

## **SPRING 2025 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.

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

**Dr. Hermansson or Professor Larsen**

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

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

**Dr. Rudd**

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

### **ENGL 312: Literature Topics — Southern Gothic**

**Professor Martin**

In this course we'll examine diverse works of fiction, nonfiction, and poetry. When we think of the gothic in literature, we imagine haunted castles--but when we combine the gothic with the American South, what we come up with is literature chockful of flawed, disturbed, and eccentric characters, decayed settings, alienation, crime, violence, forbidden sex, and hoodoo magic. We'll explore, research, and write about these works from different angles, including how the definition of Southern gothic isn't limited to the South. Students will learn strategies for written literary analysis and foundational research skills.

### **ENGL 315: Mythology**

**Dr. McCallum**

The objective of this course is to introduce students to Classical (Greek and Roman), Egyptian, 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 351/451: Fiction Writing I-II**

#### **Dr. Dearing**

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 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 546: Poetry—Evolution of Forms**

**Professor Washburn**

The instructor did not provide a description of this course.

**ENGL 652: Writing and Publishing Poetry**

**Professor Washburn**

The instructor did not provide a description of this course.

**ENGL 653: Writing Experimental Literatures**

**Professor Washburn**

The instructor did not provide a description of this course.

**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 580: Environmental Literature**

**Dr. Anderson**

This course examines how literary texts (nonfiction, fiction, and poetry) depict the natural world of plants, animals, landscapes, ecosystems, and the human-nonhuman relationship. We will consider, for example, contrasting images of the land as a natural resource vs. land as sacred space, literature that addresses the effects of climate change, and literature of environmental protest. We'll also think about how nature writing relates to broader historical events, from the clearing of frontier lands in the nineteenth century to current debates regarding environmental policy. Students will gain a better understanding of subtopics such as the environmental justice movement, "deep ecology" philosophy, ecofeminism, cultural animal studies, and ecocriticism as a form of literary study. We'll also give some attention to visual media such as nineteenth-century landscape paintings and more recent "green" advertising. Authors covered include classic nature writers such as Henry David Thoreau and Aldo Leopold as well as contemporary authors such as Annie Dillard, Terry Tempest Williams, Wendell Berry, and Mary Oliver. Though considered in a global context, the course focuses primarily on literature of the United States. We may even venture outdoors for a stroll through the woods.

**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—Whitman and Dickinson**

#### **Dr. Anderson**

An in-depth examination of Walt Whitman and Emily Dickinson, widely considered to be among the most important and influential poets in American history and throughout the world. The course will include close reading and explication of their poetry, the study of biographical information, and an examination of each author's work within the context of literary and cultural history, including discussion of how each author responded to various aspects of his or her historical moment (such as the Civil War, advances in scientific knowledge, and religious beliefs). We'll read a wide range of poetry from all periods of each poet's career, plus selections of their prose works (such as Dickinson's letters and Whitman's *Specimen Days*). We may also touch upon how these authors have found their way into films, television shows, music, and other non-literary material.

### **ENGL 772 (Periods in Literature): British Modernism**

#### **Dr. Carlson**

The instructor did not provide a description for this course.

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

#### **Dr. Zepernick**

This course is open *only* to Graduate Teaching Assistants in the Department of English and Modern Languages. Catalog description: 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. Prerequisite: Permission of instructor. May be repeated.

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

#### **Professor Washburn**

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

### **ENGL 875: Seminar—The Age of Irony**

#### **Dr. McCallum**

Often termed “the Enlightenment” or the “Augustan Age,” the so-called Long Eighteenth Century (1660-1789) is, I believe, more properly thought of as the Age of Irony. A profound skepticism regarding human nature, capacity, and motive displaced Renaissance Idealism and gave rise to a literary mode—satire—that would dominate British letters and arts for nearly a century and a half. This course will examine the rise of satire as a literary mode, surveying works in a number of genres (mock-epic, verse narrative, fable, drama, fiction, polemic) by representative authors, including John Wilmot (Earl of Rochester), John Dryden, Aphra Behn, Alexander Pope, Jonathan Swift, Dr. Johnson, and Jane Collier. Over the course of the semester, we will establish the causes underlying and explore the consequences of the age's ironic treatment of the human animal, its defining character, and its true place in the cosmos.