Spring 2019 Course Descriptions

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Undergraduate Classics

CLCS 20500-02, 03: Classical Mythology
TR 10:30-11:45
TR 1:30-2:45          T. Bassett

P: ENGL 13100 or equivalent.
The purpose of this course is to give you a general overview of Greek and Roman myths, legends, and tales. Greek (and later Roman) mythology serves as an important foundation to western literature and culture, appearing in countless works of drama, fiction, film, painting, poetry, and sculpture. In particular, three legendary events figure heavily in this tradition: the history of Thebes, the story of the Argos, and the Trojan War. We will examine this tradition through the reading of several classical works, including Homer’s The Odyssey, Sophocles’ Oedipus Rex, Euripides’s Medea, Virgil’s The Aeneid, and Ovid’s Metamorphoses.

Evaluation methods:
- Class participation
- Short response papers
- Two midterms
- Final

Required Texts:
- *The Essential Homer*, trans. Stanley Lombardo (Hackett)
- Sophocles, *Antigone, Oedipus the King and Electra* (Oxford)
- Euripides, *Medea and Other Plays* (Oxford)
- Virgil, *The Essential Aeneid*, trans. Stanley Lombardo (Hackett)
- Ovid, *The Essential Metamorphoses*, trans. Stanley Lombardo (Hackett)

CLCS 20500-1: Classical Mythology
MW 11:00-11:50 AM    D. Fleming

P: ENG W131 or equivalent
This course serves as an introduction to Greek and Roman myths, legends, and tales, especially those that have an important place in the Western cultural tradition. We will examine the sources and significance of a range of classical stories. This course fulfills Area 6 General Education (Humanistic and Artistic Ways of Knowing)

Evaluation methods:
- 2 projects
- Short writing assignments
- Midterm
- Final

Required Texts:
- TBD
CLCS 25000-1: Elementary Latin II
MWF 1:30-2:20          D. Fleming

P: CLAS L200 or instructor's permission
Fourth course in a 4-semester sequence. Latin can be used to fulfill the College of Arts and Sciences language requirement

Evaluation methods:
• Quizzes
• Homework
• Exams

Required Texts:
• *Lingua Latina per se illustrata: Pars I Familia Romana*, Hans Orberg (2011) 978-1585104239

Undergraduate Folklore

FOLK 10100-01, 02: Introduction to Folklore
TR 10:30-11:45 (01)
TR 3:00-4:15 pm (02)          J. Minton

P: N/A
A view of the main forms of folklore and folk expression, illustrated through an examination of folktales, ballads and folksongs, myths, jokes, legends, proverbs, riddles, and other traditional arts. The role of folklore in culture and society and the development of folklore studies as a distinct scholarly discipline.

Evaluation methods:
• TBD

Required Texts:
• TBD

FOLK 11100-01: World Music and Culture
TR 12:00-1:15 pm          J. Minton

P: N/A
A survey of global music traditions both past and present. The function of folksong in culture and society and the role of music-making in the seasonal and social cycles of selected groups. The interrelation of folk, popular, and cultivated art music in contemporary societies.

Evaluation methods:
• TBD

Required Texts:
• TBD
Undergraduate Film

FVS 10100-01: Introduction to Film
DIS            M. Kaufmann

P: N/A
As you work your way through the course, you will learn and understand the main elements of narrative film (editing, mise-en-scene, cinematography, etc.), the main aspects of the Hollywood style and studio system, and see how film reflects and refracts culture. The films we’ll discuss will be films classic and contemporary, predominantly from the U.S., but not neglecting those from abroad.

Evaluation methods:
- Exams and Assignments
- Numerous Quizzes on film terms
- Midterm and Final
- Short Scene Analysis

Required Texts:
- Petrie, The Art of Watching Films

FVS 20100-011: Survey of Film History
DIS            M. Kaufmann

P: N/A
We’ll focus mainly on the development of the Hollywood studio system from its inception in the early days of film to its current configuration within the larger context of a global system. Further, we’ll note key figures outside of the U.S. such as Eisenstein, Lang, Godard whose work and style eventually found their way into Hollywood.

Evaluation methods:
- Exams and assignments
- Weekly discussion postings
- Regular quizzes
- Midterm and Final
- Short film connections paper

Required Texts:
- Lewis, American Film

Undergraduate Linguistics

LING 10300-03, 04: Introduction to the Study of Language
TR 10.30-11.45 (03)
TR 12-1.15 (04)    J. Lindley

P: Placement at or above ENGL 13100 (or equivalent) and exemption from or completion of ENGL 15000.
This course covers the traditional areas of formal linguistics --- that is, phonetics (speech sounds), phonology (rules for combining speech sounds), syntax (word order), morphology (pieces of words, rules
for combining them), semantics (meaning), pragmatics (meaning in context) --- and topics such as language change, language acquisition, sociolinguistics, and more. Broadly speaking, we explore the nature and function of language, as well as the relevance of linguistics to other disciplines. No special knowledge of linguistics or languages other than English is required.

Evaluation methods:
- 60% Exams
- 40% Homework

Required Texts:
- None

Optional Texts:
- An Intro. to Language (9th ed.) by Fromkin, Rodman, & Hyams. (Earlier or later editions would also suffice)

LING 42203-01: Methods and Materials for TESOL 2
R 4:30-7:15pm S. Bischoff and M. Encabo

P: Methods Material 1
This course aims at broadening course participants’ understanding of principles and practices of course planning, assessment, and materials development for ENL instruction. In addition, building on topics covered in the course Methods and Materials for TESOL I, we will examine instructional approaches and strategies with an emphasis on developing reading and writing skills in English as a new language. We will utilize our weekly class meeting time focusing on important points (theoretical and pedagogical) and critical issues.

Evaluation methods:
- Tests
- Homework

Required Texts:
- Snow (2006). Developing a new course for adult learners. TESOL Inc. (DNC)

LING 42500-01: Semantics
MW 1:30-2.45 J. Lindley

P: Ling 10300 or 30300 or permission of instructor
We will cover key aspects of formal semantics and then various alternative, cognitive approaches. Topics include Lakoff’s Conceptual Metaphor theory, Langacker’s Cognitive Grammar, Goldberg’s Construction Grammar, salience, construal, and embodiment. Cognitive linguists operate under the assumption that theories about language are plausible only if they are supported by data from other fields, such as psychology and neurobiology, which consist of the study of the mind. Thus, concepts such as salience
(how much something stands out to us) or construal (wherein we can perceive the same thing in quite different ways, depending on our perspective) have linguistic correlates.

Evaluation methods:
- 70% homework
- 30% annotated bibliography

Required Texts:
- Provided as PDFs

LING 43200-01: Second Language Acquisition
T 4:30-7:15pm S. Bischoff

P: LING L103
An introduction to second language acquisition which incorporates various approaches, theories, and disciplines to better understand the diverse field of second language acquisition studies.

Evaluation methods:
- Tests
- Paper
- Homework
- Participation

Required Texts:

Undergraduate Literature

ENGL 10101-1: Ancient and Medieval World Literature
TR 12:00-1:15 pm R. Hile

P: Placement at or above ENGL 13100 (or equivalent) and exemption from or completion of ENGL 15000.
Students will read representative texts from ancient, medieval, and early modern world literature, paying attention both to how stories can illuminate general aspects of the human experience and also to how stories represent specific times and places. Class discussion and written assignments will focus on close reading of textual details, but students will also be required to respond creatively to the works we read for one of their assignments.

Evaluation methods:
The major assignments for this course consist of:
- Three short papers (each 3-4 pages in length)
- A creative response assignment
- Midterm
- Final

Required Texts:
ENGL 10201-02: Modern World Literature
OCIN: L. Lin

P: W131 or equivalent
English L10201 offers a survey of modern world masterpieces from the 18th century to the 21st century. The texts chosen for this class include those by both Western and non-Western writers because of the increasing contact between the two worlds. We begin with an early modern text: Shakespeare’s tragedy *King Lear* because of Shakespeare’s influential role in this part of the literary tradition. We will then read representative works from each of the three periods. You will respond to these texts, through close reading and critical thinking, so that you can identify, compare, and analyze the common concerns expressed by these literary texts from Western and non-Western authors. You will learn the basic literary concepts pertaining to poetry, fiction, and drama. You also will analyze the role and impact of open-mindedness, diversity, and tolerance as related to the content and perspectives expressed in the literature that you will be studying.

Evaluation methods:
- Online forum discussions
- Exams
- Papers

Required Texts:
- Instructor will provide handouts as well

ENGL 20201-01: Literary Interpretation
OCIN: L. Lin

P: W131 or equivalent
L202 focuses on developing your ability to interpret literature through close reading, critical thinking, and analytical writing; therefore it is a reading- and writing-intensive course. You will learn to respond to literature with greater clarity, vigor, and enthusiasm. You will also refine your skills of writing research papers on literature. In addition, you will become familiar with a variety of contemporary critical theories and learn to incorporate these theories in your literary analysis.

Evaluation methods:
- Online forum discussions
- Exams
- Papers

Required Texts:
ENGL 23000-1: Introduction to Science Fiction
MW 1:30-2:45 E. Link

P: ENG W131 or equivalent
In this class we will examine the history and development of twentieth century science fiction. We will also take a close look at the definitions of science fiction and the conventions associated with the genre, as well as analyze the major themes, ideas, and issues that science fiction narratives have grappled with during the past century, from familiar problems of thought, faith, and culture, as well as problems of human identity, artificial intelligence, and the relationship between humans and technology. Class readings will cover a wide spectrum of twentieth-century science fiction, from hard science fiction to soft science fiction to the experimental “New Wave” to more recent movements such as cyberpunk and steampunk.

Evaluation methods:
- Mid-term exam
- Final exam
- Research paper
- Other written assignments and quizzes as needed

Required Texts:
- *Stories of Your Life and Others*, Ted Chiang 1101972122 Vintage 2016
- *The Left Hand of Darkness*, Ursula K. Le Guin 0441007317 Ace 2000
- *Cat’s Cradle*, Kurt Vonnegut 0385333348X Dell Publishing 1998
- *Watchmen*, Alan Moore 1401245250 DC Comics 2014
- *Gateway*, Frederik Pohl 0345475836 Del Rey 2004

ENGL 37101-01: Critical Practices
MW 3-4:15 S. Sandman

P: students should be junior or senior level English majors
ENG L371 is the capstone course for majors in the Department of English & Linguistics. The course centers on showcasing a student's work at the end of their program including revision and reflection, an independent project centered on area of interest, and a career portfolio.

Evaluation methods:
- TBD

Required Texts:
- TBD
ENGL 40102-01: History of the English Language
MW 3:00 pm - 4:15 pm   D. Fleming

P: N/A
HEL covers the development of the English language from its Indo-European roots and Germanic cousins, through Beowulfian Old English, Chaucer’s Middle English, Shakespeare’s Early Modern English all the way to the diversity of varieties of English in the world today, from Scots to Australian, African-American to British, Hoosier to Brooklyn.

Evaluation methods:
  • TBD

Required Texts:
  • TBD

ENGL 42204-01: English Literature 1660-1789
MW 4:30-5:45   M. L. Stapleton

P: L202 or W233
Students who elect this course in the "long eighteenth century” will study English poetry, drama, and intellectual history from the Restoration to about 1740, with some glances back at the Revolutionary period and ahead to Dr. Johnson. We will concentrate on some canonical writers (Dryden, Swift, Pope), the cavalier lyrical tradition and its excesses (Marvell, Cowley, Waller, Rochester), emerging women writers (Philips, Finch, Behn), drama (Wycherley, Congreve) as well as the notion of “enlightenment” (Locke, Hobbes, Astell). Analytical, argumentative, and research writing in the discipline will also be a frequent topic.

Evaluation methods:
  • Three out-of-class papers
  • presentations

Required Texts:
  • Lipking and Noddle, eds: The Norton Anthology of English Literature, vol. c: The Restoration and Eighteenth Century

ENGL 48801-01: Studies in Irish Literature and Culture
TR 3:00-4:15   L. Whalen

P: ENG L202 or W233 or equivalent.
Yeats famously insisted that “If war is necessary, or necessary in our time and place, it is best to forget its suffering as we do the discomfort of fever, remembering our comfort at midnight when our temperature fell, or as we forget the worst moments of more painful disease.” This class takes the diametrically opposed viewpoint: rather than sublimating the pain and horrors surrounding conflicts in Ireland, the authors of many of our course texts face them head-on, as will we. With Northern Ireland as a focal point, the class will examine issues of gender, language, and colonialism as explored in the writings of contemporary Irish authors. We will examine works by Seamus Heaney, Christina Reid, Anne Devlin, Brian Friel, Gearóid MacLochlainn, Eoin McNamee, Bobby Sands, and others.
Evaluation methods:
- Quizzes
- Exams
- Researched paper
- participation

Required Texts:

**ENGL 49002-01, 02, 03: Children’s Literature**
TR 10:30-11:45
TR 12:00-1:15
TR 6:00-7:15

L. Roberts

P: ENG L202 or W233 or equivalent

This course is designed for anyone planning on a career as children’s librarian, elementary education teacher, or children’s author/illustrator, as well as anyone with an interest in the rich and varied literature composed for or set aside for children. We will consider how definitions of childhood have changed over time and how such changing definitions have shaped what adults have thought children should and should not read; how the purposes for children’s literature have changed and what benefits adults have thought children would derive from their reading. We will read literature of different genres, which may include poetry, traditional literatures, historical fiction, realism, fantasy.

Evaluation methods:
- May include creative projects, reading journal or response papers, quizzes, midterm exam and final exam.

Required Texts:
- TBA
- Readings may include comparative fairy tales, Lewis Carroll’s *Alice’s Adventures in Wonderland*, Richard Peck’s *A Year Down Yonder*, Neil Gaiman's *The Graveyard Book*, and Sharon Creech’s *Walk Two Moons*

**ENGL 41501-1: Major Plays of Shakespeare**
TR 10:30-11:45 am

R. Hile

P: ENGL 20201 or 23301 or equivalent.

Students will develop a familiarity with the language, style, thematic, and genre choices characteristic of the works of William Shakespeare by focusing on seven plays: *Much Ado about Nothing, Twelfth Night, Othello, Macbeth, Henry V, Richard III*, and *The Winter’s Tale*. Students will consider the works of Shakespeare as shaped by the culture in which Shakespeare lived, such that early modern ideas about religion, politics, gender and sexuality, global exploration, and economics can contribute to an understanding of these literary works. Students will engage with the works of Shakespeare through written, oral, and multimedia pathways to produce rhetorically sound essays and literary analyses that demonstrate an understanding of both the text and the context of Shakespeare’s works.
Evaluation methods:
Major assignments for this course include:
- Group performance project
- Two papers (6-8 pp. each)
- Final exam

Required Texts:
- The Norton Shakespeare: *The Essential Plays/The Sonnets* (3rd edition); ISBN 0393938638

**ENGL 44800-01: 19th Century British Fiction**

P: ENGL 20201 or equivalent

The purpose of this course is to give you a deeper understanding of the history of English fiction from about 1800 to 1900. The nineteenth century was a time of unprecedented social, political, and cultural change in Britain, especially influenced by the effects of industrialism and urbanization, the rise of democracy through the reform acts, and the consolidation of the British Empire. In literary terms, the nineteenth century saw an explosion in mass literacy and a blizzard of print, especially the novel. Our emphasis will be on the analytical reading of texts, especially formal analysis and a variety of critical approaches. We will read a variety of novels from the period, including works by Austen, Dickens, Brontë, Doyle, and Stoker.

Evaluation methods:
- Class participation
- Short response papers
- Final essay.

Required Texts:
- Charles Dickens, *Oliver Twist* (Oxford).
- Elizabeth Gaskell, *North and South* (Penguin).

**ENGL 45700-01: 20th Century American Poetry**

P: ENGL 20201, ENGL 23301, ENG W233 or equivalent.

This course examines modern and contemporary American poetry, considers many of its most important movements (Imagism, Black Mountain School, Deep Imagism, Women-Centered Poetry, Regionalism, Beat Poetry, etc.), and focuses on several key figures (Robert Bly, Lucille Clifton, Allen Ginsberg, Joy Harjo, Richard Hugo, Sylvia Plath, Adrienne Rich, James Wright, and others). Students will read a lot of twentieth-century American poetry, learn how to analyze and discuss it, and consider it in light of form, technique, theme, and cultural considerations. We will read to understand and analyze but also to learn how to deepen enjoyment and appreciation. No prior experience with any of the above poets is necessary.
Evaluation methods:
Assignments will consist of:
- Several written responses to the readings
- Reflective journal
- Short critical paper
- Longer research paper
- Midterm exam
- Possible oral report

Required Texts:
- TBD

**ENGL 45800-01: 20th Century American Fiction**  
TR 1:30-2:45pm M. Kaufmann

P: L202 or W233 (or equivalent second semester composition course) or consent of instructor
In this course we will explore the America's fictional representation of itself in its dominant literary forms of short story and the novel. The United States prides itself on innovation and that innovation is reflected in its art. In addition to seeking an understanding the literary forms, we will be finding how American fiction reflects the social changes occurring from the beginning of the century to the present.

Evaluation methods:
- Weekly discussions postings
- Midterm and final
- Paper: Undergraduate, 5-7 pages

Required Texts:
- W. Faulkner, *As I Lay Dying*
- F. S. Fitzgerald, *Great Gatsby*
- E. Hemingway, *Sun Also Rises*
- Hurston, *Their Eyes Were Watching God*
- Morrison, *Jazz*
- Tan, *Joy Luck Club*
- McCarthy, *The Road*
- Short stories by Kate Chopin, Charles Chestnutt, Edith Wharton, Sherwood Anderson, etc.

**ENGL 47901-01 American Ethnic and Minority Literature**  
TR 10:30-11:45 A. Kopec

P: ENGL 20201 or ENGL 23301 or equivalent
This class, a survey of multiethnic literature of the United States, will stage a series of conversations between nineteenth-century texts and twentieth- and twenty-first century ones. Pairing the nineteenth-century Sino-American author Sui Sin Far with Lisa Ko, Frederick Douglass with Ralph Ellison, Ruiz de Barton and Sandra Cisneros (among others), we will read these texts as “contemporaneous” in order to investigate the social, aesthetic, and political issues these novels raise across centuries. (In doing so, we will gladly commit the sin of “presentism.”) Our syllabus will emphasize works in the African American literary tradition but also feature texts in the Asian American, Jewish American, and LatinX literary traditions. This course counts toward the American literature requirement.

Evaluation methods:
Methods are likely to include:

- Midterm and final (objective and essay)
- Research project

Required Texts:

- TBD

**Undergraduate Writing**

**ENGL 10302-02: Introduction to Creative Writing**

MW 11-11:50; Friday Internet Class  
S. Sandman

P: N/A  
This class will explore three of the four major genres today: poetry, fiction, and creative nonfiction. Students will write poems, a short story, and an essay, utilizing some of the literary techniques important for each genre.

Evaluation methods:

- TBD

Required Texts:


**ENGL 13100-13: Reading, Writing, and Inquiry I**

TR 12:00-1:15  
K. White

P: Self-placement in ENGL 13100; or completion of ENGL 12900 with a grade of C- or better. ENGL 13100 builds your ability to read texts critically, to analyze those texts in ways that engage both your own perspective and the perspectives of others. It also teaches you to write about those texts for different audiences and purposes, so you are better prepared to participate in broader conversations about artifacts, events, and issues in our communities. This course also helps you analyze and synthesize sources in making and developing claims.

Evaluation methods:

- Assignments emphasize writing in a variety of genres (i.e. narrative, exposition, argument)

Required Texts:

- Title: *Everyone's an Author*  
  Author: Lunsford  
  Edition: 2nd, 2016  
  ISBN: 9780393617450

**ENGL 20301-01: Creative Writing- Fiction**

MW 1:30-2:20; Friday Internet Class  
S. Sandman

P: N/A  
This class will emphasize the practice and development of fiction writing. We will read fiction and write fiction--and you will read, comment, and discuss your peers' writing. You will develop skills to deepen your understanding of contemporary fiction like: character development, plot, and setting.
Evaluation methods:
- TBD

Required Texts:

**ENGL 20301-02: Creative Writing-Poetry**
MW 1:30 - 2:45  G. Kalamaras

P: ENGL 13100, ENG W131, or equivalent.
Focus on the practice and development of poetry writing, emphasizing the composition and discussion of student texts. The course introduces a variety of forms and techniques to help you begin writing poetry and to enable you to understand more clearly your own writing processes. You'll learn how to begin, write, and revise poems, to express yourself and communicate with readers. You'll write a significant amount of poetry; review the writing of class members and assigned poets; and develop skills for composing, understanding, and responding to poetic texts.

Evaluation methods:
- Writing assignments:
  - poems
  - exercises
  - peer responses
  - journal
- Attendance and participation.

Required Texts:
- TBD

**ENGL 20301-04: Creative Writing-Fiction**
TR 12:00-1:15  M.A. Cain

P: N/A
This course will introduce you to a variety of ways of writing and reading short fiction. You will learn how to generate ideas for writing through reading and listening to stories, draft short pieces, and revise and edit those works. You will, perhaps most importantly, be invited to explore the process of how language creates meaning, to "play" with words and reflect upon the choices in meaning that such play makes possible.

Evaluation methods:
- Requirements include a final portfolio of at least two revised, edited stories generated from class assignments and an introductory reflection. Weekly assignments and participation also count towards the final grade. Some readings are required; these will be posted on Blackboard.

Required Texts:
- Provided on Blackboard Learn

**ENGL 20301-04: Creative Writing-Fiction**
MW 3:00-4:15pm  C. Crisler
ENGL W131 or equivalent.
This course will initiate a variety of ways of writing and reading short fiction. You will learn how to generate ideas for writing through reading and listening to stories, drafting short pieces, and revising and editing those works. You will, perhaps most importantly, be invited to explore the process of how language creates meaning, to “play” with words and reflect upon the choices in meaning that such “play” makes possible, which will enable you to understand your own writing processes.

Evaluation methods:
- Portfolio: writing assignments: regular exercises and drafts, peer responses, in and out of class exercises, self-evaluations, blogging, attendance and participation.

Required Texts:

**ENGL W23401-03I: Technical Report Writing**

OCIN E. Keller

ENGL W234 or equivalent.
English W234, Technical Report Writing, has two purposes: (1) to help you develop communication skills you will use in the future, and (2) to enrich your understanding of the roles that writing and reading play in activities outside school. In other words, W234 is a course to help you write in a variety of situations – especially the workplace – and to a variety of readers. This course is also an imperative part of engineering and technology education as defined by the Accreditation Board for Engineering and Technology.

Evaluation methods:
- Quizzes
- Discussion boards
- Proposal for a technical manual
- Set of instructions or procedure (for your manual)
- Status or progress report on creating your technical manual
- Technical manual
- Usability document design and testing
- Oral presentation on your technical manual

Required Texts:

**ENGL 39800-01, 02: Internship in Writing**

TBD K. White

P: ENGL 13100, 14000, or honors program eligibility.
This course combines the study of writing with the practical experience of working with professionals in journalism, business communication, or technical writing. May be repeated with permission of instructor with different topics for a maximum of 9 credits.
Instructor Signature Required: email Dr. White at whitek@pfw.edu
Evaluation methods:
- Professional portfolio with documents including resume, progress reports, and final report. Supervisor evaluation and weekly activity logs.

Required Texts:
- None

ENGL 40101-01: Advanced Fiction Writing
MW 6:00-7:15pm C. Crisler

P: ENGL W203 or equivalent or submission of acceptable manuscripts to instructor in advance of registration.
This course examines stories through an organic means of application than by theoretical conventions. We use enlightened prompts to help invigorate creative jumping points to learn more about how to generate ideas for writing through reading, listening to stories, drafting, revising, and editing, but from a POV that personally fits your writing process. We address narrator, plot, “beginning your story,” and “what’s this story really about” by committing to your writing process and applying your writing process to your functional voice. This will vigorously enhance your style and purpose for creating work that benefits good character development —(the crafting of viable 3-dimensional characters) in your “play to discover” and reflect upon the choices in meaning that enables you to understand your writing process.

Evaluation methods:
- Portfolio: writing assignments: regular exercises and drafts, peer responses, in and out of class exercises, self-evaluations, blogging, attendance and participation.

Required Texts:

ENGL 40301-01: Advanced Poetry Writing
MW 6:00-7:15pm G. Kalamaras

ENG W203, ENGL 20301, or submission of acceptable manuscripts to instructor.
Focus on the practice and development of poetry writing, emphasizing the composition and discussion of student texts. You not only write and revise a substantial amount of poetry, but you also read and comment on the writing of class members and poets from class texts, developing your critical skills in composing, understanding, and responding to poetic texts. Class time will include discussion of peer work, close examination of poetry from texts, informal writing, and exercises to generate and revise work.

Evaluation methods:
- Several writing assignments: poems, exercises, peer responses, journal, reflective self-evaluations, and a poetry chapbook (ca. 18-20 pages of poetry). Outside reading.

Required Texts:
- TBD

ENGL 40501: Writing Prose-Creative Nonfiction
MW 1:30-2:45pm C. Crisler
P: ENGL W233 or equivalent or submission of acceptable manuscripts to instructor in advance of registration.

Creative Nonfiction has been termed “the fourth” genre, outside the more known genres of poetry, fiction, and nonfiction. Yet, it uses elements from the three above-mentioned genres, along with its most important attribute, “truth,” to help establish its distinction as a genre that continues to push boundaries, and stand on its own. Due to creative nonfiction (CNF) blurring the lines by using such elements as “narrative,” “voice,” and “structure” from the other three genres, but maintaining truth as its foundation, it will encompass many forms: nature and science, culture and society, creativity and the arts, place, portrait, memoir, process analysis, segmented writing, and literary journalism.

Evaluation methods:
- Portfolio: writing assignments: regular exercises and drafts, peer responses, in and out of class exercises, self-evaluations, possible blogging, and attendance and participation.

Required Texts:
- Other texts TBA.

ENGL 42202-01: Creativity and Community
TR 3:00-4:15 M.A. Cain

P: N/A

This course addresses questions about what it means be creative—as writers, scholars, teachers, workers, and citizens—and how to claim/create the necessary spaces for expressing ourselves and the various communities we claim, or that claim us, as participants. The main purpose of the course is to learn how to claim/create a public space where your creativity can find expression and where you are able to most fully represent your individual and collective identities. As part of this project, we will aim to develop each participant’s creativity—whether as writer-artists, teachers, scholars, professionals, and/or citizens. We will also locate the role of creative thought, action, and form as something central to scholarly and creative inquiry, learning and teaching, and everyday living.

Evaluation methods:
Two short papers (about five pages each: genres will be both critical and creative) on 1) divergent theories/practices of community and public space and 2) one’s own views of creativity (10% each) and:
- Final public project. This project can be scholarly, creative, professional, civic or a mix (45%)
- Weekly assignments on Blackboard discussions (15%)
- Six weekly entries of 600 words/week to a weblog (blog) for the first six weeks of class (5%)
- Presentation of final project to class (5%)
- Active participation in class (10%)
- Final exit conference to discuss semester’s work (required)

Required Texts:
- Provided on Blackboard Learn

ENGL W46201-01: Studies in Rhetoric and Composition
TR 3-4:15 E. Keller

P: W131; L202; instructor approval
Project management education smartly focuses a great deal on planning and organization, process
documentation, and management implementation strategies and reports. However, building effective
communication strategies and abilities is often overlooked and incorrectly thought of as a soft skill. In this
section of W462/C582 we are going to specifically address the intricacies of communicating effectively in
the workplace as an essential skill of project managers. In addition, we will also discuss planning and
organizing strategies and models, process documentation, and management implementation strategies and
philosophies. We’ll learn about these concepts through hands-on project work with the Mad Anthony’s
Children’s Hope House nonprofit organization.

Evaluation methods:
- Class participation
- Project proposal
- Progress report
- Final report
- Final presentation

Required Texts:
- Title: Making Things Happen: Mastering Project Management
  Author: Scott Berken
- Communicating Project Management: A Participatory Rhetoric for Development Teams
  Author: Benjamin Lauren

Graduate Linguistics

LING 51201-01: Methods and Materials for TESOL 2
R 4:30-7:15pm S. Bischoff and M. Encabo

P: Methods Material 1
This course aims at broadening course participants’ understanding of principles and practices of course
planning, assessment, and materials development for ENL instruction. In addition, building on topics
covered in the course Methods and Materials for TESOL I, we will examine instructional approaches and
strategies with an emphasis on developing reading and writing skills in English as a new language. We
will utilize our weekly class meeting time focusing on important points (theoretical and pedagogical) and
critical issues.

Evaluation methods:
- Tests, homework

Required Texts:
- Decapua (2016). Crossing cultures in the language classroom (2nd Ed). University of
  Michigan Press. (CCLC)
- (PELT)
  Inc. (RWL)
- Snow (2006). Developing a new course for adult learners. TESOL Inc. (DNC)
- Wright (2015). Foundations for teaching English language learners: research, theory,
  Policy and practice. (2nd Ed). Caslon. (FTELL)
LING 51901-01: Language and Society  
M 4.30-7.15  J. Lindley

P: LING 10300 or 30300  
Topics covered in this general introduction to sociolinguistics include language variation & change, social & regional dialects, conversation analysis, men’s & women’s language, and language policy. Students take two exams and complete an annotated bibliography. In addition, they write an argumentative paper based on existing literature. Alternatively, they have the option of doing their own analysis of linguistic data (either existing data or data they collect, e.g. survey responses, Facebook status updates, TV show scripts, recorded conversation, etc.)

Evaluation methods:
- Mainly exams, homework, and the final written assignment

Required Texts:

LING 52500-01: Semantics  
MW 1:30-2.45  J. Lindley

P: Ling 10300 or 30300 or permission of instructor  
We will cover key aspects of formal semantics and then various alternative, cognitive approaches. Topics include Lakoff’s Conceptual Metaphor theory, Langacker’s Cognitive Grammar, Goldberg’s Construction Grammar, salience, construal, and embodiment. Cognitive linguists operate under the assumption that theories about language are plausible only if they are supported by data from other fields, such as psychology and neurobiology, which consist of the study of the mind. Thus, concepts such as salience (how much some thing stands out to us) or construal (wherein we can perceive the same thing in quite different ways, depending on our perspective) have linguistic correlates.

Evaluation methods:
- 70% homework
- 30% annotated bibliography

Required Texts:
- Provided as PDFs

LING 53201-01: Second Language Acquisition  
T 4:30-7:15pm  S. Bischoff

P: LING L103  
An introduction to second language acquisition which incorporates various approaches, theories, and disciplines to better understand the diverse field of second language acquisition studies.

Evaluation methods:
- Tests
- Paper
- Homework
• Participation

Required Texts:

**Graduate Literature**

**ENGL 52501-01: Shakespeare**
TR 10:30-11:45 am R. Hile

P: Graduate Standing
Students will develop a familiarity with the language, style, thematic, and genre choices characteristic of the works of William Shakespeare by focusing on seven plays: Much Ado about Nothing, Twelfth Night, Othello, Macbeth, Henry V, Richard III, and The Winter’s Tale. Students will consider the works of Shakespeare as shaped by the culture in which Shakespeare lived, such that early modern ideas about religion, politics, gender and sexuality, global exploration, and economics can contribute to an understanding of these literary works. Students will engage with the works of Shakespeare through written, oral, and multimedia pathways to produce rhetorically sound essays and literary analyses that demonstrate an understanding of both the text and the context of Shakespeare’s works.

Evaluation methods:
• Major assignments for this course include a group performance project, two papers (8-10 pp. each), and the final exam.

Required Texts:
• *The Norton Shakespeare: The Essential Plays/The Sonnets* (3rd edition); ISBN 0393938638

**ENGL 53501-01: English Literature 1660-1789**
MW 4:30-5:45 M. L. Stapleton

P: L202 or W233
Students who elect this course in the "long eighteenth century” will study English poetry, drama, and intellectual history from the Restoration to about 1740, with some glances back at the Revolutionary period and ahead to Dr. Johnson. We will concentrate on some canonical writers (Dryden, Swift, Pope), the cavalier lyrical tradition and its excesses (Marvell, Cowley, Waller, Rochester), emerging women writers (Philips, Finch, Behn), drama (Wycherley, Congreve) as well as the notion of “enlightenment” (Locke, Hobbes, Astell). Analytical, argumentative, and research writing in the discipline will also be a frequent topic.

Evaluation methods:
• Three out-of-class papers
• Presentations

Required Texts:
• Lipking and Noddle, eds: *The Norton Anthology of English Literature*, vol. c: The Restoration and Eighteenth Century

**ENGL 54501-01: 19th Century British Fiction**
MW 1:30-2:45 T. Bassett
The purpose of this course is to give you a deeper understanding of the history of English fiction from about 1800 to 1900. The nineteenth century was a time of unprecedented social, political, and cultural change in Britain, especially influenced by the effects of industrialism and urbanization, the rise of democracy through the reform acts, and the consolidation of the British Empire. In literary terms, the nineteenth century saw an explosion in mass literacy and a blizzard of print, especially the novel. Our emphasis will be on the analytical reading of texts, especially formal analysis and a variety of critical approaches. We will read a variety of novels from the period, including works by Austen, Dickens, Brontë, Doyle, and Stoker.

Evaluation methods:

- Class participation, short response papers, and final essay.

Required Texts:

- Charles Dickens, *Oliver Twist* (Oxford).
- Elizabeth Gaskell, *North and South* (Penguin).

**ENGL 55601-01I: 20th Century American Fiction**

TR 1:30-2:45 M. Kaufmann

In this course we will explore America's fictional representation of itself in its dominant literary forms of short story and the novel. The United States prides itself on innovation and that innovation is reflected in its art. In addition to seeking an understanding the literary forms, we will be finding how American fiction reflects the social changes occurring from the beginning of the century to the present.

Evaluation methods:

- Weekly Discussions Postings
- Midterm and Final
- Paper: Graduate, 11-14 pp.

Required Texts:

- W. Faulkner, *As I Lay Dying*
- F. S. Fitzgerald, *Great Gatsby*
- E. Hemingway, *Sun Also Rises*
- Hurston, *Their Eyes Were Watching God*
- Morrison, *Jazz*
- Tan, *Joy Luck Club*
- McCarthy, *The Road*
- Short stories by Kate Chopin, Charles Chestnutt, Edit Wharton, Sherwood Anderson, etc.
ENGL 56601- 01, 02, 03: Children’s Literature
TR 10:30-11:45
TR 12:00-1:15
TR 6:00-7:15   L. Roberts

P: N/A
This course is designed for anyone planning on a career as children’s librarian, elementary education teacher, or children’s author/illustrator, as well as anyone with an interest in the rich and varied literature composed for or set aside for children. We will consider how definitions of childhood have changed over time and how such changing definitions have shaped what adults have thought children should and should not read; how the purposes for children’s literature have changed and what benefits adults have thought children would derive from their reading. We will read literature of different genres, which may include poetry, traditional literatures, historical fiction, realism, fantasy.

Evaluation methods:
- May include reading journal or response papers, class presentations, quizzes, midterm exam and final exam, and 12-15 page research paper or project.

Required Texts:
- TBA
- Readings may include comparative fairy tales, Lewis Carroll’s Alice’s Adventures in Wonderland, Richard Peck’s A Year Down Yonder, Neil Gaiman's The Graveyard Book, and Sharon Creech’s Walk Two Moons

ENGL 56801-01: Studies in Irish Literature and Culture
TR 3:00-4:15   L. Whalen

P: ENG L202 or W233 or equivalent.
Yeats famously insisted that “If war is necessary, or necessary in our time and place, it is best to forget its suffering as we do the discomfort of fever, remembering our comfort at midnight when our temperature fell, or as we forget the worst moments of more painful disease.” This class takes the diametrically opposed viewpoint: rather than sublimating the pain and horrors surrounding conflicts in Ireland, the authors of many of our course texts face them head-on, as will we. With Northern Ireland as a focal point, the class will examine issues of gender, language, and colonialism as explored in the writings of contemporary Irish authors. We will examine works by Seamus Heaney, Christina Reid, Anne Devlin, Brian Friel, Gearóid MacLochlainn, Eoin McNamee, Bobby Sands, and others.

Evaluation methods:
- Quizzes
- Exams
- Researched paper
- participation

Required Texts:
Graduate Writing

ENGL 50601-01: Teaching Composition tesol
TBA K. White

P: ENGL 50501
This course is a practicum for teaching assistants (TAs) in the Department of English and Linguistics who have successfully completed ENGL 50501 and are in either their first or second semester of teaching composition for the Writing Program. The class focuses on issues involving teaching writing as they arise for the TAs in the college classroom. Subject matter is largely student-driven but mentor-guided to assist and enhance teaching.

Evaluation methods:
- TBD

Required Texts:
- None

ENGL 51501-01: Writing Prose-Creative Nonfiction
MW 1:30-2:45pm C. Crisler

P: ENGL W233 or equivalent or submission of acceptable manuscripts to instructor in advance of registration.
Creative Nonfiction has been termed “the fourth” genre, outside the more known genres of poetry, fiction, and nonfiction. Yet, it uses elements from the three above-mentioned genres, along with its most important attribute, “truth,” to help establish its distinction as a genre that continues to push boundaries, and stand on its own. Due to creative nonfiction (CNF) blurring the lines by using such elements as “narrative,” “voice,” and “structure” from the other three genres, but maintaining truth as its foundation, it will encompass many forms: nature and science, culture and society, creativity and the arts, place, portrait, memoir, process analysis, segmented writing, and literary journalism.

Evaluation methods:
- Portfolio: writing assignments: regular exercises and drafts, peer responses, in and out of class exercises, self-evaluations, possible blogging, and attendance and participation.

Required Texts:
- Other texts TBA.

ENGL C51700-01: Professional Scholarship in Writing Studies
W 4:30-7:15 E. Keller

P: Graduate Student
The purpose of this course is to introduce graduate students in English and Linguistics to the discipline of Writing Studies. This area of scholarship in English includes rhetoric and composition (RC), creative writing (CW), professional writing (PW), and literacy studies (LS). You will explore the growth of these
fields and the development of writing studies through the work of scholars who have researched, taught, studied in, and co-founded the fields during the past five decades. In order to get a better sense of how the four fields (and some subfields within them) are positioned with respect to one another, you will examine each using nine key terms relevant to all the fields: discipline, rhetoric, writer, text, process, audience, community, genre, and error.

Evaluation methods:
- Weekly reading responses
- Discussion leading
- Final synthesis/analysis paper

Required Texts:

Recommended Texts.

**ENGL C58201-01: Topics in Rhetoric and Composition**
TR 3:4:15 E. Keller

P: W131; L202; instructor approval
Project management education smartly focuses a great deal on planning and organization, process documentation, and management implementation strategies and reports. However, building effective communication strategies and abilities is often overlooked and incorrectly thought of as a soft skill. In this section of W462/C582 we are going to specifically address the intricacies of communicating effectively in the workplace as an essential skill of project managers. In addition, we will also discuss planning and organizing strategies and models, process documentation, and management implementation strategies and philosophies. We’ll learn about these concepts through hands-on project work with the Mad Anthony’s Children’s Hope House nonprofit organization.

Evaluation methods:
- Class participation
- Project proposal
- Progress report
- Final report
- Final presentation

Required Texts:
- Title: *Making Things Happen: Mastering Project Management*
  Author: Scott Berkun
- *Communicating Project Management: A Participatory Rhetoric for Development Teams*
  Author: Benjamin Lauren

**ENGL 61101-01: Advanced Fiction Writing**
MW 6:00-7:15pm C. Crisler
P: ENGL W203 or equivalent or submission of acceptable manuscripts to instructor in advance of registration.

This course examines stories through an organic means of application than just by theoretical conventions. We use enlightened prompts to help invigorate creative jumping points to learn more about how to generate ideas for writing through reading, listening to stories, drafting, revising, and editing, but from a POV that personally fits your writing process. We address narrator, plot, “beginning your story,” and “what’s this story really about” by committing to your writing process and applying your writing process to your functional voice. This will enhance your style and purpose for creating work that benefits character development—(viable 3-dimensional characters) in your “play to discover” and reflect upon the choices in meaning that enables you to understand your writing processes.

Evaluation methods:
- Portfolio: writing assignments: regular exercises and drafts, peer responses, in and out of class exercises, self-evaluations, blogging, attendance and participation.

Required Texts:

**ENGL 61302-01: Writing Poetry**
MW 6:00-7:15pm  G. Kalamaras

P: N/A

Focus on the practice and development of poetry writing, emphasizing the composition and discussion of student texts. You not only write and revise a substantial amount of poetry, but you also read and comment on the writing of class members and poets from class texts, developing your critical skills in composing, understanding, and responding to poetic texts. Class time will include discussion of peer work, close examination of poetry from texts, informal writing, and exercises to generate and revise work.

Evaluation methods:
- Several writing assignments: poems, exercises, peer responses, journal, reflective self-evaluations, and a poetry chapbook (ca. 18-20 pages of poetry). Outside reading. In addition to the foregoing for ENGL 40301, with which ENGL 61302 is cross-listed, ENGL 61302 students will also complete five extra pages for their chapbooks; lead one class discussion on a poet from our texts; complete a “public” project (ideas to be discussed in class); and compose one – two page critical reflections on the second and third of these immediately above.

Required Texts:
- TBD

**ENGL 62202-01: Creativity and Community**
TR 3:00-4:15  M. A. Cain

P: N/A

This course addresses questions about what it means be creative—as writers, scholars, teachers, workers, and citizens—and how to claim/create the necessary spaces for expressing ourselves and the various communities we claim, or that claim us, as participants. The main purpose of the course is to learn how to claim/create a public space where your creativity can find expression and where you are able to most fully represent your individual and collective identities. As part of this project, we will aim to develop each participant’s creativity—whether as writer-artists, teachers, scholars, professionals, and/or citizens. We
will also locate the role of creative thought, action, and form as something central to scholarly and
creative inquiry, learning and teaching, and everyday living.

Evaluation methods:
Two short papers (about five pages each; genres will be both critical and creative) on 1) divergent
theories/practices of community and public space and 2) one’s own views of creativity (10% each) and:

- Final public project. This project can be scholarly, creative, professional, civic or a mix (45%)
- Weekly assignments on Blackboard discussions (15%)
- Six weekly entries of 600 words/week to a weblog (blog) for the first six weeks of class (5%)
- Presentation of final project to class (5%)
- Active participation in class (10%)
- Final exit conference to discuss semester’s work (required)

Required Texts:
- To be provided on Blackboard Learn

ENGL 68003-01: How Stories Matter
T 4:30-7:15 M. A. Cain

P: N/A
What is it about stories? Poet Muriel Rukeyser wrote, “The universe is made of stories, not atoms,”
suggesting that we don’t simply create stories; we are stories. Some argue that we are hardwired to tell
stories. Others claim that stories are merely partial, even unreliable, measures of knowing and expressing
the “real” world. This class will ask questions of stories from a rhetorical and a creative/craft
perspective—why we create and pass them on, what difference they make (if any), and what work they do
in the world. We will study a variety of perspectives and applications of story-making within English
studies but also across other disciplines and professions to try to get at what makes human beings
inescapably story-making entities.

Evaluation methods:
- Midterm Paper (7-10 pages): 25%
- Final Paper/Project (can be a conventional research paper and/or a combination of genres and
  media): 35%
- Weekly Reading Responses, Peer Reviews, and In-Class Writing: 20%
- Oral Presentations (2): 5% each=10% total
- For one presentation, you will lead discussion on one of the assigned readings. For the other, you
  will prepare and perform an oral story based on the Moth Radio format (www.themoth.org).
- Class Participation: 10%

Required Texts:
- Tentative reading list includes authors such as Suzanne Langer, Oliver Sacks, Clifford Geertz,
  Gwendolyn Brooks, Jerome Bruner, Thomas King, Margaret Burroughs, Leslie Marmon Silko,
  Toni Morrison.