

## **ENGL 1020: Core Composition 1**

### **Multiple sections**

Provides opportunities to write for different purposes and audiences, with an emphasis on learning how to respond to various rhetorical situations; improving critical thinking, reading, and writing abilities; understanding various writing processes; and gaining a deeper knowledge of language conventions.

## **ENGL 1601-001,002: Storytelling in Literature, Film, and Television**

### **Multiple Sections**

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 and social groups to examine how the process of telling stories transmits culture and both maintains those cultures and establishes new identities for groups and individuals.

## **ENGL 2030: Core Composition II**

### **Multiple Sections**

Focuses on academic and other types of research-based writing and builds on the work completed in ENGL 1020. Focuses on critical thinking, reading and writing as well as working with primary and secondary source material to produce a variety of research-based essays. Emphasis on using both print-based and electronic-based information. Prereq: ENGL 1020.

## **ENGL 2060 – E01 Intro to 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).

## **ENGL 2070-E01: 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 2156-004: Intro to Creative Writing**

### **Multiple Sections**

This creative writing workshop is for beginning writers interested in exploring the writing of poetry and short fiction and learning more about creative practices. Our class time will be divided between studying the work of established writers to see what we can learn about writing poems and stories; creative writing labs (in-class writing exercises that encourage experimentation); and peer workshops. Over the course of the semester, students will develop select in-class exercises into several original poems and stories. The semester's work will culminate in a final portfolio of revised work. No textbook purchase required for this course.

## **ENGL 2250: Intro to Film**

### **Sarah Hagelin**

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-E01: Introduction to Literature**

### **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 21<sup>st</sup> 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 3001: Critical Writing**

### **Jeff Franklin**

This course introduces the major schools of critical theory widely applied in the Arts, Humanities, and Social Sciences, including new critical, psychoanalytic, feminist, Marxist, Queer, African American, and postcolonial theories. It prepares students to read and analyze texts and write analytical-interpretive essays at a level appropriate for upper-division courses, providing training in practical skills that are useful in many disciplines and professions. It is required for all English majors/minors within the literature option and education English majors. Prereq: ENGL 2450 with C- or higher.

## **ENGL 3020-001: Poetry Workshop**

**MW 12:30-1:45pm****Professor 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 5 poems over the course of the semester, such as poems about art, persona poems, and "how to" poems. Course reading will include the chapbook *Tunsiya/Amrikiya* by Leila Chatti, a Tunisian-American dual citizen.

**ENGL 3050: Fiction Workshop****Multiple Sections**

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 will have thoroughly workshopped before the entire class. Of course, writing that much means that some of it will be pretty bad—but that is OK. Writing badly—and hopefully learning from it—is half the battle. Anyway, the work load is not overwhelming, but you will be writing at least a few times a week. After all, that's what writers do. We write.

**ENGL 3070-001: Studies in Film History****Sarah Hagelin**

Examines the history of cinema from a variety of national perspectives. Topics rotate and may include Silent Era Cinema, Classical Hollywood Film, New Hollywood, French New Wave, German Expressionism, etc. Note: May be taken more than once when topics vary. Prereq: Sophomore standing.

**ENGL 3084-E01 and E02****Online****Multiple Sections**

This fully-online, asynchronous 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 texts and communicative situations to identify the rhetorical affordances, limitations, and the overall effectiveness for a given audience and purpose. Students will discuss nonfiction storytelling techniques and issues of ownership, authorship, appropriation, exploitation, ethics, research, and copyright.

Students will also create multimodal nonfiction texts including data visualizations, audio stories, video stories, web pages, and essays that purposefully combine multiple modalities and research

for rhetorical purposes and to participate in exigent public conversations. The course utilizes principles of experimentation and reflection to encourage risk taking and individual growth. This is an analysis and production course. Students will read, analyze, and produce multimodal texts throughout the semester. The ultimate goal is to understand the power of multi-literacy in our complex, media-rich world and to prepare students to be critical consumers and active participants using all available means of communication.

### **English 3154: Technical Writing**

#### **Multiple Sections**

Introduces students to technical writing through study of and hands-on practice writing texts that communicate complex information, solve problems, and complete tasks. Students write proposals, reports, instructions, memos, documentation, white papers, data visualizations, and web content. Students practice content management, project management, audience engagement, and usability testing. Often, students work with industry and community partners on a technical writing project.

Experiential Learning Component: Students who complete this course will finish the semester as published technical writers with a professional portfolio of completed projects to showcase their work. Students will work for the company, iFixit, a company that develops disassembly and replacement documentation for a range of tools and devices. Students will get a device (e.g., a phone, laptop, Nintendo console, Furbo dog camera, etc.!) and develop a troubleshooting guide, device homepage, and series of replacement repair guides for the device. Students will receive support and guidance from their professor and a team of iFixit technical writers throughout the semester, and their work will be published by iFixit.

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

#### **Multiple Sections**

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: Business Writing**

#### **Multiple Sections**

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. Students will practice writing professionally for a variety of audiences and situations and practice incorporating research into professional writing. Major course assignments will include completing a screencast presentation on a business writing-related topic, writing a proposal for a research report, and completing a formal feasibility report.

**ENGL 3405, Topics in Writing – Writing for the Web****Julie Vick**

This course focuses on the rhetorical analysis and production of different types of web-based writing for professional audiences and websites. We will study and practice content and SEO writing, web-based short article writing, social media writing, and more to better understand and employ writing conventions for the web.

**ENGL 3416: Magazine Writing****Andrew 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 and hopefully 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 3798 International Perspectives in Lit-Film****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.

**UNHL 3999-002 Shakespeare: Globe to Globe****Pompa Banerjee**

This UHL course reads Shakespeare's texts within his culture and the conventions of the Globe Theatre, within the broader global Renaissance, and the international exchanges within Shakespeare's lifetime. The course will also study Shakespeare's active global afterlife, that is, the re-creations of Shakespeare through translations and film (or text) adaptations that stretch Shakespeare by harnessing the texts to their own moments and contingencies, and by extension, to ours. Students read selected plays in-depth and in their cultural, historical, and literary contexts. Primary and secondary readings offer deeper examinations of class, nation and nationalism, power, race, gender, sexuality, identity, spirituality, and the afterlife. Films, both anglophone and non-anglophone, examine the critical afterlife of the plays in the global marketplace. Assignments may consist of essays, oral reports, and research papers. They are designed to elicit nuanced responses driven by critical thinking expressed in clear, coherent, and concise prose.

### **ENGL 4002/5002 Global Shakespeare:**

#### **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. The course 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. Assignments may consist of essays, oral reports, and research papers. They are designed to elicit nuanced responses driven by critical thinking expressed in clear, coherent, and concise prose.

\*This course is split between upper-division undergraduate and graduate enrollments. The assignments for graduate students differ from those registered at the undergraduate level. For graduate students, a grade below *B-* disallows credit for the course.

### **ENGL 4003/5003 Women and Gothic Fiction**

#### **Bradford Mudge**

This course focuses on the engendered nightmares of British and American literary culture from the mid-eighteenth century to the present. Beginning with Horace Walpole and Ann Radcliffe and the emergence of horror fiction from *Frankenstein* and *Dracula*, it will examine works by Matthew Lewis, Edgar Allen Poe, Henry James, Charlotte Perkins Gilman, Daphne du Maurier, Toni Morrison, Silvia Moreno-Garcia, and Octavia Butler. Careful consideration of the sexual politics of fear fiction will reveal the degree to which women characters, narrators, and authors grapple with the real and symbolic burdens foisted upon them from the industrial revolution to the present.

### **ENGL 4004/5004-E01: Major Authors After 1900, Ishiguro and Murakami**

**Cynthia Wong**

What do 2017 Nobel laureate Kazuo Ishiguro and popular contemporary author Haruki Murakami have in common beyond their Japanese heritage? In this upper level literature elective, we will explore the great variety of their writing styles and the appeal of their mesmerizing subjects, ranging from poignant realism, narrative retreats into memory, highly imaginative literary constructs, and the sheer power of storytelling. Readers will be moved by the riveting fiction of these literary masters and should be prepared to build interpretations through weekly discussion and writing assignments that include a final project for the course.

### **ENGL 4025-001: Advanced Poetry Workshop**

**T/Th 12:30-1:45 (in person)**

**Brian Barker**

Advanced poetic craft, including exercises in mode, genre and advanced revision. Prereq: ENGL 3020 (or equivalent).

“All poets are either experimental or dead,” the poet Stanley Kunitz once said. Based on this principle, this course will build on poetic skills that you learned in earlier workshops, while encouraging you to take bold, imaginative, even playful risks in your writing. You will practice advanced techniques in poems and widen your understanding of what poetry can be and do. You will also be asked to develop good writerly habits and sharpen your ability to assess your own work with an eye towards revision. Over the course of the semester, you will write seven new, original poems. Four of these poems will be based on exercises (you choose which ones you do) and three will be open to whatever you’d like to write. We will also read two full-length collections of poetry and discuss them as a class with an eye toward what we may steal from the poems, how they might inspire us, etc. Requirements: Seven original poems. Written workshop comments. Class participation. Mini poetry assignments (4-5 over the semester). Final portfolio of revised poems with introductory essay.

Texts:

- What Flies Want, Emily Perez (Perez will be giving a reading on campus in April and visiting our class for a Q & A session.)
- The New Nudity, Hadara Bar-Nadav

## **ENGL 4055: Advanced Fiction Workshop**

**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 4175/5175: Writing in the Sciences**

**Emily Wortman-Wunder**

This course in scientific communication is intended for science majors to help develop their writing skills in their field. Through daily and long-term writing assignments, lectures, and group discussions, we will hone your ability to both write and critique – an essential skill for the collaborative scientist.

## **ENGL 4180: Argumentation and Logic**

**Online**

**Modica, Andrea**

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: Rhetoric and Revolution**

**Rodney Herring**

Advanced Topics in Writing & Digital Studies focuses on particular issues in rhetoric and writing as they pertain to reading and writing, including language and gender, language and culture, and language of political action. The topic for this section is Rhetoric & Revolution. In this class, we will investigate two questions:

- What role does rhetoric play in initiating and shaping revolutions? and
- 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 sections from the Federalist papers, that sought to contain the democratic energies unleashed in the 1770s. We will then conclude the



semester by comparing what we've learned to the rhetoric of other revolutions—for example, the French Revolution or the movement for a new green revolution (the Green New Deal)—asking whether argumentative strategies among advocates show traces of the centuries-old rhetoric of revolution and, if so, to what end(s).

### **ENGL 4190-E01/5190-E01**

#### **Online**

#### **Joanne Addison**

In (W)righting Digital Inequality we will develop an understanding of the causes and consequences of systemic digital inequality as well as possible remedies. In doing so we'll study issues such as broadband access, AI bias, natural language processing, gaming, and ed tech with a focus on the potential of participatory culture, collective action, and inclusive technologies to (w)right inequities.

### **ENGL 4236-001/5236-001: The American Short Story**

**M/W 3:30-4:45**

#### **Philip Joseph**

Beginning with the contemporary short story writer, George Saunders, we will move backward to the early 19th century, inquiring into the non-American origins of stories by Washington Irving, Nathanael Hawthorne, Edgar Allan Poe, and the emergence of different kinds of short story traditions. The course asks you to consider the influence of women writers who established their careers through the short story form, including Harriet Beecher Stowe, Charlotte Perkins Gilman, and Susan Glaspell. Moving into the 20th century, we will investigate literary movements like naturalism and modernism, the "grotesque" approach to character in Sherwood Anderson and Flannery O'Connor, the impact of jazz on James Baldwin's short story writing, and the neo-gothic work of Shirley Jackson. Finally, we return to contemporary work by Raymond Carver, Tim O'Brien, Phil Klay, and George Saunders (again).

### **ENGL 4240/5240: Topics in Contemporary American Literature—21st Century Women & Nonbinary Poets**

**MW 3:30-4:45pm • Professor Nicky Beer**

What does it mean to be a 21st century American poet writing in a literary tradition largely dominated by white, cisgender, straight men? How has 21st century technology affected the content, form, and dissemination of contemporary poetry? In this course, we'll read books by at least five poets, including Fatimah Asghar, Camille Dungy, and Emily Pérez. We'll also have a class visit with at least one poet. We'll discuss the different ways they examine violence, trauma, history, race, climate change, fertility, parenthood, sexuality, and gender.

Prereq: Sophomore standing.

### **English 5/4280: Proposal and Grant Writing**

**Kari Campeau**

Students learn how to find funding sources, write proposals, and manage grants for nonprofit, research, and industry contexts. Students practice the entire process of proposal and grant writing: 1) describing the problem in context; 2) identifying sponsors, building relationships, and finding a match; 3) designing, writing, revising, and completing all proposal components; 4) conceptualizing and using persuasive visual and design elements; 5) responding to sponsors and managing grant funds. Often, students work with academic, industry, and community partners on a grant writing project.

**Additional Internship Opportunity:** Students in this course will be eligible to work as paid interns (\$15-16/hour; remote or in-person; 5-10 hrs/wk) in the Office of Research Services (ORS). As interns, students work on grant-writing teams for research grants, develop educational materials for faculty and student grant writers, and/or build grant repositories for research grant seeking and writing. These internship opportunities are new, and they're a result of a partnership with English and ORS.

**ENGL 4560/5560: English Romanticism****Bradford Mudge**

Studies major works of the chief English writers of the first part of the 19th century, with emphasis on such representative figures as Wollstonecraft, Godwin, Blake, Wordsworth, Coleridge, Hazlitt, Byron, Keats and Shelley. Prereq: Sophomore standing.

**ENGL 4800-001: Literary Translation****Wayne Miller**

Literary translation is both the closest form of reading and the oldest method of training for creative writers. It is also an art form in its own right. In this class, we will learn about the idiosyncrasies of translating from several different languages, and we will create fluent and effective English translations of poems and prose passages from those languages—then we will workshop our translations. Note: YOU DO NOT HAVE TO SPEAK ANOTHER LANGUAGE to take this class. Rather, students will work from “dogtrots”—i.e., rough, word-for-word, annotated translations. Many literary translation projects are collaborations between a writer in English and someone with fluency in both English and a source language; that method is what this class will simulate. Overall, students should come away from the semester with an enlarged understanding of the artistry and methodology of literary translation, with improved writing skills in English, and, potentially, with the beginning of an ongoing (and perhaps even publishable) translation project.

**ENGL 4850: Senior Fiction Workshop****Joanna Luloff**

Capstone workshop designed to deepen the understanding of narrative, and consciously apply the

strategies of narrative craft to modern markets. Course will focus on the writing and publishing processes, culminating in a classroom narrative defense and submission to professional outlets. Prereq: ENGL 4055.

**ENGL 5145: Critical Theory**

**Gillian Silverman**

In this course we discuss the history of critical theory and its impact on literary and rhetorical studies. We begin in the early twentieth century and proceed to more recent developments. The critical paradigms we will consider may include Formalism, Marxism, Structuralism, Post-structuralism, Psychoanalysis, Rhetorical Studies, Feminism, Queer Theory, Transgender Studies, Postcolonialism, Critical Race Theory, Cultural Studies, Disability Studies, and Posthumanism/Animal Studies. Through primary and secondary source readings, we investigate how these schools of theory can inform our understanding of literature, film, rhetoric, and the culture at large.