ENGLISH COURSES AND YOUR CAREER

Courses in English instill knowledge of language, literature, rhetoric, and writing, as well as an awareness of diverse ideas, cultures, languages, and viewpoints. In this current “Information Age,” our classes also foster a flexible set of skills that employers value: the ability to think, read, and write critically and expressively; to analyze, interpret, and adapt complex ideas and texts; to solve problems creatively; and to research, manage, and synthesize information. Those with degrees in English go on to thrive in a wide range of fields, including education, law, medicine, business, finance, marketing, writing, community service and nonprofit work, journalism, editing, the arts, library and museum work, and in many other fields. The English Department offers a variety of courses in creative writing, technical communication, linguistics, literature, rhetoric and writing. Therefore, whether you’re looking for an introductory or a graduate course, a class in language or in writing, a broad survey of literature or a seminar on a specialized topic, chances are we have a course suited for you.

NOTE: New majors should declare a concentration in Creative Writing, Language and Digital Technology, Literature and Culture, or Pedagogy as soon as possible.

Topics in English—American Gothic and Horror Fiction
2090-001 Shealy TR 12:30PM-01:45PM
Since its beginnings in the late 18th century, American gothic and horror literature has been popular. From the sensational pictorial newspapers that published “blood-and-thunder tales” to the works of canonical authors, American writers have long been fascinated by horror. Probing the social, political, and cultural functions of horror, this class will examine how American fiction writers, from Nathaniel Hawthorne to Stephen King, from Edgar Allan Poe to Shirley Jackson, have penned works that reflect the concerns, worries, and traumas of their times, as well as those of today.

Writing about Literature (W)
2100-001 Rauch MW 11:00AM-12:15PM
2100-090 Morton T 05:30PM-08:15PM
This first course focuses on writing processes and a range of writing modes in the discipline, including argument. This class provides an introduction to literary analysis, with a focus on expectations and conventions for writing about literature in academic contexts. Students will find and evaluate scholarly resources, develop effective writing strategies such as drafting and revision, and write essays on poetry, short fiction, and drama.

Film Criticism
2106-002 Jackson TBA TBA
In this class, we’ll begin to learn how to interpret the world’s most important form of technologized storytelling: movies. We’ll use writing as the means to produce our interpretations. Because movies are so thoroughly technological, we’ll begin by learning a batch of technical terms based on the ways that cameras, film, lighting, and audio-recording all work in the creation of cinematic story. Then we’ll study a batch of movies in detail, with the main goal to enable you to write interpretive essays about film. Because this class will online, we will use a text that will be indispensable for your success. The text for this course is Film Studies: An Introduction, by Ed Sikov.

Children’s Literature, Media, and Culture: Disney and Children’s Literature
2109-001 Connolly MW 12:30PM-01:45PM
In this class, we will study the development of Disney short- and feature-length animated films, ranging from Silly Symphonies and Snow White and the Seven Dwarfs to more recent films like Beauty and the Beast. We will also explore the translation of children’s literature to film by reading the fairytales and stories from which those films were adapted. Such study of story and film will allow us opportunities to examine how Disney films both reflect and affect American culture.
Introduction to Technical Communication (W)

- 2116-001: Rhodes, WF 09:30AM-10:45AM
- 2116-002: Dolmatova, WF 02:00PM-03:15PM
- 2116-003: Rhodes, MW 08:00AM-09:15AM
- 2116-004: Dolmatova, TR 11:00AM-12:15PM
- 2116-005: Sindelar, TR 08:00AM-09:15AM
- 2116-006: Sindelar, TR 02:00PM-03:15PM
- 2116-007: Gordon, MW 03:30PM-04:45PM
- 2116-008: Gordon, MW 09:30AM-10:45AM
- 2116-009: Gordon, MW 12:30PM-01:45PM
- 2116-010: Sindelar, TR 09:30AM-10:45AM
- 2116-011: Intawiwat, MW 02:00PM-03:15PM
- 2116-012: Sindelar, TR 12:30PM-01:45PM
- 2116-090: Intawiwat, M 05:30PM-08:15PM

Restricted to ENGR, ITCS, GEOG, PHYS, ANTH, COMM, ENGL, & TEWR majors and minors see your department for permits. Unused seats will be released December 6, 2016 for other majors and minors. This course is designed to show you how to solve technical problems through writing. Emphasis will be placed upon the types of writing, both formal and informal, that you will most likely do in the workplace. In this course you should learn:

- the theoretical bases of technical communication
- the most common forms of technical documents
- how to plan, draft, and revise documents
- how to plan and make presentations
- how to work and write collaboratively
- how to integrate text and visual elements into technical documents

Introduction to Creative Writing (W)

- 2126-001: Martinac, MW 09:30AM-10:45AM

An introduction to the process of creative writing – in particular, poetry, fiction, and creative nonfiction – for students with little previous experience. Students learn the basic elements of craft; read and analyze published works; practice creative writing techniques through prompts and exercises; and share their writing in a workshop setting. Varied assignments lead students to an awareness of their interests and strengths as creative writers.

Introduction to Creative Writing (W)

- 2126-002: Arvidson, WF 12:30PM-01:45PM

This course introduces you to the reading and writing of poetry, literary short fiction and creative nonfiction. Together, we will read and discuss a variety of published poems, short fiction, and personal essays, approaching the work from a writer’s perspective. You will also generate, draft, and revise your own poems, short fiction and essays. We will regularly respond to each other’s writing, providing productive feedback while also building a vocabulary with which we can ask meaningful questions about our own drafts. Writing exercises, close-readings, discussions, active participation, and a readiness to explore new methods of writing are essential aspects of this course.

Introduction to Poetry Writing

- 2127-001: Ocasio, WF 11:00AM-12:15PM

A beginner’s course for those with little experience in reading, writing, and critiquing poetry. Students read and discuss poetry in the form of handouts (model poems) and will be responsible for writing poems based on instructor-generated prompts and will be required to bring newly written poems to a workshop setting for group critique.

Introduction to Fiction Writing

- 2128-001: Martinac, MW 11:00AM-12:15PM

An introduction to the basics of writing short fiction. Students learn the elements of craft, including characterization, dialogue, plot, setting, and time; read and analyze published stories; practice fiction writing techniques through in-class exercises and assignments; and share their short stories in both small-group and whole-class workshops.
Intro to Fiction Writing
2128-002
In this introductory course, we will explore the craft of short fiction, from its initial shadowy impulses to its shapelier, more polished outcomes. We will study and analyze fictional techniques, including characterization, setting, description, point of view, plot, and narrative structure, and read several short stories that exemplify these elements. Along the way, writers will complete and exchange multiple informal exercises to practice techniques and cultivate ideas. At the heart of the course is the studio workshop, in which writers will present an original, developed short story to the class and offer one another formal verbal and written critique. Further, writers will revise their story and reflect on their writing in a portfolio. The course also strongly emphasizes literary writing over commercial writing, insisting that writers strive for real tension from real, complex characters, whether they live in this world or an alternate one.

Grammar for Writing
2161-001
Three overriding goals will inform our work in this course. 1) We will strive to understand the various meanings associated with the word “grammar”; 2) we will, to the degree possible, master the terminology involved in understanding two types of grammar: grammar used to edit a formal paper and grammar used to suit the style of a paper to its intended audience and purpose; 3) we will, through in-class workshops and extended editing projects, learn to implement these two types of grammar in producing formal papers that achieve stylistic sophistication and meet the editing standards of formal writing.

Topics in English: Jesus on the Silver Screen
3050-001
Jesus on the Silver Screen. Attempts to tell the story of Jesus using the language of film are as old as the art form itself. Every Jesus film has offended some viewers deeply and moved others profoundly. This course will examine several well-known cinematic depictions of Jesus. We will consider each film in relation to the Christian New Testament and the historical context in which it was produced. We will focus particularly on the choices each film makes in telling the story of Jesus of Nazareth. We will gain a better understanding of this narrative’s cultural meaning and operation.

Topics in English: Anthropology of Childhood (D)
3050-002
What does it mean to be a child? Do other species have childhood? Is childhood universal? How do children differ across cultures? How do different parenting and socialization practices create different developmental outcomes across cultures? In this course we will explore both those aspects of childhood all humans share and how childhood differs across time and space. We will also discuss the drastic implications of these differences on education and social programs. Finally, we will conclude by thinking about how anthropological research can inform social policy and help us make interventions on behalf of children.

Topics in English: Cinema of Alfred Hitchcock
3050-090
If there were a Mount Rushmore for film directors, the enormous visage of Alfred Hitchcock would stare gloomily down upon us. Known as “The Master of Suspense”, Hitchcock was a prolific artist whose films, and filmmaking style, inspired a legion of directors and writers. In this course we’ll view several Hitchcock classics, analyzing what makes them powerful, transcendent works of art (as well as terrifically suspenseful flicks). Requirements for the course include writing and reading assignments, one textbook (available in campus bookstore), quizzes and Final Exam. Films studied include THE 39 STEPS, NOTORIOUS, STRANGERS ON A TRAIN, VERTIGO, PSYCHO. (Students are required to view several films on their own time, outside of class.)

Topics in English: Masterpieces of Russian Literature in Translation (W)
3051-001
Russian literature through short stories and poems. This course is an introduction to some of the greatest works of Russian literature from 19th and 20th century. While reading and analyzing stories by Dostoyevsky, Tolstoy, Chekhov, and others, students will become familiar with the major literary traditions, historical and socio-cultural contexts and events.

Topics in Literature and Film: Introduction to U.S. Latino/a Literature
3072-001
This course examines 20th century literatures written in English in the U.S. by Latino/a writers, and is designed to introduce students to the variety of texts and contexts which shape contemporary U.S. Latino literary experiences. The course consists of four units, each focusing on literature written by a prominent Latino group: Mexican-American, Puerto-Rican, Cuban-American, and Dominican-American, and within each we will look at one or more important writer of that group. We will read the texts for their literary and aesthetic value, and take into account the particular historical terms and conditions of their literary production. Some of the central questions of the course are: How do Latino/a writers narrate their particular experience of ethnicity? How are issues of immigration and assimilation grounded in the texts? How do history, memory, and exile figure in Latino/a texts? And finally, how do Latino/a writers figure and position their bodies, in terms of race and ethnicity?
Poetry has often referenced visual art -- such as painting, sculpture or photography -- and never more than at present. "Ekphrastic" poems, poems about art objects, abound in the contemporary period. How does black poetry use ekphasis to make visible race and culture in American society? The learning objectives for this course include: increasing students' ability to read, understand, and write about poetry; increasing students' ability to research academic topics; increasing students' ability to look at and interpret visual art; increasing students' critical awareness of African American culture and experiences. Assignments will include research into the poems and the art, essays, and required presentation of a final research project at the Undergraduate Research Conference on campus on April 20th, 2018.

Refugees in Literature and Film

This course will approach film and literature from a variety of theoretical perspectives to explore how refugees and displaced people are constructed and portrayed. Students will analyze films, fiction and non-fiction texts, art (including photography), and government documents to examine how the experiences of refugees from across the globe are represented and the influence representation has on policy, advocacy, and popular attitudes towards displaced people. Topics will include reasons for displacement, the experiences of displaced people, and the effects of displacement on one’s identity and sense of belonging.

Approaches to Literature-Theory

This course will examine the methods we use to make meaning out of texts and other cultural artifacts. We will start from the notion that everyone applies some kind of theory to what they are reading, a sort of lens through which they see the text. Different theoretical positions produce different readings, and we will explore both how this works and how we might apply a variety of theoretical material to texts and other cultural objects around us. The goal is to make ourselves into more sophisticated readers able to understand a range of approaches to textual and cultural material, and thereby to enhance our interpretive ability and enrich our reading experience.

Approaches to Literature

This course is designed to introduce you to critical theory as it applies to close readings of literature. We will study different critical approaches and practice using them to read primary texts. Because this course is also writing-intensive, we will spend class time discussing writing, and you will be expected to write a considerable amount throughout the semester. Both these goals should help you develop critical thinking and writing skills that are essential for success in English studies and in communication. I want you to think of this course as centrally important in your career as an English major, as it teaches you the skilled and rigorous work of reading and communicating critically about a piece of literature (and culture), thus building on what you can already do (read literature for leisure).

Literature for Young Children

In this course, we will study various children’s literature texts including picture books and easy readers. In addition to studying and analyzing the stories and text, students will examine visual aspects of literature for young readers including the use of color and shape in illustration. Students will read from a variety of genres and learn to distinguish aspects of a picture book.

Children’s Literature

Students in this course will read several classics in children’s literature as well as a number of contemporary children’s books. Among the topics that will be covered during class lectures are the history of children’s literature, major genres in children’s literature, and the censorship of controversial children’s books. This course will be taught in lecture format and is not restricted to English and Education majors.
Since the relatively recent understanding of young adult (YA) literature as a genre in its own right -- beginning with S.E. Hinton's The Outsiders (1967) and prefigured by novels such as J.D. Salinger's The Catcher in the Rye (1951) and Betty Smith's A Tree Grows in Brooklyn (1943)—its reputation for edginess has provoked a certain cultural anxiety, demonstrated by critics who continually wonder if the genre is 'too adult' or 'too dark' and thus inappropriate for its adolescent readers. Are these critics correct in trying to protect the innocence of adolescence or is this an entirely lost cause? Do the controversial subjects shown in these novels represent true nonconformity with social mores for young people or are they simply superficial ornamentation, present only to make the novels' didacticism more palatable to a juvenile audience? This course examines 'dark' themes—sexuality, violence, drugs, mental illness, death—in several types of YA fiction (among these: coming-of-age stories; realistic fiction; problem novels; cautionary tales; urban fantasies; high fantasies; dystopias; and romances). We will investigate how authors’ treatment of these themes and audiences’ reception of them has evolved and developed over time. Students will be expected to read approximately 200-300 pages of prose fiction (i.e. 1 novel) per week and over the duration of the semester will complete two papers (5-6 pages), a reading journal, and a final exam.

**Literature for Adolescents**

**3104-002**

Moss

TR 03:30PM-04:45PM

An intensive study of texts suitable for middle and high school students. Students will focus on critical analysis of texts, considerations of the needs and responses of young adult readers, young adult literature in the context of various types of diversity, controversial issues in the reading of young adults. The course will include such texts as *The Hunger Games, Bronx Masquerade, The House on Mango Street,* and others.

**Introduction to Contemporary American English**

**3132-001**

Thiede

TR 02:00PM-03:15PM

Societies use language as a gate keeper. Job applicants can be rejected for the way they speak, college applicants for the way the write, etc. This course introduces you to the components of American English, how they work, how they construct social identities that can be profiled online, and how they elicit opinions and attitudes (often quite decidedly and irrationally). The approach will be interdisciplinary.

**Language and the Virtual World**

**3162-001**

Miller

TR 02:00PM-03:15PM

This is a linguistics course that uses examples from the virtual world and digitally mediated communication to illustrate linguistic concepts and research methodologies. Topics include pop culture attitudes about changing linguistic norms, structural manipulation of digitally-mediated text to fit diverse purposes, use of the web as a language corpus for social science inquiries, and norms of politeness in digitally-mediated communication. Students will have the opportunity to explore language practices through observation and analysis as well as through reading and discussion.

**Language and Digital Technology**

**3180-001**

Gordon

MW 02:00PM-03:15PM

The purpose of English 3180 is to explore intersections between language and technology – especially digital electronic technology. Our readings will inform discussions about languages, communications media, writing, coding, computing, history and the future. We will discuss social, economic, and even political effects of shifts in the audiences, purposes, and communication media across the digital spaces inventors and designers have shaped. We will also discuss our own language and digital media practices. Course work will focus on readings, but will include small collaborative writing projects that explore their implications.

**Intermediate Poetry Writing Workshop**

**3201-001**

Davis, C

MW 02:00PM-03:15PM

In this intermediate poetry-writing workshop, we will further develop our skills as readers and writers of contemporary poetry. Individually and as a group, we will consider a variety of published poems and poetry collections as well as essays on craft, approaching this work from a poet’s perspective. In equal measure, students will also develop and write their own original poetry, which they will radically revise as part of a final portfolio. Writing exercises, close-readings, discussion, class participation, and a willingness to explore poetry as a dynamic and nuanced art form will be essential aspects of this course.

**Intermediate Fiction Writing**

**3202-001**

Gwyn

TR 03:30PM-04:45PM

This fiction-writing workshop will combine the reading and discussion of published fiction with creative work. This course is intended for student writers who have taken an introductory course in creative writing, and are therefore familiar with, and comfortable with, peer-critique "workshopping," and also have a basic sense of what makes quality creative writing, and who can now benefit from integrating, through the reading and discussion of contemporary fiction, role models from literature. Students will write original short fiction pieces as exercises based on topics, which will emerge from our reading: *form, content,*
The final project for the course will be to radically rewrite one fiction exercise from the semester as a finished short story, series of shorts or a novel chapter, according to lessons learned and inspiration gleaned from one of the shorter assignments.

**Medieval Literature**  
3211-001  
Thiede  
TR 09:30AM-10:45AM  
This course offers an opportunity to study some of the enduring and endearing (and sophisticated) masterpieces of Anglo-Saxon through 15th-century British literature. We will put the selected works into context—philosophy of the time, connections across the Channel, and sociopolitical realities at home. Some of the works will be sampled in the original, others in modern English renditions.

**British Renaissance Literature**  
3212-001  
Doss  
WF 12:30PM-01:45PM  
British Renaissance Literature will survey and explore a wide range of works and ideas that today are associated with British literature of the Early Modern period. Over the course of the semester, we will consider the religious, political and economic climate of the day as understood through a wide variety of texts. Our focus will be on deep reading of several major texts and authors (Sir Thomas More, Christopher Marlowe, John Milton), and on building a working acquaintance with a broader range of selected texts and authors from the period. Our aim will be to build a strong conceptual understanding of the key ideas, movements and conflicts of the period, and to connectmeaningfully those key ideas with texts and authors. There is a strong emphasis on in-class discussions, and on the individual student’s engagement and struggle with the texts. This engagement is revealed through deep textual inquiry, critical dialogue, analytical writing, informal blogs and examinations.

**British Literature in Transition: 1870-1914**  
3216-090  
Moss  
R 05:30PM-08:15PM  
A critical study of British poetry, fiction, and drama published in the period of 1870-1914. These years feature the fading influence of Victorian writers and the beginnings of highly experimental writers who begin to establish the traditions of Modernism. Texts will be studied in the context of such movements as naturalism, determinism, symbolism, British imperialism, socialism, the aesthetic movement, among others. The course will study texts by such writers as Joseph Conrad, Oscar Wilde, James Joyce, Thomas Hardy, Katherine Mansfield, among others.

**Modern British Literature**  
3217-D01  
Meneses  
TR 12:30PM-01:45PM  
In this course, we will read a number of texts produced by British authors throughout the entire 20th and the first decade of the 21st centuries. We will combine the study of general historical movements such as modernism, postmodernism, and contemporary literature with the examination of particular aspects related to imperialism and postcolonialism, gender, multiculturalism, Britishness, globalization, violence, and the environment as reflected in these works. Simultaneously, as literature commentators, we will seek to develop a critical voice with which we can identify and discuss their aesthetic qualities. Active participation in class discussions as well as the completion of a number of short assignments and longer papers are essential for students to perform satisfactorily in this course.

**American Literature of the Romantic Period**  
3233-001  
Shealy  
TR 11:00AM-12:15PM  
“Things are in the saddle and ride mankind,” wrote Ralph Waldo Emerson. The first half of the 19th century, often hailed as the age of reform, saw the United States grapple with some of this most dramatic and important challenges—slavery and industrialism. Out of the social and political upheaval of the era emerged some of the most important literary figures of American letters. This course will examine the development of American literature from 1820 to 1865. Among the authors we shall read are Ralph Waldo Emerson, Henry David Thoreau, Harriet Beecher Stowe, Harriet Jacobs, Frederick Douglass, Nathaniel Hawthorne, and Herman Melville.

**Introduction to African American Literature: Harlem Renaissance to the Present**  
3236-001  
Deck  
WF 11:00AM-12:15PM  
This will be an introductory survey of African American women writers. We will begin with the women writers of the Harlem Renaissance (1919-1929) then move through the decades of the 1930’s (Zora Neale Hurston), the 1940’s (Ann Petry), 1950’s (Gwendolyn Brooks), the 1960’s (Lorraine Hansberry) and end with the Second Renaissance of black women writers in the 1970’s (Maya Angelou, Toni Morrison and Alice Walker). We will read and discuss the essays, poetry, plays and fiction by these women. We will examine the intersection of race and gender as common themes of black women writers. What particular poetic and prose techniques do these writers use to develop their ideas on these topics?
Independent study courses are available to undergraduate students under certain conditions. These courses must be arranged with individual instructors before registering for them and are intended to enable students to pursue studies in areas not provided by regularly scheduled courses. For further information, students should see their advisor.

**Topics in Advanced Technical Communication: New Media: Gender, Culture, Technology**

4008/5008-090  
Toscano  
W  
06:30PM-09:15PM

The term "new media" is a contested and evolving subject for the twenty-first century student. Traditionally, new media refers to the digital technologies that have inundated contemporary society—video games, webpages, digital photography, and numerous multimedia texts. This course will explore the ways in which new media reflect larger cultural myths, values, and attitudes. We will approach the study of new media by analyzing various media (TV, films, commercials, printed texts, webpages, video game sequences, etc.) and locating the cultural values incorporated within media to help us evaluate capitalism, militarization, fragmented realities, patriotism, the individual hero, gender roles, and even manifest destiny. Recent scholarship on new media reveals complex narratives that complicate traditional notions of textuality, so our study won’t be just about the technologies behind new media, but also about how cultures mediate these new “texts.”

**Topics in English: Writing Young Adult Fantasy**

4050/5050-001  
Gargano  
MW  
02:00PM-03:15PM

This class combines intensive reading and writing of “young adult” and “young” (twenty-something) fantasy fiction. Students will have the opportunity to plot a fantasy novel, create complex characters, develop a voice, and learn how to orchestrate conflict and resolution. In addition, we will explore such topics as world-building, avoiding fantasy cliches, and the resonances between fantasy and contemporary culture. Over the course of the term, students will move from brief introductory exercises to more extended writing. By the end of the class, they will plot a novel and generate one or two opening chapters. Our readings will include a range of contemporary fantasy fiction.

**Topics in English: Feminist Literature**

4050-002  
Byrd  
TR  
02:00PM-03:15PM

The dystopian *Handmaid’s Tale* (1985) by Canadian author Margaret Atwood has been receiving major critical and media attention for its 2017 release as a television series. The first-person narrative describes near-future US in which the government has been overthrown by the totalitarian Republic of Gilead and women have been stripped of their rights, freedoms and humanity. The handmaid’s story resonates concepts and themes that are traditions from female-authored and/or feminist texts such as space, memory, dreams, body politics, and language. This Feminist Literature class will employ gynocriticism to examine these patterns of women’s writing in Atwood’s text as well as fiction and nonfiction writings from the voices of diverse critically-acclaimed female writers.

**Topics in English: Shakespeare in England**

4050/5050-003  
Hartley  
F  
09:30AM-10:45AM

Shakespeare in England provides an intense, immersive experience in the world that shaped the world's most famous playwright. Over nine packed days in London and Stratford-upon-Avon, students will see theatre, visit crucial landmarks such as Hampton Court Palace, Westminster Abby and Kenilworth Castle, learn from performance workshops, and build a sense of Shakespeare's origins as well as his current literary and theatrical legacy. We will see both one of the world's most remarkable cities and the rural Warwickshire town of Shakespeare's birth, visiting such renowned venues as the Globe Theatre and the home of the Royal Shakespeare Company. Class will meet before the trip itself (which takes place over spring break) for orientation purposes and students will generate a final paper by the end of the semester, but the bulk of the course will take place through less formal learning methods as we absorb the historical and cultural environment in England itself. The class will be led by British born Robinson Professor of Shakespeare studies, Andrew Hartley.

**Topics in English: Teaching English to Non-Native Speakers**

4050/5075-D90  
Blitvich  
W  
05:30PM-08:15PM

This course focuses on teaching adult learners of English “specific” kinds of language forms and practices that they need to grasp in order to thrive in particular vocational, professional, or academic settings. Students in the course will develop the ability to assess the specific language needs of a particular population of adult learners and create appropriate curricula and teaching materials directed to those needs. This will be demonstrated in a course portfolio, which showcases students’ ability to plan and create course materials. The theoretical, pedagogical, and practical knowledge students will gain in this class can benefit their current or future English language teaching.
**Topics in Literature & Film: Christopher Marlowe on Page and Stage**

4072/5072-D01  Melnikoff  MW  11:00AM-12:15PM

This class will be dedicated to the work of Christopher Marlowe (1564-1593), the playwright who—more than Shakespeare—arguably had the most profound influence upon London’s professional theatres at the end of the sixteenth century. Well before his untimely death in 1593, Marlowe had established himself not only as a radical thinker but also as a theatrical tour-de-force with plays like Tamburlaine, The Jew of Malta, and Doctor Faustus. These plays transformed London’s theatrical idiom and energized Marlowe’s many professional contemporaries. During the course of the semester, we will survey the complete body of Marlowe’s plays, poetry and translations; and we will delve into the textual and scholarly roots of what is now his twenty-first-century reputation.

**Topics in Literature & Film: Victorian and the Natural World**

4072/5072-D02  Rauch  MW  02:00PM-03:15PM

We can all acknowledge that human understanding of the natural world was dramatically changed by Charles Darwin. But what was the context that helped nurture this brilliant, shy, and persistent individual? In this course, we’ll look at Victorian literature and culture through the lens of the living world as it was “imagined” by the Victorians. We will begin by considering excerpts slightly earlier works, such as Gilbert White’s Natural History of Selborne, William Paley’s Natural Theology, Thomas Malthus’s On Population, and Erasmus Darwin’s Zoonomia. Our literary texts will include the work of Robert Browning and Alfred Tennyson, and John Ruskin, as well as Elizabeth Gaskell, Charles Kingsley, and Thomas Hardy. Alongside of those texts, we’ll address the work of Charles Darwin, in the Origin and The Descent of Man, as well as a few of his contemporaries, such as Philip Gosse, Charles Lyell, George Lewes, and the eccentric Charles Waterton. Students will have the opportunity to explore the popularization of natural science in early works by writers such as Maria Edgeworth, Jane Loudon, Margaret Gatty, and others. (All available online.) If time permits, we will conclude with a reading of Green Mansions: A Romance of the Tropical Forest (1904) by W. H. Hudson who was one of the great forerunners of environmentalism.

**Digital Narratives for Young People**

4074-001  Basu  100% ONLINE

Engulfed in a brave new online world practically since birth, the young people of today are unsurprisingly the acknowledged masters of digital discourse, at ease among the screens and consoles that shape narrative and communication today. While the Information Age is still in its adolescence, many of its principles, like those of web 2.0—user generated content; virtual communities; social media platforms; sampling, collage and mash-up; and collaborative creation—have been part of children's literature since long before the internet was invented. As a result, the history of children’s literature, with its record of child readers (or users or consumers) has fascinating things to tell us about our contemporary digital era. In this course, we’ll examine the numerous ways in which texts and narratives can travel from the analog world to the digital one and back again... and how children’s literature can serve as a guidebook for such a journey. Expect to read and write about all kinds of texts (from Romeo and Juliet, Alice in Wonderland, and Harry Potter to smartphone apps, video games, web comics, and fan fiction) via all kinds of interfaces (i.e. dead-tree books as well as computer/television screens).

**Building Suspense in Fantasy, Science Fiction, and Mystery**

4074-002  Connolly  MW  03:30PM-04:45PM

5074-D02  Connolly  MW  03:30PM-04:45PM

This course will explore fantasy, science fiction, and mystery, particularly the ways in which these genres create narratives of suspense. How, for example, are representations of danger and reassurance negotiated in stories specifically sculpted for children? How do texts, such as Brown’s The Wild Robot, combine issues of suspense and social commentary? In films such as Disney’s iconic Snow White and the Seven Dwarfs, how is suspense visually constructed in such a way that left young audiences terrified? Our discussions will include the role of fear, play, childhood, and cultural reflection in a range of texts.

**Classics of British Children’s Literature**

4102-090  Moss  T  05:30PM-08:15PM

A critical study of classic British children’s literature in the context of British culture. The course will include texts by such writers as George MacDonald, Lewis Carroll, Lucy Clifford, Kenneth Grahame, E. Nesbit, and Rudyard Kipling, among others. These texts will be studied in light of such influences as British Imperialism and Post-Colonialism, controversies in education, theories of the imagination, scientific thought, and cultural myths of childhood.

**Modern World Literature**

4112-D01  Meneses  TR  03:00PM-04:45PM

4112-D02  Meneses  R  05:30PM-08:15PM

This course provides a general overview of world literature from the early modern period to the present. While reading a range of representative texts from the major movements of the last three centuries, we will adopt a dynamic approach to explore the development of several recurrent themes. The course will center on aspects such as the birth of modernity, the presence of nature and the city in the construction of modern nations, the increasingly important role of women in public and political life, the rise and fall of the Empire, war, and globalization. Simultaneously, we will consider the significance of the three most prominent literary genres (poetry, drama, and the novel) and the aesthetic and historical motivations behind them, paying special attention
to the stylistic particularities of the texts. Finally, we will connect and contrast the texts across centuries and movements. Thus, as 21st century readers, our ultimate objective will be to assess the ways in which those texts speak to our particular national and global context. Active participation in class discussions as well as the completion of a number of short assignments and longer papers are essential for students to perform satisfactorily in this course.

Origins of Language
4160-001  Lunsford  TR  3:30PM-04:45PM
English 4160: Origins of language will briefly explore current research into the origins of human language. Our study will not be limited to linguistics; rather, we will add to linguistics, work done in such fields as archaeology, psychology, and anthropology. One of our two primary texts for the course will explore theories of when and how early species of humans first used language; the other text will focus on changes in human language reflected in written language in an attempt to understand better how human language works. In our primary writing assignment for the course, you will be encouraged to identify and explore a question that relates to some aspect of human language origins.

Modern English Grammar
4161-001  Roeder  TR  02:00PM-03:15PM
In this course, students will study the functional syntactic structure of contemporary American English--both on the sentence level (syntax) and within a word (morphology). The frameworks for structural description will come from traditional concepts of English grammar and theoretical linguistic concepts of generative syntax. The tension between static notions of standardized norms and the dynamic mechanisms of language variation and change will be explored, as well. The goal of the course is to enable students to describe and explain, explicitly and formally, grammatical processes which native speakers of English acquire intuitively. No prerequisites, but a linguistics knowledge level equivalent to ENGL 3132: Introduction to Modern American English is highly recommended.

The Mind & Language
4167-001  Thiede  TR  11:00AM-12:15PM
This course investigates how the architecture of language reflects (and may be determined by) the architecture of the human mind. That inquiry cuts across a variety of disciplines, including philosophy, cognitive science, neuroscience, and artificial intelligence research. We will base our readings on a working understanding of the grammar of English, which will require the occasional compressed review of it as we go along.

Multimodality and Text Description
4168-001  Blitvich  MW  03:30PM-04:45PM
5075-D01  Blitvich  MW  03:30PM-04:45PM
This course works towards achieving a better understanding of how different modes of communication interact and are integrated in adapted, new, or emergent digital discourses and genres. Multimodal analysis includes the analysis of communication in all its forms, but is particularly concerned with texts in which two or more semiotic resources -- or ‘modes’ of communication -- are integrated and combined. Such resources include aspects of speech such as intonation and other vocal characteristics, gesture (face, hand and body) and proxemics, as well as products of human technology such as carving, painting, writing, architecture, image, sound recording, and interactive computing resources.

Writing User Documents
4181/5181-090  Wickliff  M  06:00PM-09:00PM
The purpose of this course is to introduce students studying Technical/Professional Writing to the vocabulary, principles, and practices of testing and creating documentation for users of computing software, hardware, and other devices in specific environments. Emphasis will be placed upon designing tutorials for novice users, reference materials for more experienced users, and reports on systematic observations of usability. You will create documentation designed for both print and online distribution, and you will work both individually and in small groups. Documents will be written for and tested in application by actual users from within and outside of our class. All the documents you complete will be collected together in an individual course portfolio at the end of the term.

Editing with Digital Technologies
4183/5183-090  Morgan  T  05:30PM-08:15PM
This class will introduce you to the vocabulary, principles, and practices of editing technical/professional documents, including both substantive editing and copyediting. As students in this class, you will edit documents from a range of professional content areas and genres. Where possible, you will work on real editing projects.
The seventeenth century in England bore witness to a “scientific revolution” that changed the way people thought about the natural world they lived in. In this course, we will explore how this “revolution” developed, beginning in the early 1600s and ending shortly after the establishment of the Royal Society in 1660, with a focus on both how changing attitudes about the natural world were gendered and how science itself became a gendered endeavor. When Robert Boyle, prominent Royal Society Fellow, differentiates the work of the male scientists from “Ladies Chemistry,” for example, he expresses an anxiety we see throughout this period about claiming the experiments conducted in a laboratory as a “masculine” endeavor as much as he denigrates the medical recipes women prepared in their kitchens as pseudo-science. And “Nature” itself, long gendered feminine, underwent a revaluing, as did the alignment of women with it. Beginning with Francis Bacon’s writings, which catalyzed the “New Science” that is the foundation of the scientific method familiar to us today, we will consider how men and women both sought ways to understand, use, and codify the things of Nature and how in so doing they also engaged in aligning their various enterprises with shifting notions of masculinity and femininity.
The purpose of this course is to explore the theory and practice of crafting rhetorical arguments that depend upon visual exhibits, especially in the contexts of technology and science. We will study photographs, line drawings, graphs, tables, icons, digital images, as they are integrated into texts, both printed and electronic. We will read widely into the history and theory of visuals as rhetorical and at times, poetical, constructions, considering texts as made objects that reflect individual and cultural biases. We will, as a class, design and construct a large website focused reflexively upon the issue of "visual rhetoric."

**Visual Rhetoric**

**Topics in Literature and Film: Rural Queer Studies**

The entrenched myth of rural America as the emblem of the nation undergirds the continuing—and deepening—rural/urban divide in the United States. Ironically, LGBTQ culture has its own rural/urban divide, and rural queer studies has spent over a decade challenging it. Drawing on the work of diverse rural queer studies scholars, we will explore the concepts of queer metronormativity and queer anti-urbanism. We will also investigate how rural queers who engage in same-sex and gender non-conforming practices have formed complex attachments to land, region, folkways, and rural nature. As trans poet Oliver Bendorf champions, nature is not the heterosexual or “cisgender space it has been made out to be.” An effect of this critical work is a fresh look at the “rural” as a dynamic and unstable dimension, with surprising queer diversity.

**Topics in Creative Writing**

ENGL 6073 is a graduate creative writing workshop devoted to novel writing. Students will undertake a novel project of their own, and produce three novel chapters over the course of the semester for workshop critique. We will read/study several literary novels and discuss technique, process, revision, and the market/publishing industry. [NOTE: Students of ENGL 6073 are required to write literary fiction for this course; the workshop will not cover/critique genre or YA fiction].

**Introduction to English Studies**

My English 6101 has three primary goals: first, to help students develop advanced critical reading and writing skills; second, to bring students to a critical awareness of the methods and values of an array of different interpretive approaches to written texts; third, to help students begin to establish a well-grounded, personal literary-critical sense. We will work towards these goals by reading and writing about a broad selection of theoretical texts as well as about poetry and fiction. Grading will be as follows: weekly portfolio writings 50%; poetry explication 20%; final essay 25%; journal/self-reflection 5%.

**Introduction to English Language**

This course will explore the history and nature of English, including its grammar, syntax, and lexicon. The class integrates the study of language-based rhetorical and literary theory, asks students to consider the nature of language in general, its impact on the user, and the development of the systems of English, concentrating on features of major British and American dialects and registers. Required of all M.A. in English students, preferably at or near the beginning of their programs.

**Introduction to Linguistics**

An introduction to linguistics and the variety of methods used to analyze spoken and written language-in-interaction; includes components on grammar, conversation, and style. This class is hybrid, taking place on Saba and on Google Hangout as well as Moodle; you must have headphones/microphone or equivalent.

**Language Acquisition**

This class will explore processes of second language learning among older children and adults. We will consider different theoretical approaches to language acquisition, including cognitive, psycholinguistic, and sociocultural language theories. As we proceed, students will build on their basic knowledge of different linguistic components (phonology, morphology, syntax and discourse) and how they relate to particular learning situations. The overall goal of the course is to familiarize students with historical and contemporary theory and research on language learning processes, knowledge which is fundamental to undertaking the real-life tasks of teaching and assessment. In this class, I am looking for clear evidence of intellectual commitment (i.e. engaged curiosity) and academic effort (i.e. hard work) during the class and evidence of professional growth.
By unpacking the components of “Teaching,” “College,” and “English,” this course provides students with the knowledge they will need not only to teach in an educational setting, but also to engage in many collaborative knowledge-building (aka communication) activities within College and outside of its boundaries. The ability to teach writing involves knowing how people think about and use language; how different communication media affect meaning; and how a context promotes, disrupts or changes communication. Reading and challenging theories with their own experiments and experiences, students will examine their assumptions about how language works in the world and how we use it to teach. The result will be an informed, flexible course plan for teaching writing that will also help students see how they write, collaborate and shape their world with language.

**Contexts & Issues in Teaching English**

By unpacking the components of “Teaching,” “College,” and “English,” this course provides students with the knowledge they will need not only to teach in an educational setting, but also to engage in many collaborative knowledge-building (aka communication) activities within College and outside of its boundaries. The ability to teach writing involves knowing how people think about and use language; how different communication media affect meaning; and how a context promotes, disrupts or changes communication. Reading and challenging theories with their own experiments and experiences, students will examine their assumptions about how language works in the world and how we use it to teach. The result will be an informed, flexible course plan for teaching writing that will also help students see how they write, collaborate and shape their world with language.

**Seminar in British Literature: Romantic Objects**

British Romantic writers are well known for their focus on the natural world, the creative imagination, and the importance of individual expression. Much has been written and said on these subjects and their continuing impact on our own moment. However, what happens if we turn instead to the types of objects that Romantic authors were drawn towards and depicted repeatedly in their work? What might a focus on the objects of Romanticism reveal about the historical moment of Romanticism and its continuing legacy? How might such an examination provide insight into contemporary questions of scarcity, sustainability, and environmental crisis? This course will examine the material, ecological, and cultural histories of a variety of objects and use this information to interpret the literature and history of the Romantic period.

**Seminar in American Literature: Twentieth-Century American Life Writing**

This course will examine twentieth-century American autobiography and biography written in verse, in prose, and as graphic memoir. Throughout the semester, we will read literary texts alongside theoretical texts so that we may explore both the aesthetics of and the philosophical issues raised by life writing. The following questions offer a sense of the focus of our discussions: How do writers of different backgrounds represent their lives? How do writers navigate and exploit the theoretical impasses that arise out of the genre of life writing? How do the political and the aesthetic intersect? How do twentieth-century American life writing, and how might they help us understand our current historical moment? Responding to these kinds of questions will help us understand the particularities of modern and contemporary American views of representing a life. Students will be assessed on class participation, a presentation, informal writing, and research papers.

**Thesis/Project Teaching English**

Research integrating the fields of English and Education in a theoretical or application-oriented study. If the thesis/project is the outgrowth of previous coursework, considerable additional research and exposition must be done. Subject to departmental approval.

**Thesis**

Students interested in thesis work may not enroll for such work until a written thesis proposal has been approved by the student’s Thesis Committee (three graduate faculty appropriate to the topic) and by the Graduate Coordinator. It is recommended that thesis work not be undertaken until near the end of the graduate program.