

## **UPPER-LEVEL ENGLISH COURSES: SPRING 2020**

### **ENGL 301: Technical/Professional Writing**

**Dr. Hermansson or Dr. Jorgenson Borchert or Ms. Larsen**

English 301 Technical/Professional Writing is designed for those students who will be writing in the professional, business, and technical professions. In addition to reading professional writing case studies in order to learn rhetorical strategies used in common business writing situations, you will also learn how to create correspondence, descriptions, instructions, reports, and electronic presentations; how to design documents; and how to incorporate graphics into your documents.

### **ENGL 308: English Linguistics**

**Dr. Rudd**

This course is an introduction to the study of language and to the principles and methods of linguistics, the scientific study of language. We will spend some time early on discussing foundational questions about the nature of language and its relation to the mind and the world. The course develops and strengthens skills in logical reasoning and problem solving, which are invaluable in any field. This course is designed to be a first course in linguistics, and, thus, no prior knowledge of linguistics is assumed. The goals of the class are, first and foremost, to explain the basic linguistic components of language. Thus, we will examine how words in English are formed, determine what the sounds of the language are, and identify how they behave in everyday speech. Over the course of the semester, we will also discuss the major areas of the field, including, but not limited to, phonetics, phonology, morphology, syntax, semantics, pragmatics, sociolinguistics and psycholinguistics.

### **ENGL 315: Mythology**

**Dr. Judd**

The objective of this course is to introduce students to Classical (Greek and Roman) and Norse mythology. Because mythic archetypes are commonly used in literature and film for thematic purposes and because the narrative structures of myths and folklore stories are common to many modern plot structures, mythology can be useful for understanding both modern literature and film. Through the course of this study, students should be able to identify and explain the various myth elements, from characters and stories to archetypes and narrative structures.

### **ENGL 320: Literature and Film**

**Dr. Hermansson**

This course introduces students to literary analysis and the basics of film "grammar" used in storytelling in order to make sense of the complex processes of adapting a work of literature into film. Students study a range of literature from at least two genres (for example: a number of short stories and a section of a Shakespearean play studied across multiple film adaptations) and methods of analyzing their adaptations in an informed way. The issues with fidelity (how "faithful" or "true" a film adaptation is) are contextualized in order to understand the limits of fidelity as an evaluative tool and a more neutral, descriptive language for adaptation is implemented. The course studies early, historical examples of film adaptation as well as up to date examples and introduces students to the

many reasons why film has turned to literature for material. Students learn also to implement many of these techniques themselves in other media by way of storyboards, short screenplays, film pitches including casting and locations work, and even short film. This course does not require previous knowledge of literature or film. It can be taken for General Education credit. It can be taken by English majors even after having taken ENGL 304. It has obvious benefits for BSE students as well, who will be teaching in English classrooms using film as a resource.

### **ENGL 451: Fiction Writing and Editing II**

#### **Professor Martin**

This class includes work in drafting, revising, and editing fiction, and introduces best practice approaches to submitting publishable work. Students will also learn how to use literary conventions to read and critique published work, as well as peer work in a workshop situation. Fiction writing prompts throughout the semester will advance student writing by practice, focus, and creative risk-taking. Additionally, students will read and discuss essays on craft and theory. Finally, using the “Writer’s Website” instructions, students will create an online writing presence.

### **ENGL 478: Literature for Middle and Secondary Schools**

#### **Dr. Franklin**

Criteria and methods for selection, evaluation, analysis, and presentation of adolescent literature. Themes and trends in children's literature; history, tradition, and current themes and trends in adolescent literature.

### **ENGL 480: Internship**

#### **Dr. Franklin, supervisor**

Experience for students planning to become teachers. Field experience in the secondary classroom to complement competencies addressed in departmental methods courses. Prerequisites: Concurrent enrollment in ENGL 478 Literature for Middle and Secondary Schools or ENGL 479 Techniques for Teaching English in Middle and Secondary Schools is required. Must be taken immediately prior to ENGL 579 Supervised Student Teaching and Follow-Up of Teachers.

### **ENGL 566: American Theme: American Environmental Literature**

#### **Dr. Anderson**

This course examines how literary texts (nonfiction, fiction, and poetry) depict the natural world and the human-nonhuman relationship. We’ll consider how nature writing relates to broader historical events, from the clearing of frontier lands in the nineteenth century to current debates regarding climate change and environmental policy. Students will gain a better understanding of subtopics such as the environmental justice movement, “deep ecology” philosophy, ecofeminism, cultural animal studies, and ecocriticism as a form of literary analysis. We’ll also give some attention to visual media such as nineteenth-century landscape paintings, animals in movies and television, and/or films depicting environmental apocalypse. Readings will include classic nature writers such as Henry David Thoreau, Susan Fenimore Cooper, and Aldo Leopold; contemporary authors such as Annie Dillard, Terry Tempest Williams, Edward Abbey, Wendell Berry, and Mary Oliver;

and examples of 21<sup>st</sup> century “cli-fi” (climate fiction). This course can be counted for credit in the following programs: Sustainability, Society, and Resource Management / Women’s and Gender Studies.

### **ENGL 579: Supervised Student Teaching and Follow-Up of Teachers**

**Dr. Franklin, supervisor**

Available only to students enrolled in the professional semester. A supervising professor will visit each student teacher. Additional mentoring, outreach, and support are available to first-year teachers who maintain contact with the department. Concurrent enrollment in the professional semester is required.

### **ENGL 699: Senior Seminar**

**Dr. Carlson**

A capstone course for senior English majors. B.S.Ed. English students should take this course in the semester right before their professional semesters, and B.A. English majors should take this course in their last semesters at PSU. The course assesses the student's abilities in a major portfolio, and allows the student to assess the English Department. Students also write resumes and cover letters or statement of intents for graduate school, are trained in interviewing techniques, develop networking skills, and spend time speaking to professionals in their chosen fields. The course is one credit and required for all English majors.

### **ENGL 771: Major Authors: Margaret Atwood**

**Dr. Hermansson**

Prize-winning Canadian author Margaret Atwood is having a moment. This course will examine a selection of Atwood's poetry, flash fiction, short stories, and novels, with reference to her work in other genres (opera, painting) as well as to various film and television adaptations of her work, including *The Handmaid's Tale*.

### **ENGL 772: Periods in Literature: British Victorians**

**Dr. Susan Carlson**

The purpose of this course is to give you an overview of the major writers and literary movements of the British Victorian Period (1832-1901). We'll discuss the writers in the context of the major historical, cultural and political events of the Victorian era. Besides reviewing the works of major intellectuals of the period (John Stuart Mill, Karl Marx, Charles Darwin), and poets (Alfred, Lord Tennyson, Matthew Arnold, Robert Browning, and Elizabeth Barrett Browning), we'll also discuss all the novels and poetic works on the M.A. British Core and Specialty lists for this period. This will include the following: novels (*Middlemarch*, *Jane Eyre*, *Wuthering Heights* and *Little Dorrit*), poetic works (*In Memoriam*) and plays (*The Importance of Being Earnest*).

### **ENGL 820: Professional Writing Theory**

**Dr. Patterson**

This course involves analysis of rhetorical constructions of age and ageing based on the assumption that ageing is, to some degree, constructed and negotiated. This course will

emphasize the need to identify and develop counter-rhetorics that critique the stigmatization of age and ageing.

### **ENGL 820: Creative Writing Theory**

#### **Prof. Washburn**

Readings from classic and contemporary poets and fiction writers discussing theoretical approaches to creative writing, with particular attention to theories of craft and composition. Through discussion, writing, presentations, exams, and a mentoring project, students will gain a thorough understanding of creative writing theory and consider how the assigned texts might be applied to their own creative work.

### **ENGL 845: Problems in Teaching Composition**

#### **Dr. Judd**

This course is open *only* to Graduate Teaching Assistants in the Department of English and Modern Languages. A two-semester enrollment is required in the first year of the teaching assistantship. English 845 provides new Graduate Teaching Assistants a basic understanding of key strategies and techniques for teaching writing and provides applied and practical guidance on such matters as planning instruction, responding to and evaluating writing, creating writing assignments, conferencing with students, creating and guiding an effective classroom teaching and learning environment, and attending to the "nuts and bolts" issues of classroom practice. Students will conduct both individual and collaborative presentations based on required readings in the textbook and ancillary materials. Content varies by semester.

### **ENGL 850: Creative Writing Workshop—Poetry**

#### **Professor Washburn**

Students write, share, and critique student work while reading contemporary poets.

### **ENGL 875: Seminar—British Comic Novel**

#### **Dr. McCallum**

The reading list for this seminar includes one of the great early novels of English fiction, *Joseph Andrews*, and nine of its twentieth-century descendants. As we work our way through the semester, I want you to develop a definition of "comic" comprehensive and flexible enough to apply to each of these highly distinct works. Your definition, aided by discussion of and outside research into the semester's works and authors, will necessarily take into account the distinctions between "the comic," "comedy," "satire," and "farce." And you should consider the more general problem of laughter: Why do we laugh? How may we be provoked to laughter? To what uses may laughter be put? My hope is that by semester's end you'll come to an appreciation of the psychological, social, and political mechanisms of laughter, and be able to explain why there's more involved with the comic than just being funny.

