

## **SPRING 2023 UPPER-LEVEL ENGLISH COURSES**

NOTE: For dual-level 500/700 courses, the 500-level courses are appropriate for upper-division undergraduates and 700-level courses are open to graduate students and to senior undergraduates. Consult your undergraduate advisor or the Graduate Director regarding the best level at which to enroll.

### **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 302: Advanced Composition**

**Dr. Jorgenson Borchert**

English 302 is designed to help us understand how writing is always rhetorically and contextually situated. We will learn how Classical and contemporary rhetorical theories influence popular concepts about writing as well as how pedagogical frameworks influence the teaching of writing. Our course will also examine how new and emerging digital technologies influence how we compose in electronic spaces. Through in-class workshops and assigned readings, we will learn how to assess and give feedback on the writing of others while also further improving our own writing skills. Assignments include a rhetorical analysis, style project, and revision paper, with all our work culminating in developing a multimodal portfolio that will include a video reflection.

### **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 528: Writing for Publication****Dr. Jorgenson Bochert**

In this course, we will discuss scholarly and academic writing styles. A focus of this course will be to understand how to enter an academic conversation within our discipline and craft an argument that contributes to that ongoing conversation. With this objective in mind, we will focus on a course project that includes a research memo, proposal with literature review or annotated bibliography, progress report, and oral presentation, all leading to a publishable document that you may submit to a publication in the discipline of English studies or a related field.

**ENGL 567: British Modernists (Topics in British Literature)****Dr. Carlson**

This course is designed to explore the literature of the British Modernist Period (1901-1950). We'll also include discussions on how the Modernist movement affected the visual arts, music, dance and fashion in France and Britain. The course will include authors such as Virginia Woolf, Vera Brittain, James Joyce, T. S. Eliot, Radclyffe Hall, George Orwell, E. M. Forster, W.B. Yeats, Samuel Beckett, and a selection of World War I poets.

**ENGL 568: The Beat Generation (Topics in American Literature)****Dr. Anderson**

The "Beat Generation" or "Beat Movement" was very influential from the mid-1950s through the 1960s and beyond. Beat writers rebelled against social conventions of the 1950s, criticizing American culture as hollow, overly commercialized, and spiritually dead. They favored individualism, non-conformity, and experimentation of all kinds: with literary form and writing practices, and with drugs, sex, spirituality (especially Buddhism), and the "hip" lingo of jazz musicians. We will study a selection of authors from the movement, as well as the movement's cultural impact on literature, rock music, and film. The Beat writers brought a new openness and explicitness to literature, writing about taboo (at the time) subjects such as drug addiction, homosexuality, criminality, and mental illness. We'll read Beat poets such as Allen Ginsberg, Gary Snyder, and Lawrence Ferlinghetti, as well as novels by Jack Kerouac and William S. Burroughs. We'll also sample the work of some lesser-known authors, including a few of the often-overlooked women writers associated with the Beat movement.

### **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 728: Writing for Publication**

**Dr. Jorgenson Bochert**

See listing above for ENGL 528. ENGL 528 and 728 meet concurrently.

### **ENGL 772: 19<sup>th</sup>-century American Literature (Periods in Literature)**

**Dr. Anderson**

A study of American literature from 1800-1900, focusing on major authors of the period and examining the literary, historical, and cultural contexts relevant to the assigned texts. We'll consider how literature reflected upon—and sometimes influenced—historical circumstances such as slavery and the abolition movement, the Civil War, the development of a national identity through distinctively American styles of literature and visual art, and the growth of various social causes such as women's rights and worker's rights. To benefit students preparing for graduate comprehensive exams, we will cover important literary and cultural movements of the era (for example, Romanticism, Transcendentalism, and Realism) and read works appearing on the American Core and Specialty reading lists. Authors likely to be assigned include Nathaniel Hawthorne, Edgar Allan Poe, Harriet Beecher Stowe, Emily Dickinson, Fanny Fern, Walt Whitman, and Herman Melville, among others.

### **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: Waugh and Amis and Their Circles (Graduate Seminar)**

**Dr. McCallum**

Over the course of this seminar, students will read major works of two of twentieth century Britain's preeminent satirical novelists, Evelyn Waugh and Kingsley Amis. As the course unfolds, we will consider the means and ends of satire as a literary mode, and consider as well how satire both extends and confounds the tendencies of Modernism, against which both writers rebelled. Consideration will also be given to writers in the literary orbit of Waugh and Amis, such as Nancy Mitford, Philip Larkin, Elizabeth Taylor, and Barbara Pym. Over the course of the semester, I want students to fashion a theory about the right use of satire and its true efficacy. Does satire do what it promises? Is it useful? Is it relevant? Can good satire be written at the start of the twenty-first century? If not, why not? If so, on what terms, and to what end?