

## **SUMMER AND FALL 2022 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 appropriate for graduate students and undergraduate seniors. Consult your undergraduate advisor or the Graduate Director regarding the best level at which to enroll.

### **• SUMMER 2022 COURSES •**

NOTE: All summer 2022 English classes will be online courses.

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

##### **Dr. Hermansson**

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 555 (Topics in Literature): Animals on Film**

##### **Dr. Anderson**

This course involves the analysis of how animals are depicted in film and television. We'll focus primarily on developing critical thinking skills through the written analysis of visual media, but some reading of relevant scholarly texts will be required. As time allows (in the condensed format of a summer session), we'll also touch upon related topics such as scientific research into animal emotions, the field of ethology (the study of animal behavior), discussions of ethical issues regarding animal rights, and the relatively new academic field known as Critical Animal Studies. The course will cover several genres, likely to include wildlife television programs (e.g., *Wild Kingdom*, *The Crocodile Hunter*, *Meerkat Manor*) animated films (e.g., *Bambi*, *Watership Down*, *The Lion King*), live-action films (e.g., *Old Yeller*, *Gorillas in the Mist*, *Free Willy*), documentaries (e.g., *Blackfish*, *Grizzly Man*, *March of the Penguins*), and/or animal monster movies (e.g., *The Birds*, *Jurassic Park*). Also offered as ENGL 755.

[Note: Examples listed here offer a sense of the types of media to be studied, but the actual material required for viewing will be determined later, based partly upon availability via streaming services and online video rental.]

#### **ENGL 714: Applied Linguistics for English-for-Speakers-of-Other-Languages (ESOL)**

##### **Dr. Rudd**

Educators focuses on how knowledge of the way languages work will directly benefit the teaching of English Language Learners. The first half of this course is theory; the second half is application. This course covers the linguistic components of language (the theory,

Pragmatics-Phonology), providing an opportunity for educators to explore the relevance of linguistics to second/foreign language teaching and learning (the applied section). The course provides an overview of linguistic, sociolinguistic and psycholinguistic analyses as they pertain to the language proficiency and academic achievement of ELL students. Topics to be addressed include phonology, morphology, syntax, pragmatics, semantics, sociolinguistics, linguistic anthropology, language variation, first-language acquisition, second-language acquisition, written language, language processing, nonverbal communication, and the neurology of language.

**ENGL 755 (Topics in Literature): Animals on Film**

**Dr. Anderson**

See listing above for ENGL 555. Course content is the same for both sections, but students enrolling at the 700-level will have a somewhat higher amount of writing to complete.

**• FALL 2022 COURSES •**

**ENGL 301: Technical/Professional Writing**

**Dr. Hermansson or Ms. Larsen or Ms. Winters**

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 304: Introduction to Writing about Literature**

**Dr. Anderson**

This course introduces students to several strategies for writing about literature, including close reading of the text itself, working with research material, and placing a literary text in its historical context. We will also review the broad field of literary theory and apply various theoretical approaches (such as feminist theory, ecocriticism, or psychological approaches) to written and visual texts. Written and verbal analysis of poetry, drama, and fiction will be required.

**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 351: Fiction Writing and Editing**

#### **Dr. Dearinger**

This is a fiction writing workshop which provides an overview of the history of the short story, introduces students to the craft of fiction's basic elements, and guides students in the completion of a single, complete, well-polished short story. Students will submit the same story at different stages of the writing process, and the professor and the student's peers will workshop each submission. Students will complete and revise their story, submitting it in its various stages in a final portfolio. Portfolios are graded on progress and on the quality of the final drafts of the stories. The remainder of the course will be devoted to reading and discussing short stories and a craft-related book.

### **ENGL 352: Poetry Writing and Editing I**

#### **Professor Washburn**

In this small class setting, students will write, share, and critique poems while reading professional contemporary American poetry. This course not only prepares students for further work in creative writing, but also serves well for those who will be teaching at the secondary level. Poets, fiction writers, and nonfiction writers will benefit from close work with diction, imagery, precision, and figurative language. This course supports the Creative Writing Minor and fulfills electives in the traditional English minor and major. Poetry Writing meets concurrently with Poetry Writing and Editing II (ENGL 452).

### **ENGL 452: Poetry Writing and Editing II**

#### **Professor Washburn**

See listing under ENGL 352. Students enrolling at the 400 level should have already taken ENGL 352.

### **ENGL 479: Techniques in Teaching English**

#### **Dr. Franklin**

A study of techniques and methods used in teaching English and the language arts in middle and secondary schools with emphasis on writing. The course also provides hands-on application in the development of instructional materials such as daily lesson plans, unit designs, and student-centered learning activities. The content and philosophy of the course is reflected in *Guidelines for the Preparation of Teachers of English* by the National Council of Teachers of English and the licensure standards of the Kansas State Department of Education. The course provides future English and language arts teachers with the skills necessary to develop appropriate and successful instruction through materials, methods,

and techniques, and reflects current approaches found in the on-going research and application of research in the professional literature. Applied theory as well as practicality is evidenced in the course. Students will understand theories of composition and composing processes to include developing ideas, focusing a topic, drafting, revising, editing, and "publishing"; understand the purpose and design of writing workshop; recognize current "best practices" of writing instruction and evaluation of writing; theory and practice of mini-lessons; responding to student writing using a variety of accepted methodologies; computer-assisted instruction and the use of the Internet, digital and media literacy; Multi-Tiered System of Support (MTSS); collaborative learning; inclusion and remediation; professional development resources.

### **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.

### **ENGL 529: The Art of Discourse—Style**

#### **Dr. Zepernick**

Style...we all know it's the key ingredient that makes writing powerful, but where does it come from? The goal of this class is to discover the source and master the art of style in our own writing. Reading and writing assignments for this course will be short but frequent, as our goal in undertaking this exploration of style is to put what we find to immediate use in short passages using our own content. This course meets concurrently with ENGL 875. Required texts: *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*, by Francine Prose; *How to Write Stunning Sentences: 100 Simple Exercises from Beloved Authors to Improve Your Sentence Writing Style*, by Nina Schuyler.

### **ENGL 565: American Genre—Short Story**

#### **Dr. Anderson**

This course offers a survey of American short stories, with primary emphasis on the 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> centuries. The course will include the study of both well-known and lesser-known individual stories; an in-depth examination of the work of a few important authors; attention to how short stories reflect various literary and historical trends; and the development of strategies for interpreting and appreciating various writing styles. The course will cover a wide range of authors, but is likely to include figures such as Edgar Allan Poe, Nathaniel Hawthorne, Mary Wilkins Freeman, Alice Walker, James Baldwin, Tim O'Brien, and Gish Jen, among others.

### **ENGL 567: Topics in British Literature—Children's Literature and Film**

#### **Dr. Hermansson**

This course will examine the development of British children's literature and film. Children's literature will be studied in the various contexts of: definitions and margins of

classification; predominating literary trends and evolutions; historical constructions of the notion of “childhood,” children’s roles in society and the nature of children’s education; the history of print technology, distribution and consumption and the rise of mass literacy; the canonical works as well as the underpinning values of canon construction; the emergence of children’s literature as a field for various kinds of scholarship (socio-cultural, psychological, semiotic, literary-historical, intertextual, etc.). Children's film will be linked by adaptation to children's literature (not a separate study of its own) but will consider the parallel constructions of children's media, the constructed child viewer, and genre-specific conventions. No prior topic knowledge is presupposed but students will be expected to produce original upper division undergraduate research writing by the end of the course.

### **ENGL 570: International Literature Genre—The Norse Sagas**

**Dr. Judd**

The Norse sagas are populated with Viking adventures, heroes and heroines, monsters and gods. This course will introduce students to Norse and Icelandic sagas and the cultural beliefs and practices that serve as backdrops to the sagas. We will read both *The Prose Edda* and *the Elder Edda* to develop our understanding of Norse mythology, and we will read several sagas, drawing predominantly on the mythical-heroic sagas and the Icelandic sagas, to get a sense of the unique character of the saga. Students will propose and write a research paper. Possible areas of research might center on exploring the relevance of historical influences to a specific saga, tracing a theme or motif through a variety of sagas, analyzing a saga from a particular critical perspective, or exploring the connections between a saga (or sagas) and a modern work of literature or film.

### **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 603: History of the English Language**

**Dr. Rudd**

This course deals with the development of the English language from its origins to present-day British and American English. The course follows the evolution of the language in its main aspects of sound; word formation, syntax, and vocabulary; the cultural influences on change, and their reflection in the language; and social attitudes affecting language usage. The objective is to introduce you to the history of the English language, and the focus will naturally be on language change. Not only will we examine how English has changed phonologically, morphologically, syntactically, and lexically, but also, from a social perspective, *why* the language changes may have occurred. By the end of the semester, you should have a good understanding of the evolution of English from its Proto Indo-European roots to its worldwide varieties at the present.

**ENGL 619: Shakespeare****Dr. McCallum**

We'll read representative works in each of the playwright's three major genres: tragedy, comedy, and history. We'll supplement our study of plays such as *Romeo and Juliet*, *Titus Andronicus*, *Hamlet*, *Macbeth*, *Henry IV (Part 1)*, *A Midsummer Night's Dream*, *Twelfth Night*, and *The Tempest* with an examination of the various contexts—historical, social, biographical, intellectual, professional—in which Shakespeare composed and produced his dramas. This course will require students to read closely, to discuss vigorously, and to practice sound, methodical research techniques as they acquaint themselves with the current field of Shakespearean studies.

**ENGL 651: Writing and Publishing Fiction****Dr. Dearing**

This workshop class covers advanced work in fiction writing and creating publishable manuscripts, as well as best practice approaches to publishing fiction. As it is a workshop class, students are expected to write and discuss each other's work throughout. Students will also read both short fiction by professional writers and fiction craft and theory texts.

**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: Chaucer****Dr. Zepernick**

Who was Chaucer? The first world-class literary figure to write in English. Soldier. The first major author of the English language. Diplomat. The father of English literature. Civil servant. The first great chronicler of the middle class. Member of Parliament. The first English exponent of the art of character development in fiction. Landowner. The creator of the most famous woman in English literature. Philosopher of human nature. This class will examine Chaucer's two towering literary achievements—*The Canterbury Tales* and *Troilus and Criseyde*—in their historical, cultural, philosophical, and literary contexts. Required texts: *The Canterbury Tales*, by Geoffrey Chaucer, 2nd edition, (Eds. Robert Boenig and Andrew Taylor); *Troilus and Criseyde*, by Geoffrey Chaucer (Ed. Stephen Barney); *Geoffrey Chaucer's The Canterbury Tales: A Casebook*. (Ed. Lee Patterson).

**ENGL 810: Research Methods****Dr. McCallum**

No single class in Research Methods can impart all the knowledge the student is ever going to need for conducting research at the graduate level and beyond. Such a course can,

however, acquaint the student with many of the methods professional scholars use when they conduct their own inquiries. *Method* is the key word here, for though the course will acquaint the student with the resources available here at PSU and elsewhere for those conducting literary research at the graduate level, it will place at least an equal emphasis upon giving the student practice in framing questions relevant to such research, in organizing his or her research, and in compiling and reporting upon the results of that research.

### **ENGL 820: Literary Theory**

#### **Dr. Carlson**

This class reviews the major literary theories in the 20<sup>th</sup> and 21<sup>st</sup> centuries, including New Criticism and psychoanalytic, Marxist and reader-response theories. The class also introduces you to structuralism and deconstruction, and reviews feminist, LGBTIA and African-American approaches to literary theory. We'll also look at more recent theories, like Digital Humanities and Ecocriticism. The goals of the class are to help you understand the major ideas in each literary theory and apply specific theories to literary works.

### **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—Fiction**

#### **Dr. Dearing**

This course covers advanced work in fiction writing and creating publishable manuscripts, as well as best practice approaches to publishing fiction. ENGL 850 is a graduate-level fiction workshop that meets concurrently with the senior undergraduate workshop (ENGL 651). The course is open to all graduate students, presuming they have some fiction writing background, but graduate students who are not in the creative writing fiction program should enroll at the 751 level. As it is a workshop class, students are expected to write and discuss each other's work throughout. Students will also read both short fiction by professional writers and fiction craft and theory texts.

### **ENGL 875: Seminar—Creative Writing Craft and Analysis**

#### **Prof. Washburn**

In this course students will study the crafts of fiction and poetry and practice writing professionally about craft elements in creative works.

## **ENGL 875 (Seminar): The Art of Discourse—Style**

**Dr. Zepernick**

Style...we all know it's the key ingredient that makes writing powerful, but where does it come from? The goal of this class is to discover the source and master the art of style in our own writing. Reading and writing assignments for this course will be short but frequent, as our goal in undertaking this exploration of style is to put what we find to immediate use in short passages using our own content. This course meets concurrently with ENGL 529.

Students enrolled in 875 will also explore the role and function of metaphor in language.

Required texts: *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*, by Francine Prose; *How to Write Stunning Sentences: 100 Simple Exercises from Beloved Authors to Improve Your Sentence Writing Style*, by Nina Schuyler; *Metaphors We Live By*, by George Lakoff and Mark Johnson.