

# Spring 2021 Course Descriptions

**ENGL 1601-001, 002: Storytelling in Literature, Film, and Television**  
**M/W11:00-12:15**  
**Michael McLane**

We tell stories to understand and imagine who we believe we are and might be. We will consider stories (novels, short stories, and films) from a variety of cultures to examine how the process of telling stories transmits culture, maintaining beliefs and practices as well as establishing new identities for groups and individuals.

**ENGL 2060: Intro Writing and Digital Studies**  
**Online**  
**Miranda Egger**

Introduces students to the topics of study in the English Writing major. Topics include writing studies (literacy, genre, research, and multimodality), rhetoric (history and theory), and the teaching of writing (pedagogy and practice). Prereq: ENGL 1020.

**ENGL 2070: Grammar, Rhetoric, and Style**  
**Online**  
**Maryann Hoffmann**

Teaches the basics of English grammar in order to develop a rhetorical and stylistic confidence in reading and writing, using an approach that is more descriptive than prescriptive. Teaches students how to evaluate the grammatical choices of established writers and how to develop flexibility in the grammatical choices they make in their own writing. Note: this course assumes that students have completed ENGL 1020.

**ENGL 2156: Intro to Creative Writing**

Reading, discussing, writing short fiction and poetry in a workshop setting. Note: this course assumes that students have completed ENGL 1020.

**ENGL 2250: Intro to Film**  
**Sarah Hagelin**  
**MW 2:00-3:15**

Introduces students to the critical study of cinema as an art form and a cultural phenomenon. Topics include cinematography, editing, mise-en-scene and sound; the connections between

cinema and related art forms; film genres; the social dimensions of film production and reception; and films by such key filmmakers as Alfred Hitchcock, Maya Deren and Spike Lee.

**ENGL 2450-01: Introduction to Literature**

**TuTh 12:30-1:45**

**Cynthia Wong**

This required course for literature majors and minors introduces students to a serious study of texts through close and careful reading, development of a critical sensibility, and deepening of skills for discussing and writing about literature. It is reading and writing intensive as well as discipline-specific, in order to prepare for advanced courses in literature and literary theory. Students will learn literary genres, techniques and terms, as well as explore the viability of studying literature in the 21st century. They will write in clear, college-level prose and have experience with editing and revising analytical and comparison & contrast essays. Successful completion of this course will advance students to ENGL 3001: Critical Writing, as well as set a foundation for a life-long appreciation of literature.

**ENGL 2600: Literary Classics**

**TuTh 11:00-12:15**

**Michael McLane**

From inadequately brave medieval knights to the global creation of twenty-first-century identities, we will track our English literary tradition. We will consider the literary and cultural contexts from which works arise and the contributions they make to them, exploring evolving genres and intellectual traditions as well as social conditions and their effects on individuals.

**ENGL 3001: Critical Writing**

**TuTh 11:00-12:15**

**Jeff Franklin**

Introduces literary theory to provide extensive practice in writing about literature. Note: Required of English majors and minors with a literature option and education English majors. Prereq: ENGL 2450 with a C- or higher.

**ENGL 3020-001: Poetry Workshop**

**TuTh 3:30-4:45**

**Brian Barker**

Students will explore the craft of poetry by closely reading the work of established poets and writing their own original poems. Poem assignments will provide students the opportunity to explore different poetic techniques and genres (such as the poetic line, poems that use research, and poems based on art); learn best creative practices; and broaden their definitions of what poetry can be and do.

**ENGL 3020-002: Senior Poetry Workshop**

**M/W 11:00-12:15**

**Nicky Beer**

Students will develop an intense and intimate relationship with poetry by considering poems not only from the perspective of a critical reader, but a writer as well. Above all, students will see how the creative work that they do is part of the larger literary tradition of human beings tearing their hair out in front of a blank page in the name of filling it with something meaningful.

Coursework includes writing 6 poems over the course of the semester, such as poems about art, persona poems, and "how to" poems.

Possible course reading may include one of the following books:

*Trophic Cascade*—Camille Dungy

*Odes to Lithium*—Shira Erlichman

*Conditions of The Wounded*—Anna Leigh Knowles

*The Carrying*—Ada Limón

Note: Another section of ENGL 3020 will also be offered in Fall 2020, TTh 3:30-4:45pm, taught by Professor Brian Barker.

**ENGL 3050: Fiction Workshop**

**TuTh 11:00-12:15**

**Teague Bohlen**

In this class, you will write. A lot. I mean it: a lot. Really, you have no idea. When this course is all over, you will have read a handful of stories, written a bunch of awesome and/or awful exercises, had some feedback from me and from your peers in small groups, and finally composed and revised one full-length story which you'll have thoroughly workshopped before the entire class. Of course, writing that much means that some of it will be pretty bad—but that's OK. Writing badly—and hopefully learning from it—is half the battle. Anyway, the work load isn't overwhelming, but you will be writing *at least* a few times a week. After all, that's what writers do. We write.

**ENGL 3050-E01: Online Fiction Workshop**

**Online**

**Christopher Merkner**

This online workshop-driven creative writing course deepens students' appreciation for the following three vital skills: • the practice of writing contemporary fiction • the practice of building and working within a professional creative writing workshop • the practice of reading, studying, writing about contemporary prose fiction. Bringing these skills together, students can expect to be challenged with weekly writing exercises, generative and enjoyable readings and discussions, and the expectation that they will create and share no less than two new, complete fictions by the end of the semester.

**ENGL 3080: Japanese Cinema**

**W 5:00-7:50pm**

**Andrew Scahill**

This section of International Cinema will focus on the cinema of Japan. The course will cover a range of film movements within Japan, including the silent era before the Great Kanto Earthquake of 1923, to the Golden Age of Ozu and Kurasawa, the rule-breaking "Nuberu Bagu" of the 1960s, the rise of anime and Studio Ghibli, the J-Horror cycle of the 1990s, and the contemporary landscape of transnational film production.

**ENGL 3084 Media Composition**

**Online**

**Nicole Piasecki**

This section of ENGL3084 focuses on the study of multimodal composition from the perspective of narrative nonfiction storytelling. Students will analyze a variety of multimodal nonfiction stories to identify the rhetorical affordances and limitations of composition modalities. Students will also create multimodal nonfiction texts including data visualizations, podcasts, video stories, web pages, and essays that purposefully combine multiple modalities for rhetorical purposes. The course utilizes principles of experimentation and reflection to encourage risk taking and individual growth.

**ENGL 3085: Remaking Hitchcock**

**M 5:00-7:50pm**

**Andrew Scahill**

This section of Major Directors will examine films of director Alfred Hitchcock and various filmmakers he has influenced, including Brian DePalma, Paul Verhoeven, Jonathan Demme, Roman Polanski, Chan-wook Park, Pedro Almodovar, and Martin Scorsese. Using Hitchcock as a case study, we will define and question the boundaries between remake, parody, imitation, influence, homage, allusion, and pastiche.

**ENGL 3154: Technical Writing**

**Kari Campeau**

This course provides an overview of Technical Writing (TW) as an academic discipline and a profession. We will discuss the following units: (1) history, definitions, ethical considerations, and social justice directions of TW, (2) professional best practices in TW (3) common areas of specialization in TW, and (4) digital literacies and tools important to TPC. We will explore these units through reading scholarship in TW, practicing hands-on TW activities, and listening (remotely) to guest speakers from the field. Assignments include: a memo; a rewrite of instructions, a process description, or a brochure; a web page on a topic in TW, and a professional digital portfolio. You can expect to complete this course with a foundational understanding of TW as an academic and professional field and experience in producing TW products common across workplace environments.

### **ENGL 3160: Language Theory**

**Online**

**Justin Bain**

Provides a basic introduction to linguistics and language theory, including phonetics, grammar, semantics, pragmatics, sociolinguistics, cognitive processing, and language acquisition. Includes practical applications of the theories and methodologies presented. ENGL 2070 recommended.

### **ENGL 3170 -E02**

**Online**

**Julie Vick**

This course develops skills students can apply to a variety of business documents and situations. The course teaches principles for organizing, designing, writing, and revising clear, readable documents for industry, business, and government. It also teaches communication skills in a collaborative environment.

### **ENGL 3170-E05 Business Writing**

**Online**

**Nicole Piasecki**

This section of ENGL 3170 uses the workshop model to help students develop skills they can apply to a variety of writing situations. This course teaches principles for organizing, designing, writing, and revising clear, readable documents for a variety of audiences and purposes. The course also addresses information literacy, critical thinking, and collaborative communication skills.

### **ENGL 3200: From Literature to Film**

**M/W 12:30-1:45**

**Sarah Hagelin**

Explores the relationship between literature and cinema; the process of adapting and transforming a novel into a feature-length film; and the historical, cultural, and commercial influences that shaped the creation of each novel and film studied.

**ENGL 3416: H01**

**W 9:30-10:45am**

**Drew Bixby**

Magazine writing is a practical course in writing creative nonfiction with an emphasis on journalistic approaches and feature writing. Students will write professional pitches to editors, conduct in-the-field reporting, and produce a series of profiles attentive to the foundations of magazine story structure, including leads, summary and dramatic narrative, the ladder of abstraction, nutgrafs, characterization, theme, and endings.

**ENGL 3750-001: American Literature After the Civil War**

**M/W 12:30-1:45**

**Philip Joseph**

Twain, Dickinson, Wharton, Du Bois, Fitzgerald, Hemingway, Cather, Faulkner, and Wright—these are some of the leading lights of modern American literature that we'll be reading next semester. The course encourages students to enjoy, even love the work of these writers. It tracks how American writing changes in profound ways during this period, and it examines how fiction from this period continues to speak to us powerfully through its innovative form, its construction of memorable characters, and its engagement with core problems in American life.

**ENGL 3795: Race and Ethnicity in American Lit**

**M/W 11:00-12:15**

**Peter Franks**

Focuses alternately on one of several ethnic American literary traditions (e.g. African American, Chicano) and their historical, geographical, social and economic communities.

**ENGL 3798 International Perspectives in Lit-Film**

**M/W 2:00-3:15**

**Pompa Banerjee**

Fosters an understanding of peoples outside of the U.S. through the study and appreciation of non-western literature. Investigates how historical, cultural, and ideological forces constitute race, ethnicity, nationalism, and alienation in a single country or across a region. Topic and country/region varies by semester. Note: May be repeated for credit when title and content are different. All texts in English translation.

**ENGL 4002-5002: Major Authors – Global Shakespeare**

**MW 3:30-4:45**

**Pompa Banerjee**

This advanced elective course is open to graduate students and advanced undergraduates. Students will situate the plays within the broader global Renaissance as well as the larger resonances of global exchanges within Shakespeare's lifetime and beyond. We will also study Shakespeare's active global afterlife, that is, the re-creations of Shakespeare through translations and film (or text) adaptations that harness Shakespeare to their own moments and contingencies, and by extension, to ours.

Students read plays in-depth and in their cultural, historical, and literary contexts. Extensive primary and secondary readings offer deeper examinations of constructions of class, nation and nationalism, race, gender, sexuality, identity, spirituality and the afterlife. Readings consider how global cultures remake, renew, and stretch Shakespeare. Films, both anglophone and nonanglophone, examine the critical afterlife of the plays in the global marketplace. By the end of the course, students will be familiar with the language and rhythm of Shakespeare's texts, and appreciate the range of intellectual, moral, and ethical choices in these plays. Graduate and undergraduate students have different requirements.

**ENGL 4055: Advanced Fiction Workshop**

**TuTh 2:00-3:15**

**Teague Bohlen**

Writers learn to write, improve their writing, share their thoughts, and figure out exactly what it is they want to say—all through the act of writing. So that's what we're going to be doing this semester—writing a lot. We'll also be doing a lot of talking about writing, which is something that professional writers do a lot, too, though usually there's alcohol involved. Either way, it's going to be a blast. (Your enjoyment is mandatory.) Remember that a writing workshop, above all, is a collaborative effort—you depend on others to give you feedback, just as they depend on you to do the same for them. You must involve yourself in the creative process in an active, open, and courteous manner (also mandatory). We all will be sharing our ideas, reading aloud to the class, and helping each other become better writers...and that deserves the utmost respect.

**ENGL 4166/5166: History of American Poetry**

**TuTh 12:30-1:45**

**Brian Barker**

In this class, we will seek to understand the history and diversity of American poetry by examining some of its major poets and poetic trends. Our focus will begin with Walt Whitman (1819-1892) and Emily Dickinson (1830-1886), who are commonly thought of as the father and mother of American poetry. Over the course of the semester, we will familiarize ourselves with several major movements and styles, including Modernism, Confessionalism, the Black Arts movement, the Beats, the New York School, and others. To do so, we will need to understand the literary traditions

and historical situations that American poets have reacted to and been in dialogue with. Some questions we will ask and return to include: What is American about American poetry? What are the social, cultural, and historical forces that have shaped and continue to shape American poetry? In what ways do the ideas, aesthetics, and beliefs of individual poets converge and depart?

**ENGL 4175: Writing in the Sciences**

**MW 11:00-12:15**

**Emily Wortman-Wunder**

Provides rhetorical analyses of scientific discourse and student practice in writing research reports and proposals. Prereq: Sophomore or higher standing and ENGL 2030 with a C- or higher. Cross-listed with ENGL 5175. Students will not receive credit for this class if they have already received credit for ENGL 3175.

**ENGL 4180: Argumentation and Logic**

**Online**

**Andrea Modica**

Explores the history of logic and its role in argumentation, studies various types of logical structures, and analyzes current uses of argumentation, with attention to writing arguments on current public issues. ENGL 3084 recommended. Prereq: Students must have junior standing/60 units of credit completed.

**ENGL 4190/5190: Advanced Topics in Writing & Digital Studies: Rhetoric and Revolution**

**M/W 12:30- 1:45**

**Rodney Herring**

This course will investigate two questions: 1) What role does rhetoric play in initiating and shaping revolutions? and 2) What are the characteristics of revolutionary rhetoric? We will explore these questions by considering such documents of the American Revolution as Thomas Paine's Common Sense and the United States Declaration of Independence. We will also read subsequent arguments for counterrevolution, including the Federalist papers, that sought to contain the democratic energies unleashed in the 1770s. And we will conclude the semester by examining an instance of contemporary revolutionary rhetoric, the movement for a new Green Revolution, asking whether argumentative strategies among advocates show traces of the centuries-old rhetoric of revolution and, if so, to what end(s).

**ENGL 4250/5250: 20th Century Fiction**

**Cynthia Wong**

**TuTh 2:00-3:15**



This advanced literature class studies the development of fiction in the 20th century as a significant mode of artistic expression, intellectual exploration, and philosophical investigation into human experiences. At the end of class, students will be able to analyze the form and content of short stories and novels, the literary conventions of realism and representation within this genre, and the innovative narrative techniques of some of the best fiction of the 20th century. Students should have excellent reading and writing skills, as well as an ability to conduct and present research findings about writers and their works.

**ENGL 4280: Proposal and Grant Writing**  
**Kari Campeau**

In this community-engaged writing course, you will develop rhetorical, writing, and project management skills for proposal and grant writing. First, we will study grant proposals as a rhetorical genre. This means that we will focus on audience, stakeholders, and rhetorical situations, as well as best practices, jargon, conventions, and strategies. In the second half of the semester, you will partner with a non-profit organization to identify funding sources and draft and revise grant proposals. This collaboration will happen remotely, so you can expect to gain experience in remote collaboration, as well. This course is designed to support students to develop a foundational and functional understanding of the genre of grant writing and to gain hands-on experience finding, evaluating, and collaboratively writing grant proposals and budgets.

**ENGL 4540: Restoration and 18<sup>th</sup> Century Lecture**  
**TuTh 11:00-12:15**  
**Bradford Mudge**

Introduces some of the important writers of the “Age of Reason.” Emphasis on such figures as Bunyan, Burke, Dryden, Johnson, Pope and Swift.

**ENGL 4701: Multimedia in the Community**  
**Th 5:00-7:50pm**  
**John Tinnell**

Produce dossier-quality multimedia shorts by researching and writing digital compositions for selected community organizations. Topics for research range across numerous social issues and involve all disciplines.

**ENGL 4730/5730: Chaucer**  
**MW 11-12:15**  
**Nancy Ciccone**

The reading assignments in this course begin with Chaucer’s early works, continues with Troilus and Criseyde, and concludes with the fragments known as The Canterbury Tales. One focus of

our readings is the city. Although Chaucer did not always live in London, he is very much an urban and urbane writer. The Canterbury Tales, for example, begins with pilgrims gathering outside the city walls to head away from London. Yet Chaucer's metropolitan perspective enables him to bring most of England with their professions and dialects with him. Glimpses of city life provide a window into the Middle Ages to contextualize his writing and concerns in a century fragmented by social, economic, and religious upheaval, partially caused by the all too familiar plagues.

**ENGL 4730/5730: Faulkner**  
**Colleen Donnelly**

Faulkner was a modernist, and we will study his style and experiments with narrative structures and how he exploits the relative nature of time to question what memory and history really are. Of course, we cannot read Faulkner unless we come to grips with Faulkner as a Southern writer and the racial issues he explores in his works. Faulkner traces the rise and demise of Southern aristocracy from before the Civil War through the twentieth century and the suffering and resilience of Black Americans. In addition to a vivid Southern community, Faulkner creates specific types of compelling, and sometimes repelling, characters: failed artists, "visionary" idiots, and silent, all-consuming women. In Faulkner's world, being a Southerner means you are doomed by blood, family, and land and you are complicit in perpetrating that curse; these obsessions become major issues in Faulkner, as do conflicts between nature and progress, Blacks and Whites, words and actions. To study the style, structure, character, and socioeconomic and thematic content of his works, we will draw from an array of critical approaches while also relying on good close textual reading. This class is conducted as a seminar; therefore, attendance is required.

**ENGL 4800: Special Topics in Creative Writing – Creative Nonfiction**  
**MW 3:30-4:45**  
**Joanna Luloff**

This course explores different approaches to creative nonfiction. Students will produce 5 short exercises and at least one full-length, original work (approx. 8-15 pages), read selections from CNF genres, including memoir, lyric essay, personal narrative, and literary journalism, and write and present detailed critiques of peers' material. The ultimate goal of this course is to recognize and understand the various genres pertaining to creative nonfiction, and to introduce the practice of writing inventive prose that is both objectively and subjectively true. We will devote a significant amount of time in the classroom to determining just what that means.

**ENGL 4820-001: Senior Poetry Workshop**  
**MW 2:00-3:15**  
**Nicky Beer**

NOTE: You do NOT have to be a senior to take this course!

Course description: In this workshop, I will be asking each of you to step back and think more broadly about your identity as a writer. What are your fascinations and obsessions? What topics and/or styles attract you? What do you avoid? How might an awareness of your own process and aesthetics help you to become a more diligent, intelligent, and imaginative writer?

We will spend the semester working on and toward a poetic project—a chapbook of poems (a short but unified collection of poetry), consisting of both new poems and revised older poems. You will be responsible for conceiving your chapbook, generating poems for it, revising those poems, arranging the poems into a sequence that makes sense, and choosing artwork for its cover.

Possible course reading may include a few of the following chapbooks:

*The Wishbone Dress*—Cassandra Bruner

*Tunsiya / Amrikiya*—Leila Chatti

*Equilibrium*—Tiana Clark

*All the Rage*—sam sax

### **ENGL 5145: Critical Theory**

**Tu 5:00-7:50**

**Gillian Silverman**

In this course we discuss the history of critical theory and its impact on literary and rhetorical studies. We begin in the nineteenth century and proceed to more recent developments. The critical paradigms we will consider may include Formalism, Marxism, Structuralism, Post-structuralism, Psychoanalysis, Persuasion & Ethics, Feminism, Queer Theory, Postcolonialism, Cultural Studies, and Disability Studies. Reading primary and secondary sources, we investigate how these schools of theory can inform our understanding of literature, rhetoric, and the culture at large.

## **Related Courses**

### **WGST 3020: Gender, Sexuality and Race in American Popular Culture**

**Jody Thomas**

This course explores the impact of popular culture on the lived experience of diverse women and men in America. Together, we will examine how cultural media (including literature, film, television, music, and social media) can both reproduce and challenge existing structural inequalities. Using Kimberle Crenshaw’s notion of “intersectionality” as a crucial launching point, we will study the relationships between race/ethnicity, gender, sexuality, and class (among others).

Our assumption throughout the course is that popular culture representations have a material impact on both public policy and lived experience. Note: This course applies to the Cultural Diversity section of the Core.

**HEHM 3100: Intro to Health Humanities**  
**Colleen Donnelly**

This course introduces students to the rich field of the health humanities, and a minor in health humanities can be an excellent complement to an English degree. Healthcare impacts every individual. In this class, we explore how the public, consumers and communities, deal with socio-economic, ethical, interpersonal and therapeutic relationships while managing their health and navigating the healthcare system. We will pay particular attention to how ethics, power relationships, and difference—gender, race, class—affect the choices and options that are available. We will explore a variety of topics, including plagues and epidemics, health disparities, disability, mental health, euthanasia and eugenics, from historical, literary, philosophical, and rhetorical perspectives using journalistic, literary, media and artistic materials, and discuss how to educate ourselves on these important topics.