ENGLISH DEPARTMENT

Upper Level Courses
Summer & Fall 2019

Summer 2019

ENGLISH 303, SECTION 421: SPECIAL TOPICS WRITING/RHETORIC
This course provides a unique opportunity to consider, investigate, research, and write about the complexities of literacy in your life and in the lives of others. Additionally, this course will also provide opportunities for students to develop their skills as writers of academic prose and to investigate what we mean by academic prose. We will be reading a wide variety of readings by contemporary writers with an emphasis on literacy.
3 credits (Thoune) Session II Online <WRITING EMPHASIS COURSE>

ENGLISH 307, SECTION 411: 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 <WRITING EMPHASIS COURSE>

ENGLISH 307, SECTION 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) Session III Online <WRITING EMPHASIS COURSE>
ENG 310, SECTION 01: DIGITAL CONTENT/MGMT/EXPER DESIGN
Digital Content Writing, Management, and Experience Design is designed to develop rhetorical knowledge of and practice in digital content management, 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 link building techniques, and developing content strategies to optimize professional writing across digital platforms and situations.
3 credits (Steiner) Session II Online <WRITING EMPHASIS COURSE>

Fall 2019

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 (Fowler) MW 3:55-5:20 (01), or (Garcia, M) TuTh 2:15-3:40 (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 (Hart, D) TuTh 12:40-2:05

ENGLISH 302, SECTION 01: INTERMEDIATE TOPICS IN LIT
“Law and Literature”
This course examines how literature shapes cultural responses to major laws and legal issues. By pairing popular stories with the legal documents and historical events they are in dialogue with, we will investigate how legal actions are characterized in ways that critique judicial outcomes. We will also identify ways in which the narrative structure of the actual legal case or judicial opinion creates archetypes of “victim,” “aggressor,” “hero” and “villain” that are meant to influence jurors’ opinions of the “stories” they hear on the stand and society’s view of a fair verdict. Through this process we will gain a clearer understanding of how the law employs literary techniques and how literature actively engages public opinions on legal issues. During the second half of the term, we will consider how literary critical theory intersects with major
debates about how judges should interpret legal language. The meaning of language is a primary concern for all literary scholars; likewise, the process by which judges determine the meaning of legal documents continues to be a contentious question for legal scholars. Should language be interpreted within its historical context? Does language have an objective meaning discernable from the text alone? Is language meant to be ambiguous, inviting some range of interpretive play? We will take up these questions through a foray into several relevant schools of literary criticism, judicial commentary, and an analysis of what approaches are applied in some of our most influential legal opinions. Finally, we will consider the ethical ramifications of how both law and literature create stories and make meaning.

3 credits (Sultzbach) TuTh 5:30-8:15

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), or (Stobb) MW 3:55-5:20 (02) Hybrid

<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 (Zamparutti) MWF 8:50-9:45 (01), or (McCracken) MWF 9:55-10:50 (02) Online

<WRITING EMPHASIS COURSES (online 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 3:55-5:20
ENG 310, SECTIONS 01 & 02: DIGITAL CONTENT/MGMT/EXPER DESIGN
Digital Content Writing, Management, and Experience Design is designed to develop rhetorical
knowledge of and practice in digital content management, 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 link building
techniques, and developing content strategies to optimize professional writing across digital
platforms and situations.
3 credits (Steiner) TuTh 9:25-10:50 (01), or 11:00-12:25 (02)
<WRITING EMPHASIS COURSE>

ENG 311, SECTIONS 01 & 02: CRITICAL THEORY
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 (Parker) TuTh 9:25-10:50 (01), or (Kopp) TuTh 12:40-2:05 (02)
<WRITING EMPHASIS 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 (Kopp) MWF 12:05-1:00 Hybrid <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 (McCracken) TuTh 2:15-3:40 <WRITING EMPHASIS 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 (Stobb) TuTh 2:15-3:40 Hybrid

ENG 325, SECTION 01: 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) TuTh 11:00-12:25

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) MW 2:15-3:40
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 1:10-2:05

ENGLISH 331, SECTIONS 01 & 02: INTRO TO LINGUISTICS: SOUNDS & WORDS
An introduction to linguistics focused on phonetics, phonology, morphology, and lexical semantics. Some attention is given to language acquisition and language variation at the levels of phonology, morphology, and the lexicon.
3 credits (Mann) TuTh 2:15-3:40 (01) or TuTh 3:55-5:20 (02)

ENGLISH 333, SECTION 01 & 411: 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 (Thoune) TuTh 7:45-9:10, (Lan) Online < WRITING EMPHASIS COURSES>

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) MWF 12:05-1:00 (01) (Steiner) MW 2:15-3:40 Hybrid (02)
<WRITING EMPHASIS COURSE>

ENG 341, SECTION 01: ADOLESCENT LITERATURE
This course focuses on pedagogical approaches to using young adult (YA) literature as a tool for understanding adolescent experiences in the Secondary English classroom. It is designed for teacher candidates who want to learn how to integrate YA literature into their future classrooms. Students will read a variety of texts in multiple genres, exploring the breadth and richness of YA literature in terms of form, style, and cultural diversity. Students will learn the intricacies of text selection and strategies for facilitating discussions. They will also learn how to incorporate technology to encourage higher-order thinking, how to align curriculum to the Common Core Standards, and how to use YA literature strategically within a traditional curriculum that favors canonical texts.
3 credits (Garcia, M) MW 2:15-3:40 Hybrid
ENGLISH 348, SECTION 01: STUDIES IN FILM LITERATURE
In her watershed essay on “Visual Pleasure and Narrative Cinema,” feminist film theorist Laura Mulvey described how Hollywood cinema traps women in the “male gaze,” rendering them passive spectacles that soothe male viewers’ anxieties in the face of women’s “lack.” On the other hand, African-American pop and visual culture scholar Michele Wallace has discussed how white supremacist culture manifests in the invisibility of the African-American subject in her book Invisibility Blues; yet, in Black Looks, feminist and African-American culture scholar bell hooks posited the black female spectator’s “oppositional gaze,” a piercing, knowing stare that dismantles the controlling gaze of white patriarchy and racism. In this course, we will examine these and other works of theory and criticism on the power dynamics of seeing and being seen as raced and gendered in the cinema. Structures of looking in the classical Hollywood tradition will be studied alongside alternate black and feminist visual aesthetics. Primary texts will include primarily American mainstream films, and may include Ralph Ellison’s Invisible Man; Oscar Micheaux’s Within Our Gates (the director’s response to D.W. Griffith’s racist polemic, The Birth of a Nation); Douglas Sirk’s Imitation of Life; Alfred Hitchcock’s Vertigo; Stanley Kramer’s Guess Who’s Coming to Dinner; Charles Burnett’s Killer of Sheep; Cheryl Dunye’s Watermelon Woman; Spike Lee’s Do the Right Thing; Julie Dash’s Daughters of the Dust; Leslie Harris’ Just Another Girl on the I.R.T.; Paul Feig’s Bridesmaids; Patty Jenkins’ Wonder Woman; and Jordan Peele’s Get Out.
3 credits (Crutchfield) MWF 12:05-1:00 Hybrid <WRITING EMPHASIS COURSE>

ENGLISH 356, SECTION 01: EUROPEAN LITERATURE IN TRANSLATION
“Philosophical Fictions”
In this course we will read six masterpieces of European philosophical fiction: Friedrich Nietzsche’s Thus Spoke Zarathustra, Franz Kafka’s The Trial, Herman Hesse’s Siddhartha, Jean Paul Sartre’s Nausea, Albert Camus’ The Plague, and Milan Kundera’s The Unbearable Lightness of Being. By way of these readings and supplemental concepts from the professor, students will learn about the tradition of “continental philosophy” and about the art of using narrative to represent ideas.
3 credits (Butterfield) MW 3:55-5:20

ENGLISH 362, SECTION 01: ENGLISH RENAISSANCE
A focused survey of English literature from the sixteenth and seventeenth centuries, with close consideration of the changing perceptions of desire and devotion. What did it mean to be a desiring or a devoted self in early modern England? And how did their perceptions of selfhood resonate with and differ from our own? Students can expect to study works from a variety of genres (e.g., poetry, essay, play, epic, prose fiction) by a variety of authors and through the lenses of history, culture, and theory.
3 credits (Friesen) MWF 12:05-1:00

ENGLISH 363, SECTION 01: SHAKESPEARE I
The course focuses on Shakespeare’s early plays and typically includes plays such as: Richard II, Richard III, Henry IV, Part One, Comedy of Errors, Taming of the Shrew, Much Ado About Nothing, Midsummer Night’s English Dream, As You Like it, Titus Andronicus, Julius Caesar, Hamlet, Cymbeline. For the specific course, plays studied in class will be chosen from this list. Some film adaptations will also be shown.
3 credits (Hogan) TuTh 3:55-5:20
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) TuTh 11:00-12:25

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) TuTh 2:15-3:40

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) MF 9:25-10:50 & TuWTh 9:25-10:25.
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 (Wilkie) MW 3:55-5:20 <WRITING EMPHASIS COURSE>

ENG 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) MWF 1:10-2:05

ENG 449, SECTION 01: FORMS OF POETRY
An investigation of traditional and contemporary forms of poetry. Students will be asked to write poems in various forms. In addition, each student will present a seminar paper on aspects of form in the work of an established poet.
3 credits (Stobb) TuTh 3:55-5:20 Hybrid

ENGLISH 452, SECTION 411: PROFESSIONAL AND TECHNICAL WRITING PRACTICUM
This course is designed as a practicum for the professional writing minor. Students will participate in an internship practicum and also in an online course. In addition to offering workplace writing experience, this course will cover issues of professionalism, legalities of writing for an organization, discussions of various participant experiences/learned knowledge, and it will end with the completion of a portfolio.
3 credits (Steiner) Online <WRITING EMPHASIS COURSE>

ENGLISH 497, SECTION 01: SEMINAR IN RHETORIC AND WRITING
"Rhetorical Listening and Public Discourse"
In Fall 2019, English 497 will help you review what you have learned about Writing and Rhetoric so far and also use that knowledge to find some similarities and difference between Writing and Rhetoric as you know it and writing and rhetoric as you experience it in reading some Chinese texts in translation. The goal is to help solidify what you have learned and also extend it to cross-cultural communication using Chinese discourse as an example.
3 credits (Lan) Online <WRITING EMPHASIS COURSE>

Please refer to the Undergraduate Catalog and Course Timetable for more information.