ENGLISH DEPARTMENT

Upper Level Courses
Winter & Spring 2020

Winter 2020

ENG 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 genres such as 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) Online <WRITING EMPHASIS COURSE>

Spring 2020

ENG 300, SECTIONS 01 & 02: INTRODUCTION 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 (M. Garcia) MW 2:15-3:40 or (Fowler) MW 3:55-5:20

ENG 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 (D. Hart) MWF 12:05-1:00
ENG 302, SECTION 01: INTERMEDIATE TOPICS IN LIT
“Women Writing in the Global World”
In this course we will read select modern and contemporary literature by women from around the world, focusing on works that explore globalization as an issue affecting women’s lives. May include the following: *Wide Sargasso Sea* (Jean Rhys, Dominica/UK), *Tar Baby* (Toni Morrison, USA), *Persepolis* (Marjane Satrapi, Iran), *So Long a Letter* (Mariama Bâ, Senegal), *Nervous Conditions* (Tsitsi Dangarembga, Zimbabwe), *We Need New Names* (NoViolet Bulawayo, Zimbabwe/USA), *Americanah* (Chimamanda Ngozi Adichie, Nigeria), *A Small Place* (Jamaica Kincaid, Antigua), *The Inheritance of Loss* (Kiran Desai, India), *The Book of Unknown Americans* (Cristina Enríquez, USA), *Minaret* (Liela Aboulela, Sudan).
3 credits (Crutchfield) MWF 1:10-2:05

ENG 303, SECTION 01: SPECIAL TOPICS IN WRITING/RHETORIC
“Composing Things: Writing after the End of the World”
In *Becoming Undone*, Elizabeth Grosz describes the act of writing as “transforming the givenness of chaos, the pressing problem, into various forms of order, into possibilities for being.” Far from a simple act of recording, in other words, writing has traditionally represented a process which enables us to consider the differences between the ways in which we live and the ways in which we would like to live. In this context, if “to write” is to “pose the question of how to live,” as Mary Louise Pratt describes it in *Arts for Living on a Damaged Planet*, then what does it mean that “the question of how to live the Anthropocene”—or the geological time period in which humanity is said to have supplanted nature as the dominant force on the planet—“is inseparable from the question of how to write it”? That is to say, what kinds of writing are necessary at a time when we appear to be confronted with a new story of social, political, economic, and environmental upheaval every day and it seems as if, in the words of Timothy Morton, “the end of the world has already occurred”? Does the complexity of contemporary reality require that writers need to give up on what Bruno Latour calls “the sturdy yet juvenile belief” in the certainty of “a world beyond this world” and write in ways that are “much more material, much more mundane, much more immanent, much more realistic” and with a “much more embodied definition of the material world if we wish to compose a common world” (484)? Are the numerous crises we face today the effect of a kind of writing that creates distance between the human and the nonhuman and fails to see the ways in which the nonhuman “writes”? What would it mean to think of writing not as the isolated activity of a human individual, but as what Deleuze and Guattari call “the collective assemblage of enunciation” (*A Thousand Plateaus*)? Do we need to learn to live in more immediacy with the things around us by inventing a new grammar that no longer just “assigns activity to people and passivity to things,” but recognizes “what is typically cast in the shadow: the material agency or effectivity of nonhuman or not-quite human things” (Bennett, *Vibrant Matter*)? Or, is writing still best understood as “a systematic awakening” of the possibilities of new ways of living in the world which requires the mediations of critique in order for us to see the social, economic, and political structures which shape the relations between the human and the nonhuman, between what exists and what could be (Lukacs, *The Ontology of Social Being*)? Taking such questions as its starting point, this class will examine what it means to write about the spaces around us and the things which exist in those spaces—from shopping centers, nature preserves, oceans, and schools to garbage, food, clothing, and digital technologies—in order to ask the question of what it means to write at a moment of increasing uncertainty.
3 credits (Wilkie) MW 2:15-3:40 <WRITING EMPHASIS COURSE>
ENG 305, SECTIONS 01, 02 & 03: 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.
3 credits (Cashion) TuTh 12:40-2:05, 2:15-3:40; or (Stobb) Hybrid TuTh 11:00-12:25
<WRITING EMPHASIS COURSE>

ENG 307, SECTIONS 01, 02, 03, 412 & 413: WRITING FOR MANAGEMENT, PUBLIC RELATIONS AND THE PROFESSIONS
An advanced writing course designed to introduce students to theories and practices of workplace writing through genres such as 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) MW 2:15-3:40 or 3:55-5:20; (McCracken) TuTh 9:25-10:50 or online
<WRITING EMPHASIS COURSES>

ENG 308, SECTION 01: TECHNICAL WRITING
An advanced writing course designed to introduce students to theories and practices of writing and designing technical information using various media and technology (i.e. digital, print, audio, video, etc.), through such genres as infographics, podcasts, white papers, technical instructions, documentation, and others. Students will work independently and collaboratively to address the needs of diverse users by ethically and accessibly communicating technical information. Through this work, students will also learn project management strategies and be able to respond successfully to rapidly-changing contexts.
3 credits (McCracken) TuTh 11:00-12:25 <WRITING EMPHASIS COURSE>

ENG 310, SECTIONS 01 & 02: DIGITAL CONTENT WRITING, STRATEGY, AND EXPERIENCE 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 12:40-2:05 or 2:15-3:40 <WRITING EMPHASIS COURSE>
ENG 311, SECTION 01: CRITICAL THEORY
Critical Theory is an upper-level survey of literary and cultural theory. The course is organized around four units: Texts & Mediation (Weeks 2-5), Oppression & Power (Weeks 5-7), Bodies & Trauma (Weeks 8-10), and Agency & Democracy (Weeks 10-13). As a class, we’ll grapple with enduring questions prompted by each unit: what does it mean to read and write texts? How do texts shape—and how are they shaped by—complex institutions, intersectional identities, and diverse communities? We will explore, collectively, how critical theory has been and can be applied in our contemporary context; how place, personhood, and society are represented in cultural texts; and how it urges us to be more reflective, thoughtful, engaged global citizens. 
3 credits (Parker) TuTh 11:00-12:25 <WRITING EMPHASIS COURSE>

ENG 313, SECTIONS 01 & 02: PROSE STYLE AND EDITING
This course invites students to interrogate their own use and understanding of style while also introducing them to key stylistic concepts such as the use of emphasis, coherence, clarity, conciseness, balance, and rhythm. Students will practice these concepts in their own writing and the writing of others via the use of rhetorical tropes and figures and within the framework of rhetorical genre studies.
3 credits (Crank) MWF 9:55-10:50 or (Kopp) TuTh 12:40-2:05

ENG 318, SECTION 01: JOURNALISM & NEW MEDIA
Journalism and new media studies are two very broad fields of study that encompass too many issues to be examined in one course. Therefore, this course focuses on one specific aspect of journalism and new media studies: data journalism. In this digital age, basic skills from traditional journalism are the foundations, but they aren’t enough. Professionals need to develop a new set of skills for searching, understanding, and visualizing digital data and tell these data-based stories to the public. We will figure out where to find the data, how to analyze and understand them, and how to find the hidden story and visualize it. Students will learn software such as Open Refine, Excel Pivotable, and Tableau to clean, analyze, and visualize data and write data-based news stories.
3 credits (Zhang) TuTh 12:40-2:05

ENG 320, SECTION 01: LITERARY JOURNAL PRODUCTION PUBLICATION
A workshop course in literary magazine production and publication. The class assembles and publishes Steam Ticket, a literary journal of quality writing. An open call for manuscripts is advertised in a national writing journal, and from hundreds of submissions, students collaborate to select poetry, fiction, creative nonfiction, and artwork they believe to have redeeming literary merit. Students assume roles as editors and readers, and the process is overseen (but not controlled) by a professor who has experience in creative writing and publishing. Emphasis will be placed on inter-disciplinary and multicultural content and participation.
3 credits (Cashion) TuTh 3:55-5:20
ENGL 332, SECTION SS 01 & 02: INTRODUCTION TO LINGUISTICS: PHRASES & SENTENCES
An introduction to linguistics focused on syntax and compositional semantics. Some attention is given to language acquisition and language variation at the level of syntax. Development of skills for analyzing and describing the syntax of any human language; however, English will be the primary language of analysis.
3 credits (Mann) TuTh 12:40-2:05 or 2:15-3:40

ENG 333, SECTIONS 01 & 411: INTRO TO RHETORIC & WRITING STUDIES
An introductory course which presents theories of composition and rhetoric, emphasizing both conceptual knowledge and practical skills.
3 credits (Thoune) TuTh 9:25-10:50 or (Lan) Online

ENG 335, SECTION 01: INTRODUCTION 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 (Steiner) MW 2:15-3:40 Hybrid <WRITING EMPHASIS COURSE>

ENG 336, SECTION 01: VARIETIES OF ENGLISH
“American Englishes”
Students will develop skills for analyzing language variation and researching topics in dialectology through a study of varieties of English spoken in the United States. Topics to be addressed will include: the history of English in the US, regional dialects, African American English, pidgins & creoles, codeswitching, and language attitudes.
3 credits (Mann) TuTh 9:25-10:50

ENG 337, SECTION 411: RHETORICS OF STYLE
Eng337 helps students write clearly and meaningfully, emphasizing that “writers have a responsibility to their readers to write as clearly as they can.” Drawing upon Western technical traditions of rhetoric, the course provides students with opportunities to learn and practice rhetorical strategies based on prototypical reader expectations, and it also guides the students to examine and reflect upon style in relation to correctness and ethics. Students are expected to complete exercises as individuals and as group members, complete five short (2-3 pages) papers that require research and application of rhetorical strategies, and complete one synthesis paper (10-15 pages).
3 credits (Lan) Online
ENG 341, SECTION 01: PEDAGOGICAL APPROACHES TO YOUNG ADULT LIT
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 (Jesse) TuTh 2:15-3:40

ENG 343, SECTION 01: CREATIVE NON-FICTION
English 343 guides upper division students through advanced studies in creative non-fiction. Focusing on major sub-genres, such as memoir, literary journalism, portrait, and essay of place, and techniques such as narration, description, dialogue, riff, and fragment, the course guides students toward the production of high-quality finished works of creative non-fiction.
3 credits (Stobb) TuTh 2:15-3:40 Hybrid <WRITING EMPHASIS COURSE>

ENGLISH 344, SECTION 01: THE NOVEL
This course focuses on the history and development of the novel as a modern form, from its origins in 18-century England to its postmodern realizations on today’s world literature scene. We will examine theoretical explanations of the novel’s form and social functions, and read novels of different formal types that have developed over those centuries. The course will include some novels translated from foreign languages.
3 credits (Butterfield) MW 3:55-5:20

ENG 361, SECTION 01: OLD/ MIDDLE ENGLISH LITERATURE
An introduction to the study of Old and Middle English literature with attention to the development of genres and styles which shaped early English literary traditions. In this section of ENG 361, we will be examining the medieval hero, adventure, magic, honor, and love through the many extant tellings and retellings of tales about King Arthur and his knights, as well as one “post-Arthurian” romance that adheres to the basic forms of this loosely defined genre. We’ll consider these themes through portrayals of gender, sexuality, emotional excess, madness, place, and space in their cultural and historical contexts.
3 credits (Fowler) MW 2:15-3:40

ENG 364, SECTION 01: SHAKESPEARE II
Study of Shakespeare’s plays within their cultural contexts and through close reading and analysis; includes consideration of some recent adaptations and strategies for studying Shakespeare in the classroom, on the stage, and in contemporary culture. Majors in Literature, Writing and Rhetoric, and Education will develop their specific expertise by analyzing Shakespeare’s plays.
3 credits (Hogan) TuTh 3:55-5:20 <WRITING EMPHASIS COURSE>
ENGLISH 368, SECTION 01: BRITISH LITERATURE AFTER 1900
Confronted by the new century’s wrenching social and historical traumas, twentieth century writers shared a conviction that the traditional structures of nineteenth-century literature had broken down and lost their authority. They responded by forging radically new literature and art responsive to these disorienting conditions, works that not only reflect the fragmented realities of the twentieth century thematically, but also rework the very forms of language and literature to accommodate those experiences, exerting new interpretive demands on modern readers. In particular, we will consider how environmental issues shaped major literary themes. For example, will examine how the nostalgia associated with the English pastoral countryside began to change in the wake of war and new ideas about labor and class. How did questions of gender and colonial identity inflect ideas of home, displacement, and how we imagine what is “natural”? How did new promises of urban utopia or dystopia, and new scientific developments in evolution and psychiatry change conceptions of what it meant to be a human animal? Although our inquiries will revolve around environmental questions, we will address issues, movements, and intellectual trends that are central to twentieth century intellectual history more generally. Authors will include Rebecca West, T.S. Eliot, Virginia Woolf, E.M. Forster, Graham Greene, and W.H. Auden, among others. We will also incorporate film, readings from Freud, Darwin, and ecocritical theory.
3 credits (Sultzbach) W 5:30-8:15

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 380, SECTION 01: LIT OF AMERICAN ETHNIC/MINORITY CULTURE
America as Melting Pot, as a salutary blend of assimilated peoples, is a myth roundly disproven by the facts of U.S. social, economic, and political history. The many cultural groups (majority and minority) that make up the U.S.’s inhabitants have always existed in varied and complex relationships to each other as well as to the idea of one monolithic, defining “American” culture. In this course, we will study poetry, fiction, creative non-fiction, drama, comics, and film by Americans from a variety of ethnic and minority cultures, exploring how these authors use writing to express and critically examine the complexities of the American experience. We will also examine some of the most influential literary and cultural theory relevant to the study of American multicultural literature. Emphasizing works from the mid-20th century to today, our reading list will be chosen from such African-American writers as James Baldwin, bell hooks, Ta-Nehisi Coates, Ralph Ellison, Dominique Morrisseau, and Toni Morrison; such Asian-American writers as David Henry Hwang, Amy Tan, Maxine Hong Kingston, and Viet Thanh
Nguyen; such Native-American writers as Louise Erdrich, Leslie Marmon Silko, Diane Glancy, and Sherman Alexie; such Latino/a-American writers as Sandra Cisneros, Junot Diaz, Luis Valdez, and Ernesto Quinonez; such Jewish authors as Philip Roth, Cynthia Ozick, and Gary Shteyngart; and such Muslim-American authors as Michael Muhammed Knight, G. Willow Wilson, and Wajahat Ali.

ENG 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.

ENG 413, SECTION 01: CAPSTONE RESEARCH PROJECT
This course will challenge students to review, revise, and reconsider the body of writing they’ve produced during their undergraduate careers as rhetoric and writing emphasis majors. As students prepare to assemble their portfolios they will be asked to reimagine previous writing projects through the lenses of various writing research methodologies.

ENG 416, SECTION 01: SMNR ADVANCED FICTION WRITING
English 416 is designed as an intensive course devoted to the craft of writing fiction, taught by a published fiction writer with academic training in the discipline. The course will emphasize the development of individual craft elements such as characterization, plot, point of view, narrative voice, style, setting, and dialogue, and how each of these elements get integrated in various combinations to create what we call “story.” A key component of the course will include peer workshopping. In addition, an eclectic group of readings will be required—from classic to contemporary authors—to suggest a range of models. Individual conferences with the professor will be encouraged.

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.
ENG 452, SECTION 411: PROFESSIONAL AND TECHNICAL WRITING PRACT.
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 (Steiner) Online

ENG 470, SECTION 01: SEMINAR IN AMERICAN LITERATURE
“Poetry and/as Politics”
In this course, we will explore how American poets writing in the 20th and 21st centuries have used innovative and experimental practices to question the dominant ideologies and cultural norms that give shape and meaning to our everyday lives. This work may not be “political” in the same way that campaign advertisements and stump speeches are, but it is central to what philosopher Jacques Rancière has called “the distribution of the sensible”—the ongoing political project of deciding whose voices do and do not count as meaningful within a given society. Tracing a poetic lineage from the modernist avant-garde (Gertrude Stein, Ezra Pound, Melvin B. Tolson) up through 1960s/70s counterculture (John Ashbery, Amiri Baraka, Jackson Mac Low) and into the present day (Claudia Rankine, Harryette Mullen, Cathy Park Hong), our readings and conversations will focus on better understanding the role that poetry has to play in charting a more just, more equitable future for America. Along the way, we will engage with the work of thinkers and theorists (including Rancière, Kenneth Burke, Theodor Adorno, Susanne Langer, James Baldwin, Joan Retallack, and many others) who have sought to explain the lines of influence that connect the texts we read to the political world(s) we inhabit. In addition to discussion leading, weekly reading responses, and one in-class presentation, students will devote a significant portion of the semester to a culminating research project that connects a poet and a political issue of their choosing.
3 credits (Jesse) TuTh 12:40-2:05

ENG 497, SECTION 01: SEMINAR IN RHETORIC & WRITING STUDIES
“Rhetoric vs. Truth”
This interdisciplinary course examines the role of emotion and affect in rhetorical persuasion in mass communication and public discourse studies. It combines classical and contemporary rhetorical theory with case studies. Students will investigate the rhetorical strategies behind the 2016 United States presidential election, current US presidential campaigns, television commercials, and the digital spread of fake news, among other issues.
3 credits (Zamparutti) TuTh 2:15-3:40

Visit https://www.uwlax.edu/records/registration/ for the most accurate and up to date catalog, timetable, and scheduling information with regard to course prerequisites, credits, program requirements, etc. This list was updated October 2020.