Spring 2016: Upper-Level English Courses
For information on lower-level courses (course numbers under 300), see the Pitt State catalog.

ENGL 301: Technical/Professional Writing
Dr. Greene or Dr. Hermansson or Ms. Gorges
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. Judd
Advanced Composition has three main goals: to become conversant with Classical rhetoric, to develop skills for assessing quality of writing, and to hone individual writing skills by employing elements of rhetoric and style. During the semester, you will demonstrate your understanding of Classical rhetoric, your ability to assess quality of writing, and your ability to successfully employ aspects of rhetoric and style in your own writing through application in specific writing assignments.

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 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 347: Craft of Fiction
Dr. De Grave
Craft of Fiction is required for fiction writing majors but is open to anyone interested in seeing how fiction works. The course considers how stories develop characters, create a world, choose and use point of view, and use plot and style to enhance theme and character. The course involves reading short stories and a novel by professional writers so that we can apply fiction theory to classic and contemporary work. Students will write analytical papers and some fiction of their own to refine their understanding of what fiction does and how it does it.

ENGL 352/452: Poetry Writing
Prof. 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 Advanced Poetry Writing (ENGL 452).

ENGL 452: Advanced Poetry Writing
Prof. Washburn
See listing under ENGL 352.

ENGL 478: Literature for Middle and Secondary Schools
Dr. Franklin

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 503: Technical/Professional Editing  
Principles of editing technical/professional documents. (Catalog description. Contact instructor for more details about this course.)

ENGL 556/756: Topics in Writing—Writing the Memoir  
Dr. Morris  
This course focuses on the memoir as a form of creative nonfiction. The purpose of the course is to help students see how lived experiences can be made universal through writing. Students will write their own memoirs and read several by men and women of different ethnic and cultural backgrounds. Through the critical reading of book-length memoirs about race (Richard Wright), disability (Nancy Mairs), artists (Patti Smith) as well as essay-length memoirs by authors of both fiction and non-fiction (George Orwell and Paul Morris), students will have models for their own writing and gain a better understanding of how the memoir works as a literary form. ENGL 756 meets concurrently with ENGL 556.

ENGL 557/757: Topics in English—Digital Humanities  
Dr. McDaniel  
Digital Humanities (DH) is an interdisciplinary approach to teaching and research that uses the affordances of digital technology to create knowledge. The output from a DH project may take many forms. A student may present research in a digital venue, such as an interactive multimedia website, wiki, blog, or video. Another student with expertise in computer programming may create a software application that will analyze large corpuses of text for theme or style. Yet another student may produce a digital scholarly edition of a book or build a database for exploring typically difficult-to-access documents in a library’s archive. Instructors in my discipline often have students use text mining tools, such as Voyant (http://voyant-tools.org), to perform, for example, a “distant reading” of every mystery novel published in the nineteenth century. These tools allow an individual to examine large bodies of text, and this method contrasts with the close reading approach taken in many literature classes. The possibilities for innovative student work are exciting and endless.

Drawing upon the rich labor history of the area, students in this class, along with collaborators from Axe Library and the Office of Information Systems, will digitize the records of The Pittsburg and Midway Coal Company. In addition to teaching the methods of Digital Humanities (DH) through interaction with Omeka Open-Source Collection Management Software and other DH tools, this archive project will allow students and other scholars across the nation to more easily complete historically-based studies of writing, such as examinations of document design and professional rhetoric. Students will better appreciate the historical context of local working environments, where many of them find jobs after graduation. By creating exhibits based on the Omeka archive, students will be able to tackle public humanities projects.

In addition to the main archive project, we will complete minor DH “experiments” throughout the semester. Elective class for Film and Media Studies Minor. ENGL 757 meets concurrently with ENGL 557.

ENGL 558: Topics in Film Studies—Horror Films  
Dr. McDaniel  
Horror films often have been considered as being among the lowest and most exploitative of cinematic genres. Despite such criticisms, the horror genre is more complex than it initially may
seem to be; lurking beneath the bloody surface are unique insights and commentaries on the various contexts in which such films were produced. Critics from a variety of fields have recognized that horror films provide a complicated but popular forum in which social tensions may be interrogated. This course will serve as an introduction to major films within the genre, from the 1920s to works released in recent years. Through weekly screenings and critical readings, students will consider how the horror genre has served as a barometer of sorts for cultural anxieties at particular historic moments. Additionally, students will focus on the numerous aesthetic choices and filmmaking techniques that are evident throughout our course films in order to reveal both continuity and growth within the genre. Core and elective class for Film and Media Studies Minor.

ENGL 560: British Genre—Epic Poetry
Dr. McCallum
In this course we will survey the development of the British epic from Anglo-Saxon times through the Modernist period. Given the time span and the nature of the epic genre, our survey will necessarily be highly selective, and in many cases we'll only be reading portions of a given work. Nonetheless, by the end of this term, you will have made acquaintance with the greatest epics in the English language, and having done so, you will be able to distinguish between the several varieties of epic; be able to recognize the tell-tale formal and narrative conventions of the genre; and be able to trace in the evolution of the British epic the larger historical, social, intellectual, and literary forces that shaped and responded to these works and their authors.

ENGL 566: American Theme—Imprisoned or Free
Dr. De Grave
This theme course focuses on the idea of imprisonment--both real and metaphorical--as it appears in American literature. We will try to understand what "freedom" means for American writers from Thoreau (who was in prison for a day) to Chopin, who wrote about a woman imprisoned by her nineteenth-century society, to slave narratives, to contemporary fiction and poetry. We will read poetry, fiction, essays and maybe a play. Many of the works will be from the master's reading list. Students will write papers and essay exams.

ENGL 571: International Theme—Immigration in Contemporary Literature and Film
Dr. Cox
This course asks students to participate in the analysis of international literature and films about immigration from the global south to the global north. The writers and filmmakers whose works will be covered are from diasporic international communities and use their films and literature to help their audiences and readers to understand how processes of transculturation shapes aesthetic, political and national forms, as well as individual identities. We’ll consider the circumstances (like war, famine and political persecution) under which immigration often occurs by considering how filmmakers and writers depict the experiences of real and imagined immigrants moving from one culture to another. The course will be broken into three learning units: the first examines migration from Mexico to the United States; the second investigates migration from Southeast Asia to North America, and the third focuses on migration from the Middle East to Western Europe. This course counts as an elective for students in the Film and Media Studies minor.
ENGL 579: Supervised Student Teaching and Follow-Up of Teachers
Dr. Franklin, supervisor
Supervision for students engaged in student teaching. Departmental representatives will visit each student teacher during the professional semester. Additionally, departmental representatives will follow up with each area student during the first year of teaching with assistance and support. Concurrent enrollment in the professional semester is required.

ENGL 699: Senior Seminar in English
Dr. Carlson
An assessment seminar for senior English majors. Exploration of career opportunities. Required of all senior English majors. Prerequisite: 85 credit hours or more. (Catalog description. Contact instructor for more details about this course.)

ENGL 750: Senior Fiction Writing
Prof. Martin
Senior Fiction Writing is a senior-level fiction workshop that meets concurrently with the graduate level workshop (ENGL 850). Since it is a workshop class, students will write 2 to 3 stories of around 12 to 15 pages each, and will submit these stories to the class for workshop discussion. Students will write short responses and marginal manuscript notes for each workshopped story. Additionally, students will read short fiction by professional writers and also fiction theory. Students will also review literary magazines, about which they’ll give a short, informal presentation. Texts: *The Art of the Short Story* and *The Best American Short Stories 2015*.

ENGL 756: Topics in Writing—Writing the Memoir
Dr. Morris
See listing under ENGL 556.

ENGL 757: Topics in English—Digital Humanities
Dr. McDaniel
See listing under ENGL 557.

ENGL 771: Major Authors—T.S. Eliot and H.D.
Dr. Anderson
This course focuses primarily on the poetry of T.S. Eliot and Hilda Doolittle (known as H.D.), two important American poets during the Modernist period of the 1910s-1940s and beyond. Spending a full semester on just two authors allows for a variety of approaches to their work, including an in-depth study of their poetry, sampling of their other work (including Eliot’s plays and literary criticism and H.D.’s nonfiction and autobiographical writings), and an examination of contextual material such as the music and visual art of the period, writings by friends and influences of our primary authors, and information about historical contexts such as the World Wars and the psychological theories of Sigmund Freud. We will also read a selection of scholarly articles and/or biographical materials on each author. Requirements are likely to include short written analyses, a research paper, exams, and presentations. Students in this course are eligible for credit toward a certificate or minor in Women’s and Gender Studies.
ENGL 772: Periods in Literature—British Romantic Literature
Dr. Carlson
Study of a major period in British or American literature. (Catalog description. Contact instructor for more details about this course.)

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. Morgan
A consideration of the problems of teaching composition, with emphasis on rhetorical theory, current research in the teaching of composition, and evaluation of student writing. (Catalog description. Contact instructor for more details about this course.)

ENGL 850: Creative Writing Workshop—Fiction
Prof. Martin
Creative Writing Workshop (Fiction) is a graduate-level fiction workshop that meets concurrently with the senior undergraduate workshop (ENGL 751). The course is open to all graduate students, presuming they have some fiction writing background, but grad students who are not in the Creative Writing fiction program should enroll at the 751 level. Since it is a workshop class, students will write 2 to 3 stories of around 12 to 15 pages each, and will submit these stories to the class for workshop discussion. Students will write short responses and marginal manuscript notes for each workshopped story. Additionally, students will read short fiction by professional writers and also fiction theory. Students will also review literary magazines, about which they’ll give a short, informal presentation. Texts: The Art of the Short Story and The Best American Short Stories 2015.

ENGL 875: Seminar—Liberty and Violence in Early U.S. Literature
Dr. Greene
This class will examine the interconnection between the ideals of liberty espoused in American literature during the early national period and the realities of violence that existed in concert with those ideals. We will think about how writers of the time responded to the tensions between the progressive potential of the Declaration of Independence and the regressive practices inherent in slavery, Indian genocide, and gender inequality. We will consider how definitions of US citizenship often drew on an opposition between the citizen and groups defined as the Other in a multitude of ways including race, class, gender, region, and language. We will look in particular at the ways that writers imagined violence as a means of controlling this opposition. Course readings will focus primarily on early and antebellum era novels, but might also include plays and non-fiction texts, along with selections from secondary and theoretical sources. Following the seminar model, this course will require active participation in class discussion. Assignments
will include a short paper to be presented in class, a brief written response to a classmate’s presentation paper, and a longer research paper to be submitted at the end of the course. This final paper can be an expanded version of the presentation paper.