTION 01: LANGUAGE STUDIES FOR TEACHERS

Designed for pre-service teachers, this course is intended to provide a theoretical base for structuring effective language education, for teaching writing and other language activities, and for understanding linguistic diversity. It will cover issues basic to understanding how language acquisition is a developmental process and how language functions in thinking, learning, and social interaction.

3 credits (Crank) MWF 1:10-2:05 <WRITING EMPHASIS COURSE>

ENG 335, SECTION 01 & 02: INTRO TO PROFESSIONAL AND TECHNICAL WRITING

Introduction to Professional and Technical Writing is designed as an introductory course for students who are interested in writing in professional settings. The course will include an introduction to various field definitions of professional and technical writing, an overview of professional and technical writing history and theory, provide space to study key concepts that are currently relevant in the field, and apply these histories and concepts to concrete documents that constitute study in the field of professional and technical writing.

*3 credits (Zamparutti) MW 3:55-5:20 Hybrid (01) (Steiner) MW 2:15-3:40 Hybrid (02)
<WRITING EMPHASIS COURSES>*

ENG 357, SECTION 01: WORLD LITERATURE

In this course we will be taking a whirlwind tour of the world through four mind-blowingly original and psychologically profound contemporary novels: Chilean author Roberto Bolaño's *The Savage Detectives*; Indian author Arundhati Roy's *The God of Small Things*; Japanese author Haruki Murakami's *The Windup Bird Chronicle*; and Jamaican author Marlon James' *A Brief History of Seven Killings*.

3 credits (Butterfield) TuTh 3:55-5:20

ENGLISH 367, SECTION 01: 19th CENTURY BRITISH LITERATURE

“The Green Humanities: Wordsworth, Dickens and Contemporary Ecocritique”

British literature of the 19th century was at the forefront of the green humanities, seeking to understand human and nonhuman interconnections in the wake of industrialization. The course addresses a range of 19th century writers, but it gives special attention to Wordsworth and Dickens and their effort to awaken in readers a new green sensibility in an increasingly high-tech world in need of more empathy and imagination. At the same time, the course will explore connections between 19th century writers and more contemporary critical and literary reflections on nature and the environment, addressing such recent issues as the Anthropocene and climate change. The course is largely discussion-based and writing intensive (with no exams), requiring a midterm paper, a collectively written presentation (to develop collaborative analytical work), and a 10-12 page research paper, along with regular discussion on D2L.

3 credits (DeFazio) MWF 12:05-1:10

<UW MADISON PRE-MED WRITING COURSE>

ENG 375, SECTION 01: WRITING RESEARCH

How do writers and researchers build knowledge in the field of writing and rhetoric studies? This course provides an overview of the research methods and genres used in writing and rhetoric studies, ranging from theoretical and historical approaches to qualitative and quantitative research designs. Methods such as ethnography, case study, discourse analysis, place-based research, and mixed methods will be discussed. Students will critique examples of published studies as they develop their own scholarly or creative projects, which will involve the identification of a research question or gap in the field, a review of the literature, a selection of appropriate methodologies, and preliminary research. By the end of the semester, students will complete a prospectus that they will develop in the English capstone course.

3 credits (Thoune) MWF 8:50-9:45 <WRITING EMPHASIS COURSE>

ENG 387, SECTION 01: LITERATURE & ENVIRONMENTAL ACTION

This course will introduce you to the new field of ecologically oriented literary and cultural studies, Ecocriticism and Climate Change Literature. While the study of literature in relation to environment has always been integral to literary criticism, only since the 1990s has it assumed the proportions of a movement. There are now professional organizations, academic journals, and, ultimately, classes like this one dedicated to careful study of this relationship. But this apparatus is developed not simply as an end in itself, but also as a means of bringing into focus such broader questions as: What is the relation between environmental experience and literary representation of the environment? How do the definitions of "nature" and "wilderness"—and the values attached to these—change from age to age? Moreover, how have the literary and cultural modes of environmental perception been translated into environmental ethics that influence social action and political policy? In order to explore these questions, we will critically examine both British & American cultural constructions of “the pastoral,” “wilderness” and “the animal” in a range of texts exemplifying different environmental discourses (e.g. philosophical, historical) and literary genres (e.g. fiction, non-fiction, poetry, film). In addition, consideration will be given to the emergence of a number of distinct approaches within ecocritical studies, such as Marxist ecological approaches, ecofeminism, ecophenomenology, animal studies and environmental justice. This course is a Humanities elective in the Environmental Studies minor. This course may include two field trips on Saturdays TBD.

3 credits (Sultzbach) MW 3:55-5:20

ENGLISH 405, SECTION 01: TEACHING ENGLISH IN A SECONDARY SCHOOL

This course will be integrated with a field experience. In the context of a real classroom, teacher candidates will learn how to plan for and assess student learning in English. With a focus on content knowledge, teacher candidates will plan a variety of meaningful learning experiences, assess student learning, and monitor and modify instruction to best support the individual learners in the classroom. The teacher candidate will design, enact, and assess activities that advance student understanding to more complex levels. Teacher candidates will gain experience in monitoring the obstacles and barriers that some students or groups of students face in school; candidates will learn how to design learning experiences to support all learners.

3 credits (Jesse) MTWTF 9:25-10:50

ENGLISH 413, SECTIONS 01: WRITING PORTFOLIO

This course will give students an opportunity to conduct and present an intensive scholarly or creative project of their own design that engages with current conversations and trends in English studies. Students will develop their projects from previous coursework, workshop their projects throughout the semester, explore academic and non-academic venues for publishing and circulating their work, and/or ultimately present that work as part of a capstone research symposium.

3 credits (Kopp) TuTh 9:25-10:50

<WRITING EMPHASIS COURSE> <UW MADISON PRE-MED WRITING COURSE>

ENG 417, SECTION 01: SEMINAR IN ADVANCED POETRY WRITING

An advanced seminar in writing poetry with an experienced poet. Emphasis on the creative process, poetics, revision. Workshop format and individual tutorial meetings with poet. The class will also include information about literary magazines, ideas about publishing, and visits from other poets.

3 credits (Stobb) MW 3:55-5:20 Hybrid <WRITING EMPHASIS COURSE>

ENGLISH 446, SECTION 01: FORMS OF FICTION

An investigation of traditional and contemporary narrative forms and some problems involved in writing within them. Students will be invited to write fictions of various kinds and find solutions to specific writing problems.

3 credits (Cashion) MW 2:15-3:40 <WRITING EMPHASIS COURSE>

ENGLISH 452, SECTION 411: PROFESSIONAL AND TECHNICAL WRITING PRAC

This course is designed as a capstone practicum for the professional and technical writing minor. Students will participate in an internship (practicum) and in weekly online activities. In addition to offering professional, organizationally-situated workplace writing experience, this course will cover issues of professionalism in writing for an organization. Students will regularly report to a professional supervisor who will delegate work and conduct performance reviews. Students will discuss their experiences as they engage in reflective practice as professionals. The course will end with the completion of a web-based professional portfolio. Students are required to meet with a professional and technical writing advisor prior to applying for internship opportunities. Students will need to spend 7-10 hours a week on work for their internship (approximately 105-150 hours over the semester).

3 credits (McCracken) Online

ENGLISH 462, SECTION 01: SEMINAR IN BRITISH LITERATURE

“Revolting Renaissance and Restoration Literature”

What is the role of disgust in early modern English literature? How did early modern English people experience revulsion and how did writers represent it in poetry, plays, and prose? What does it mean when literature instructs, delights, *and* disgusts? This seminar will consider the treatment of disgust in texts by Nashe, Shakespeare, Jonson, Donne, Herrick, Behn, and others to demonstrate how disgust, perhaps more than other emotions, gives us a more complex understanding of early modern culture. As other disciplines (anthropology, psychology, philosophy) have emphasized, disgust is inextricably linked to the human, and particular experiences of disgust can be identified with particular cultures and historical conditions. English writers used disgust to explore appropriate sexual behaviors, describe encounters with foreign cultures, and manipulate their readers’ responses. This class will consider how writers deployed disgust to draw, and sometimes to upset, the boundaries that had previously defined acceptable and unacceptable behaviors, people, and literatures.

3 credits (Eschenbaum) TuTh 12:40-2:05

<UW MADISON PRE-MED WRITING COURSE>

ENGLISH 497, SECTION 01: SEMINAR IN RHETORIC AND WRITING

“Rhetoric Unbound: Technology and Writing in the (Post)Human Era”

Aristotle's famous declaration in *Politics* that the boundaries of what constitutes humanity are defined by the technology of language because "no animal has speech except a human being" (4) has become a source of contention in contemporary theories of writing and rhetoric. It is said that this way of thinking about language has, for too long, operated to divide the world into a series of static binaries such as voice/speech, animal/human, natural/social that lead to social inequities and environmental destruction. Katherine Seas Trader, for example, argues "our inherited rhetorical theories often cannot fully appreciate, nor theoretically engage, the co-constituting phenomena of subject, object, context, and language, let alone the complex networks of relationships that bring them together in rhetorical encounters" (202). What is necessary, an emerging posthumanist rhetoric argues, is to open an ethical space in the world for appreciating the role of the nonhuman alongside that of the human by moving toward a "posthuman" theory of writing and rhetoric that "both decenter[s] the humanist subject from its position of privilege and account[s] for persuasion as a dynamic that cultivates change in the world" (Trader 203). In order to investigate the terms upon which "posthuman rhetoric" is being developed, this course will examine one of the foundational myths in Western thought, that of Prometheus: the tale how humanity developed through Prometheus' "gift" of fire. As Carol Dougherty writes, "time and again, at moments of both dire oppression and limitless optimism, Prometheus is called upon to help us think about what it means to be human" (3). Using the myth of Prometheus as a starting point, we will investigate the role of writing-as-technology and the implications of its dueling tales in classic and contemporary writings as both expanding the conditions of the possible as well as forecasting the downfall of humanity through the destruction of nature. We will then take up the issue of digital rhetoric more specifically, and the debates and discussions that are now taking place over the status of the human in an emerging (post)human condition.

3 credits (Wilkie) TuTh 3:55-5:20

<WRITING EMPHASIS COURSE>

Please refer to the [Undergraduate Catalog](#) and [Course Timetable](#) for more information.