ENGLISH 101 - WRITING AND CRITICAL INQUIRY (5) ACOM $8.14 fee
Prereq: Placement into English 101 through the Admissions Office (The university grants an exemption to students with appropriate scores on AP/IB tests, but these students may find the course beneficial for expanding their range of writing and rhetorical competencies. Students who desire or who may benefit from additional preparation and practice before taking English 101 are invited to enroll in English 100). English 101 must be completed with a "C-" grade; a grade of at least "C" usually required for transfer.

DESCRIPTION:
English 101 or Writing and Critical Inquiry is a ten week, computer-assisted, writing course, usually required during students' first year of university. We call English 101 Writing & Critical Inquiry because academic and scholarly writing at its best expects us to do more than simply communicate information — we must transform information by our own thinking. "Critical" means asking questions about our own and other people’s assumptions and perspectives, questions that lead to taking a second and third look at a subject in order to tease out implications that might not be obvious on the surface. This is part of the analytical process that asks us to seek out the complex reasons behind how and why things work the way they do, and what the implications are for ourselves and the community or communities of which we are a part. But because writing also asks us to predict what happens in the minds of others when they encounter our words, this course also focuses on developing rhetorical awareness—the ability to perceive the most appropriate way to communicate in a given situation, both here at Western and beyond.

REQUIREMENTS:
Reading of scholarly, visual, and non-fiction texts. Frequent critical and reflective practice writing assignments and longer essays (5-7 pages) that require an extensive idea-generating, drafting, revising, and editing process; mandatory attendance and regularly scheduled conferences with instructor. Various Instructors & Times. May not be taken concurrently with Eng 100.

ENGLISH 110 – WRITING, DESIGNING, REMIXING WITH WESTERN READS (2)
Restricted to Freshmen only for Phase 1 of registration.
22358 MW 10:00-10:50 am (Mondays in HU 109, Wednesdays in HH 112) KAITLYN TEER
In this computer-mediated writing course, students respond to the Western Reads text by constructing and designing different kinds of print, visual, and oral texts. This course is recommended for freshmen.

ENGLISH 201 – WRITING IN THE HUMANITIES (5) CCOM $1.85 fee
Prereq: Eng 101 or 4/5 AP English Language Exam

WRITING IN THE HUMANITIES: GAMES & LEISURE: WHY WE PLAY, HOW WE REST
22398 MWF 8:30-9:50 am MARLEY SIMMONS
“All work and no play makes Jack a dull boy.”
-Proverb

“Idle hands are the Devil’s tool.”
-Proverb

Games are not just for kids, and leisure is more than just the opposite of work. From the Puritan ethic to the labor movement, we have monitored, debated, derided, celebrated, and protected the ways that we socialize and spend our free time. Games and play provide a lens through which we can identify and examine the human experience. Games reflect our historical, philosophical, and artistic ideals. They appear in literature, music, and film. Indeed, games and play materialize in almost every social and cultural arena—including social media forums. In this research and writing course, we will examine the human implications of games and play and the importance of leisure in our own lives. The topic for this course offers many avenues for you to follow your curiosity!
We will begin by examining a few frameworks for understanding the role of play, leisure, and games in our lives and cultures. Working from these frames, you will then choose a game or activity to study, research, and write about throughout the quarter. After some initial background work on your topic, you will develop inquiry questions for a larger research project. You will consider how different humanities’ disciplines, including philosophy, history, and the arts, might research and write about your subject matter. Major writing projects consist of two immersive endeavors: a multi-layered, research essay on your topic that incorporates both popular and disciplinary perspectives, and a culminating presentation that allows you to creatively demonstrate your course findings. All class materials will be available on Canvas.

WRITING IN THE HUMANITIES: SCIENCE FICTION, THE MIND, AND CULTURE
21078 MWF 11:30-12:50 pm REBECCA BAKER
Science fiction exemplifies both the greatest dreams and the worst fears of humanity. The genre arose in response to an increasingly technological society, exploring questions that the human race had never thought to ask itself before. At times light and funny, at other times deadly serious, alternately celebrated as ‘literary fiction’ and denigrated as a ‘pulp thriller’, science fiction is a lens we will use to explore our ever-new and rapidly changing world. This exploration is not limited to shiny new gadgets and breakneck progression of scientific understanding, but also encompasses what these things might mean for age-old problems that have haunted us from our dim beginnings; problems such as war, racism, poverty, sexism, and ideological violence.

In this writing and research class, we will spend the first part of the quarter reading several science fiction short stories (and a few films) from the mid-to-late 20th century. We will consider how the humanities disciplines—literature, linguistics, philosophy, history, political science, and cultural studies to name a few—might explore questions of personhood, knowledge, colonialism, identity categories, and the sociocultural implications of rapid technological advancement through the lens of science fiction. The second part of the quarter will be devoted to working on your own evolving research project. For this project, you will identify a science fiction theme that interests you, and then investigate what other writers and scholars have said about it. This will eventually lead to a well-researched and multilayered inquiry essay. In addition, you will draft, revise, and edit your own creative science fiction short story, to present dynamically to the class at the end of the quarter.

TEXTS:
- Stories of Your Life and Others (Ted Chiang)
- Additional Readings on Canvas and in the Library

WRITING IN THE HUMANITIES: RESEARCHING & RETELLING FAIRYTALES
22399 TR 8:00-9:50 am +1hr/wk arr DONNA QUALLEY
Fairytales have been continually adapted, remixed, and retold in various ways for different audiences for centuries. Part of the magic of these oral, literary, and cultural texts lies in the ways they provide glimpses into the human experience. What do fairytales tell us about our diverse histories, values, fears, and dreams? How might these seemingly “simple” and familiar stories provide a window into our sense of cultural and social identity? How do we define fairytales and how do fairytales define us? In this writing and research course, we’ll examine how scholars in the humanities might approach the study of these stories: What might they make of a story like Little Red Riding Hood, for example? What questions would be interesting to folklorists, storytellers, poets, artists, musicians, historians, anthropologists, literary and cultural critics, feminists, folklorists and philosophers? How would they pursue research into these stories of human experience?

We will begin our inquiry by looking closely at different retellings of a familiar fairytale. Then, you will each select one fairytale to study, research and write about throughout the quarter. You’ll look at the ways your tale has been represented and retold for different audiences (children, young adults, and adults) in different cultures, during different times, and through different media. You’ll look at what other writers and scholars have to say about your tale. We’ll spend a good part of our class time in the computer lab learning and practicing different writing techniques and research methods. Major writing projects include a many-layered researched inquiry essay and your own imaginative retelling of the fairy tale you have studied.
TEXTS:
--Little Red Riding Hood Uncloaked: Sex, Morality, and the Evolution of the Fairytale, Catherine Orenstein
--Additional readings on Canvas and in the Library

ENGLISH 202 - WRITING ABOUT LITERATURE (5) BCOM $1.85 fee
Prereq: Eng 101

20175 MWF 8:30-9:50 am KAMI WESTHOFF
A writing course designed to help students develop the skills of close reading and careful analysis of literary texts, with particular attention to how language, style, and form contribute to a text’s social or political claims. Introduces students to the challenge of situating themselves in relation to a literary text and the critical conversation about that text, and crafting multi-draft critical essays with a focused, arguable thesis supported by thoughtful sequence of claims and carefully selected textual evidence.

20356 MWF 10:00-11:20 am TONY PRICHARD
WRITING ABOUT LITERATURE: SEEING THINGS
This course looks to that place where literature and madness overlap---texts that either address characters hallucinating or texts that claim to produce madness. We will inquire into the differences between madness, weirdness and that which is yet to be articulated and made habitual. We will examine a variety of novels, short stories and the films.

TEXTS
Chambers, Robert. The King in Yellow (available free on Gutenberg.org)
Shadows of Carcosa: Tales of Cosmic Horror by Lovecraft, Chambers, Machen, Poe, and Other Masters of the Weird
Strugastky, Arkaday & Boris. The Dead Mountaineer’s Hotel
Wyndham, John. Chocky

21079 MWF 11:30-12:50 pm SHANNON KELLY
21086 MWF 2:30-3:50 pm SHANNON KELLY
WRITING ABOUT LITERATURE: YOUNG ADULT LIT.
This composition course focuses on writing academic and creative responses to young-adult literature. In particular, we’ll read young-adult literature with multiple narrators who present varied perspectives within the same story. In our focus on perspective, we’ll consider questions such as: How do multiple narrators disrupt and affect our experience of linear narrative? What does it mean to hear the same story from multiple speakers? How do we analyze and respond to multiple perspectives?

Similar to texts, perspectives are situated and culturally bound to a time and place, while also determining the way we see and interact with the world around us. With this in mind, we’ll read with attention to the ways in which narrators in works meant for young adult audiences use language, form, and style to tell multi-voiced stories. We’ll also read theoretical texts that offer frameworks for analyzing our own responses to texts, and how perspectives determine and affect response. You’ll then write multi-draft writing projects that take up your own interests in response to questions of perspective, form, and style in analyzing young adult literature.
21725 TR 12:00-1:50 pm +1hr/wk arr CATHY McDONALD
WRITING ABOUT LITERATURE: A LOVE AFFAIR WITH SHERLOCK HOLMES: FROM DOYLE; PAST DOWNY AND CUMBERBATCH; TO MCKELLEN
This section of English 202 looks at the many iterations of Arthur Conan Doyle’s beloved character Sherlock Holmes to ask why this fictional character stirs our imagination enough to endure from Victorian short stories to 21st century fan fiction. Our focus is writing about literature, which is why the literary theme of Sherlock Holmes is such a rich source of possibilities. (Extra question: what one adjective is Doyle’s favorite word to say that something is very interesting?)
Trivia quiz/ True or False: 1) Holmes never said: “Elementary, my dear Watson.” (True) 2) Moriarty was not Holmes’s arch-enemy until Conan Doyle wrote “The Final Problem” to kill off the detective he created but resented. (True again). 3) Benedict Cumberbatch’s screen portrayal of Sherlock is more true to the original than Robert Downy, Jr.’s. (Let’s discuss it).
MATERIALS NEEDED
1. The Original Illustrated Sherlock Holmes
4. A Canvas account that you access for every class meeting

ENGLISH 214 – SHAKESPEARE (5) HUM $1.85 fee
20573 TR 10:00-11:50 am +1hr/wk arr MARK LESTER
In this course — a survey of the playwright’s comedies, histories, romances and tragedies — we will explore how our experiences enable us to interpret Shakespeare, how performance or enactment necessitates interpretation, and at the same time how the works themselves inform or influence our experience. While our focus will be on what might be called the presence of Shakespeare in the contemporary world, we will also consider the historical situation in which the plays were written and first performed. Special attention will be given to story, theme, language, and character.
EVALUATION: Midterm and final exams; reading quizzes; group projects (performance); short written assignments
ENGLISH 234 – AFRICAN-AMERICAN LITERATURE (5) BCGM $1.85 fee
22374 MWF 8:30-9:50 am WILLIAM LYNE
In this course we will explore African American Literature from the 18th century to the present. We will examine how early U.S. constructions of race, U.S. slavery, Black Reconstruction, Jim Crow segregation, and the Civil Rights/Black Power movements shape the African American literary tradition.

ENGLISH 238 – SOCIETY THROUGH ITS LITERATURE: YOUNG ADULT LITERATURE GOES TO HOLLYWOOD (5) HUM $1.85 fee
23031 MWF 11:30-12:50 pm NANCY JOHNSON
The field of young adult literature has captivated not only teen and adult readers but filmmakers as well. In this course, we’ll explore how young adult literature illuminates and reflects society through key questions: What’s the allure of young adult books? How do questions of identity, agency, and community (Who am I? Where do I fit in? Who can I trust? Is there hope for me?) thread their way through YA books in all genres? We’ll also explore the popularity of books-into-film, particularly Hollywood’s (and viewers’) recent obsession with YA literature film adaptations. In so doing we’ll examine critical elements of well-written literature and explore ways that film adaptations make use of specific cinematic features (mise-en-scène, cinematography, editing, sound, etc.) to communicate and illuminate these stories.
POSSIBLE TEXTS:
- The Outsiders by S.E. Hinton
- Speak by Laurie Halse Anderson
- The Perks of Being a Wallflower by Steven Chbosky
- The Hunger Games by Suzanne Collins
- The Book Thief by Markus Zusak
- A Monster Calls by Patrick Ness
- Choice of one additional novel from a list distributed in class

EXPECTATIONS: This is a reading and viewing intensive course that will demand your active participation through group discussions, small group projects, and in written, visual, and aesthetic assignments. Come willing to expand your knowledge and taste as a reader and viewer and bring a desire to build a critical and aesthetic appreciation for how and why a book is transmediated into film.

ENGLISH 301 – WRITING STUDIES: COMPOSING STUDENT ACTIVISM (5) $1.85 fee
WRITING PROFICIENCY (WP3)
Prereq: Eng 101; junior standing
RESTRICTED TO ENGLISH MAJORS & WRITING STUDIES MINORS ONLY UNTIL 9:00 AM ON FEB. 27. 20092 MWF 1:00-2:30 pm ANDREW LUCCHESI
Students compose a great many texts that have nothing to do with schoolwork and have everything to do with activism. Every time students organize a rally, design a petition, circulate an open letter, or contribute to a campus publication, they must leverage their diverse literacy skills to get their message heard. Likewise, every time a student activist or organization is successful in bringing change to college campuses, these victories demonstrate the complex rhetorical environments that exist within institutions of higher education.

So what are the skills and rhetorical tools students use to speak about student life and ultimately effect change within their local environments? In this course, we will look to historical examples for one answer, studying the texts and writing strategies used in student activist movements from the disability rights movements of the 1970s and 80s, to the Occupy Wallstreet and Black Lives Matter movements of the post millennium. Students in this course will learn to use primary research methods including archival research (at Western’s own Special Collections), oral history, and place-based ethnography. Final projects will allow students to study in depth a single student activist movement, either one from the archives or one active today.
Note that this is an intensive writing course, requiring students to produce short pieces of writing continually throughout the quarter (usually one finished piece per week). There are no required books for this class, but short readings will be provided over Canvas.

**ENGLISH 302 – INTRODUCTION TO TECHNICAL & PROFESSIONAL WRITING (5) $8.14 fee**

**WRITING PROFICIENCY (WP3)**

Prereq: Eng 101; junior standing

RESTRICTED TO ENGLISH MAJORS & WRITING STUDIES MINORS ONLY UNTIL 9:00 AM ON FEB. 27.

20201 TR 8:00-9:50 am +1hr/wk arr MICHAEL BELL
21722 TR 2:00-3:50 pm +1hr/wk arr MICHAEL BELL

In this section of English 302 you'll develop your skill in generating reader-centered documents that work: documents that do things as well as say things, performing specific functions for specific kinds of readers. Given that so much of our culture now communicates and conducts its business in the visual realm, your work in the course will be focused as much on document design as written language. Through this work you will gain an understanding of how all the elements of a document work together to communicate within specific contexts, for specific audiences.

English 302 is not simply a skills-acquisition course however. It’s also a course about ideas. We will use technical communication as a field in which to conduct analytic inquiry appropriate to study in the humanities. The course is organized around a sequence of projects, each of them focusing on an aspect of professional communication, but all of them will work within a guiding framework. This spring the analytic component of the course will take us into a study of games and the culture surrounding them: from board games, to collectible card games, to table-top role-playing games, to social-media games, to video games. As a student of the course, you will be teaming with other students on a series of documents, presentations, and prototypes leading to the development of an original tabletop game. The design of your game will be based in part on contemporary game studies and critiques. Every stage of this inquiry will generate documents in accord with the guidelines of effective technical and professional communication. (And yes, we will be playing games in class!)

You will emerge from the course with the ability to respond effectively to the requirements of technical communication. You will also have a complex understanding of what is becoming a vital aspect of our contemporary culture.

20481 TR 8:00-9:50 am +1hr/wk arr SIMON McGUIRE
20671 TR 12:00-1:50 pm +1hr/wk arr SIMON McGUIRE

This writing intensive course invites you to explore what is technical about technical writing. Course projects allow you to analyze and create technical documents that relate to your academic, professional and social interests. Projects emphasize rhetorical analysis, document design, user testing, and the practical and cultural implications of your choices as a writer. Throughout the course, you’ll learn to re-imagine the page, to edit and revise documents for visual impact, and to view readers as information users with specific needs. We will also examine and utilize fundamental concepts in technical writing such as readability/usability, page layout and visual rhetoric, and the importance of defining your audience before you write. A primary goal in the course is to plan and complete a final portfolio of technically well-designed documents you can use in your professional and personal lives beyond the classroom: resumes and cover letters, memos, brochures and newsletters, interpretive material, instructional documents, grant proposals, online documents, and visual representations of data.
English 302 is the English department’s introductory 300-level course in technical writing. It is a 5 credit workshop course which requires 15 hours of work per week. English 302 emphasizes the writer-reader relationship in a variety of academic and non-academic writing situations. As a writing intensive course, students learn to identify a target audience, develop objectives for their written documents, organize the content of their documents and revise documents for readability. Students write a resume, letters, memos, instructions, a brochure, and a proposal. Students also learn to work in small groups, collaborate on writing, and make an oral presentation. The final project in this course is a professional portfolio which provides examples of the writer’s strongest work.

Through course readings and discussion, we will address such questions as:
How is technical writing creative?
What is “technical” writing, and how is it different from academic writing?
Why is professional and technical writing on the rise?
How can I use my professional and technical writing to help myself and others?
What are the challenges and opportunities of collaborative writing?
Why is proofreading, revising, and editing so important?
What writing strategies improve reader usability?
What are my legal and ethical responsibilities as a writer?

This interdisciplinary course offers students the opportunity to put knowledge into action by interpreting, translating, designing, and distributing technical information so that your audience understands it easily and uses it effectively and efficiently.

In addition to rhetorical writing strategies, we will explore the influence of globalization and localization on technical writing in social, economic, and ecological contexts relevant to questions of sustainability. We will discuss how we view authorship, how we imagine readers as information users, and how we understand discourse as social action.

A primary goal in the course is to use computers and other “writing” technologies to construct a portfolio of rhetorically savvy documents that you can use beyond the class: resumes and cover letters, memos, brochures and newsletters, interpretive materials, instructional documents, and visual representations of information.
This course is not repeatable. Do not repeat historical periods (Medieval, Early Modern, Long 18th C, Long 19th C, 20/21st C). If you take 307, do not take 317. If you take 317, do not take 307.
ENGLISH 308 – SEMINAR IN LITERATURE & CULTURE: EARLY MODERN (5) $1.85 fee
Prereq: Eng 202
ENG 307, 308, 309, 310, & 311 ARE RESTRICTED TO LITERATURE, LITERATURE W/TEACHING ENDORSEMENT OPTION, & CREATIVE WRITING W/TEACHING ENDORSEMENT OPTION MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

This course is not repeatable. Do not repeat historical periods (Medieval, Early Modern, Long 16th C, Long 19th C, 20/21st C). If you take 308, do not take 318. If you take 318, do not take 308.

22351 TR 2:00-3:50 pm +1hr/wk arr NICHOLAS MARGARITIS
EARLY MODERN: RENAISSANCE EPIC
A highly detailed, in-depth study of two major and massive works, the 16th century prose masterpiece Gargantua and Pantagruel by Rabelais and Milton’s 17th century poetic masterpiece Paradise Lost. Necessary attention to historical context of course; but the main emphasis will be on the artistry of individual genius.
Assignments will include two exams, a short paper on literary analogues, and a larger research paper.
BOOKS: Rabelais, Gargantua and Pantagruel (tr. Urquhart. Everyman’s)

ENGLISH 309 – SEMINAR IN LITERATURE & CULTURE: THE LONG 18TH CENTURY (5) $1.85 fee
Prereq: Eng 202
ENG 307, 308, 309, 310, & 311 ARE RESTRICTED TO LITERATURE, LITERATURE W/TEACHING ENDORSEMENT OPTION, & CREATIVE WRITING W/TEACHING ENDORSEMENT OPTION MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

This course is not repeatable. Do not repeat historical periods (Medieval, Early Modern, Long 16th C, Long 19th C, 20/21st C). If you take 309, do not take 319. If you take 319, do not take 309.

22352 MWF 10:00-11:20 am LAURA LAFFRADO
CONTENT: This course focuses on the time period that scholars have recently named the long eighteenth century—that is, the era that extends from the late seventeenth century to the early nineteenth century. These are such dynamic years in the literature of what becomes the United States. We will read literary works by women and by men of various races, ethnicities, religions, and economic positions that explore vital issues of the day such as liberty, literacy, revolution, and science. We will examine the various ways in which a dominant rich male whiteness is challenged by literary writing as America and American identities are formed and defined.

ASSIGNMENTS: In this course you will write both extensively and intensively, producing multiple drafts of papers, revisions, and finished essays. We will devote class time for instruction and practice in disciplinary research methods and writing strategies. Students will write short responses to the reading, shorter essays, and one twelve-page critical research paper that engages with current scholarship on an eighteenth-century text or texts assigned for class. Much reading, writing, and thinking will be asked of you, along with steady attendance, a participation grade, group work, and various out-of-class assignments.

EVALUATION: 75% of your final grade in this course will be based on revised versions of writing assignments. The remaining 25% will be based on class participation and attendance.
ENGLISH 310 – SEMINAR IN LITERATURE & CULTURE: THE LONG 19TH CENTURY (5) $1.85 fee
Prereq: Eng 202
ENG 307, 308, 309, 310, & 311 ARE RESTRICTED TO LITERATURE, LITERATURE W/TEACHING ENDORSEMENT OPTION, & CREATIVE WRITING W/TEACHING ENDORSEMENT OPTION MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

This course is not repeatable. Do not repeat historical periods (Medieval, Early Modern, Long 18th C, Long 19th C, 20/21st C). If you take 310, do not take 320. If you take 320, do not take 310.

22353 TR 10:00-11:50 am +1hr/wk arr NING YU Phone: x-2887 E-mail: yuning@wwu.edu
THE LONG 29TH CENTURY: CHINESE AMERICAN LITERATURE AND CULTURE (21266)
DESCRIPTION: This course surveys works by writers of Chinese descent in North America from the 1890s to the current millennium. We will read, analyze and discuss texts by Sui Sin Far, Frank Chin, Maxine Hong Kingston, Ruthanne Lum McCunn, Gish Jen, Shawn Wong and David Wong Louie in the context of both American and Chinese cultures, especially the history of Chinese immigration. Our objective is to achieve a better understanding of the rich diversity within Chinese American communities. One mid-term, one final, one final paper of 12-15 pages, four written questions and responses. The fifth arranged hour will be the time when students and the instructor work on a one-to-one basis for a project of oral presentation.

ENGLISH 311 – SEMINAR IN LITERATURE & CULTURE: 20/21ST CENTURIES (5) $1.85 fee
Prereq: Eng 202
ENG 307, 308, 309, 310, & 311 ARE RESTRICTED TO LITERATURE, LITERATURE W/TEACHING ENDORSEMENT OPTION, & CREATIVE WRITING W/TEACHING ENDORSEMENT OPTION MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

This course is not repeatable. Do not repeat historical periods (Medieval, Early Modern, Long 18th C, Long 19th C, 20/21st C).If you take 311, do not take 321. If you take 321, do not take 311.

22354 MWF 8:30-9:50 am THERESA WARBURTON
20/21ST CENTURIES: TRANSNATIONAL LITERATURE
The late 20th and early 21st centuries are often defined in terms of the increasing transnational movement of bodies, ideas, and capital. However, this era of globalization has also seen an increase in the securitization of national borders. In this course, we will examine this paradox through numerous literary works that explore transnational movement both in the literal crossing of nation-states as well as cultural and symbolic crossings. Our core driving question will be: How does literature help to illuminate the shifting meanings attached to gender, race, sexuality, and indigeneity within a world increasingly defined by transnational movement?

In this reading-intensive course, students will hone skills ranging from actively reading novels with critical scholarly perspectives to writing about literature’s relation to our political, social, and cultural worlds. Students will be expected to actively participate in the classroom while also bringing topics from their own political, social, and cultural worlds into the classroom as well. Through this course, students can expect to learn how to successfully read a work of literature, how literature is connected to our broader social and political worlds, how to produce in-depth analytic writing about literary works, and how to interpret contemporary literature using frameworks provided by cultural, social, and literary theorists. In addition to reading a number of literary works, students will be expected to produce weekly written work, complete a written take-home exam, participate in peer review of final project proposals, and produce a final project.
ENGLISH 313 – INTRODUCTION TO CRITICAL & CULTURAL THEORIES AND PRACTICES (5) $1.85 fee
Prereq: Eng 202
RESTRICTED TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

20093 MWF 2:30-3:50 pm PAM HARDMAN
CONTENT: In this course we will explore various critical and cultural theories in order to develop our own strategies for interpreting literature and culture. We will ask questions about what constitutes a “text,” a “sign,” and “ideology,” what distinctions (if any) exist between the canon and popular culture, how gender, race and class affect the production and analysis of texts, and how social identities are constructed. We'll use the assigned readings as starting points for analyzing a variety of cultural products, such as literary texts, film, television, advertisements, the internet, and music. Most of the course will focus on theories articulated during the last half of the twentieth century, although we will place them in their historical contexts and discuss how they arose from previous ways of thinking. The goals of the course are to increase your abilities to critically interpret various texts and cultural phenomena, and to articulate these interpretations in your own writing, interweaving your own ideas with other theorists’ notions.
ASSIGNMENTS: Assigned reading; participation in class discussions; three summary/analysis papers; one 5-7 page final project.
TEXTS: Leitch et. al., eds., The Norton Anthology of Theory and Criticism; Jeffrey Nealon and Susan Searls Giroux, The Theory Toolbox

20464 TR 12:00-1:50 pm +1hr/wk arr CHRISTOPHER LOAR
DESCRIPTION: This course offers a broad survey of critical writing about literature and culture, starting in the ancient world and ending in the present day. We will examine literary criticism and theory within five broad approaches:
• Classical, neoclassical, and romantic aesthetics
• Structuralism and poststructuralism
• Psychoanalysis
• Marxism
• Feminism/gender theory
We'll consider how these approaches can illuminate a range of literary and cultural texts; we'll give special attention to Mary Shelley's Frankenstein, which we'll consider from each of these critical perspectives.
REQUIREMENTS AND EVALUATION: Course requirements include completing all assigned readings; active participation in class discussions; short writing assignments; and several explication/application papers.
TEXTS:
Required: Culler, Literary Theory: A Very Short Introduction. 978-0199691340
Shelley, Frankenstein. 978-0-312-46318-2. Note: you must use this edition for the course.

20539 TR 2:00-3:50 pm +1hr/wk arr NING YU Phone: x-2887
DESCRIPTION: This course surveys a variety of literary and cultural theories, with a brief review of the ancient thinkers such as Plato and Aristotle, and then reviews with some depth five schools of our contemporary thinking: formalism, reader-response, psycho-analysis, structuralism/deconstruction and feminism. We will cope with our “theoretical anxiety” with the help of practical criticism, focusing on one creative work, Joseph Conrad's Heart of Darkness, working out outlines for papers approaching the same novella from different theoretical perspectives listed above. We will write two short essays, one at mid-term (5 pages) and the other as the final paper (7 pages). The first one (20%) requires you to use the formalist approach to analyze Heart of Darkness, while the second one would ask you compare and/or contrast what two different literary approaches can do to the same novella (22%). Rather than mid-term and final
examinations, each student will write a summary for each of the essays we read when s/he is not writing questions for that day’s discussion (20%; you’re required to post your summaries the night before the class meeting during which the essays you summarize will be discussed. Your summaries will be regularly and strictly checked, but not graded. By the end of the quarter, you will have 20 summaries or outlines, with 1% for each summary). They are the things you can walk out of the classroom with at the end of the quarter, and they are yours to use for the rest of your college career and beyond. Each student is also responsible for six thought-provoking questions and be prepared to lead discussion with the question (18%, 3% for each question). When it is your turn to lead class discussion, you will post your question, on canvas the night before (by 8:00 pm; if late, 1 point off per hour; I know it's kind of harsh but I need your notes on time for my tea drinking). The rest of the class will read it and think about it before they come to class. Thus prepared, we can best use our class “contact hours” working on difficult issues under discussion. Your general participation will be 20% of your total grade.

ENGLISH 317 – SURVEY IN LITERATURE & CULTURE: MEDIEVAL (5) $1.85 fee
Prereq: Eng 202
RESTRICTED TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

This course is not repeatable. Do not repeat historical periods (Medieval, Early Modern, Long 18th C, Long 19th C, 20/21st C). If you take 317, do not take 307. If you take 307, do not take 317.

22355 TR 12:00-1:50 pm +1hr/wk arr NICHOLAS MARGARITIS
Literature of the middle ages, from the 10th century to the end of the 14th, of various genres, including Old English devotional and heroic verse, Old French chansons de geste, French and Middle English romance, Italian and Middle English framed-tale narrative and dream-vision poetry. Works include: The Dream of the Rood; The Battle of Maldon; The Wanderer; The Song of Roland; Amis and Amile; Chretien de Troyes' Yvain; the anonymous Sir Orfeo and Sir Gawain & the Green Knight; selections from Boccaccio's Decameron and Chaucer's The Canterbury Tales and The Book of the Duchess; and the anonymous Pearl. Three essay exams.

ENGLISH 319 – SURVEY IN LITERATURE & CULTURE: THE LONG 18TH CENTURY (5) $1.85 fee
Prereq: Eng 202
RESTRICTED TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

This course is not repeatable. Do not repeat historical periods (Medieval, Early Modern, Long 18th C, Long 19th C, 20/21st C). If you take 319, do not take 309. If you take 309, do not take 319.

22356 MWF 2:30-3:50 pm JULIE DUGGER
THE LONG 18TH CENTURY: IDENTITY AND NEW MEDIA
It's common to think of our contemporary digital world as fragmented and fast. News updates by the minute, blogs are inconclusive and rambling, and virtual and in real life identities blend and confuse. But what we sometimes forget in our disorientation over these new media discourses is that we've been here before. This class will look at the fast, fragmentary, identity-building new media of the eighteenth and nineteenth centuries, with an emphasis on epistolary and periodical form in novels and journalism. We'll examine these forms in the context of their own historical period, but also in the context of ours, considering how, as critic Kathleen Fitzpatrick puts it, “interruption, deferral, and waiting produce the desire that gets readers to return” in both past and present genres.
ENGLISH 320 – SURVEY IN LITERATURE & CULTURE: THE LONG 19TH CENTURY (5) $1.85 fee
Prereq: Eng 202
RESTRICTED TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

This course is not repeatable. Do not repeat historical periods (Medieval, Early Modern, Long 18th C, Long 19th C, 20/21st C). If you take 320, do not take 310. If you take 310, do not take 320.

23043 TR 2:00-3:50 pm +1hr/wk arr ALLISON GIFFEN
THE LONG NINETEENTH CENTURY: US GOTHIC LITERATURE
Antiquated spaces, castles, patriarchal estates, ghost ships and garrets, these are some of the settings of the American gothic literature, a literature which harbors America’s hidden secrets, its repressed emotions, desires, and anxieties. In this course we will examine the ways in which gothic literature represents the cultural contradictions between American optimism, with its investment in a coherent national identity, and some of America’s darker realities. Race and slavery are specters that insistently haunt U.S. gothic literature, and we will pay close attention to the relationship between fictive gothic effects and the very real horrors of New World slavery. We will also attend to the development of a female gothic in American literature, exploring the interesting tensions between the perpetuation and consolidation of oppressive social structures and the text’s drive toward subversion. My goal is to offer you a survey of U.S. nineteenth-century literature, focused through the lens of the gothic. Writers will include Edgar Alan Poe, Nathaniel Hawthorne, Herman Melville, Louisa May Alcott, Charlotte Perkins Gillman, and Harriet Jacobs.

ENGLISH 321 – SURVEY IN LITERATURE & CULTURE: 20/21ST CENTURIES (5) $1.85 fee
Prereq: Eng 202
RESTRICTED TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

This course is not repeatable. Do not repeat historical periods (Medieval, Early Modern, Long 18th C, Long 19th C, 20/21st C). If you take 321, do not take 311. If you take 311, do not take 321.

22357 MWF 1:00-2:20 pm DAWN DIETRICH
20/21ST CENTURIES: CYBERNETIC FICTION: NARRATIVE IN THE NEW MEDIA ECOLOGY
COURSE DESCRIPTION
This course will explore one of the most important developments in current literary study: the convergence of twentieth-first century narrative and technology. Basically, we’ll be looking at the ways in which the novel has enlarged and redefined its territory of representation and its range of technique and play, while maintaining its viability in the new media ecology. Specifically, we’ll be analyzing the relationship between print texts and electronic media, including canonical novels of high modernism and postmodernism, artists’ books, technotexts, and hypermedia. We’ll also be engaging in a new form of literary discourse—media-specific analysis—which attends to the specificity of form as well as to citations and imitations of one medium in another. As defined by N. Katherine Hayles, “media-specific analysis moves from the language of text to a more precise vocabulary of screen and page, digital program and analogue interface, code and ink, mutable image and durable mark, computer and book. Media-specific analysis insists that texts must always be embodied to exist in the world. The materiality of those embodiments interacts dynamically with linguistic, rhetorical, and literary practices to create the effects we call literature.”

ASSIGNMENTS
The reading in this course is very challenging (check out Thomas Pynchon’s Gravity’s Rainbow), so the course is organized like an intimate book group that gathers regularly for literary discussions and questions. You have to be willing to take risks with your reading (many of the texts will be different from traditional literature and may be out of your comfort zone) and be willing to share your thoughts, questions, and comments with the rest of the class. Therefore, the class is conducted primarily as a seminar, with teacher and student-generated class discussion, small group work, and Canvas blogging. You will have the opportunity to respond to texts critically.
and creatively and to employ experimental or hybrid approaches to textuality, inscription processes, and book/media form and format. The final project will involve creating your own technotext. *Both creative writers and literature students should find this course useful to their work.*

**EVALUATION**

Course grades will be determined by your Canvas blogs (75%) and your technotext project (25%).

**ATTENDANCE**

You have to attend class regularly to receive credit for the course. You may miss class three times without penalty. Upon the third absence your grade will go down by half a grade (and half a grade again for each additional absence). If you miss six classes, you cannot pass the class.

**REQUIRED PRINT TEXTS AND TECHNOTEXTS**

*Reading Matters: Narrative in the New Media Ecology*, Joseph Tabbi and Michael Wutz  
*Gravity’s Rainbow*, Thomas Pynchon  
*A Gravity’s Rainbow Companion*, Steven Weisenburger  
*If on a Winter’s Night A Traveler*, Italo Calvino  
*House of Leaves: The Remastered Full-Color Edition*, Mark Danielewski  
*Writing Machines*, N. Katherine Hayles

**OPTIONAL TECHNOTEXT**

*Pictures Showing What Happens on Each Page of Thomas Pynchon’s Novel Gravity’s Rainbow*, Zak Smith (available for free online

**HYPERMEDIA, GRAPHIC NOVELS, AND ARTISTS’ BOOKS**

*Electronic Literature Collection*, vols. 1 and 2, co-edited by N. Katherine Hayles, Stephanie Strickland, Nick Montfort, Scott Rettberg (online)  
*My Body: A Wunderkammer*, Shelley Jackson (online)  
*A Humument: A Treated Victorian Novel*, Tom Phillips  
P=R=O=G=R=A=M=M=A=T=O=L=O=G=Y, John Cayley (online)  
*Dakota*, Young-hae Chang Heavy Industries (online)  
*V: Losing L’unawaveSon.nets/Vniverse*, Stephanie Strickland (print and online)  
*Lexia to Perplexia*, Talan Memmott (online)  
*Writing Machines Website*  
*Welcome to Pine Point*, Paul Shoebridge and Michael Simons

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**ENGLISH 334 – TEXTS ACROSS N. AMERICA & EUROPE: TRANSGENDER FILM AND MEDIA STUDIES**

*(5)* BCGM $1.85 fee  
Prereq: Eng 101 or equivalent

21962 MWF 2:30-3:50 pm (MH 235) + Film viewing R 4:00-6:50 pm (BH 109) GREG YOUMANS

The course investigates the form, history, and politics of transgender media: how trans and gender non-conforming people have represented themselves and how they have been represented by others. After exploring foundational scholarship in the field of trans studies, we will look together at media productions across a range of modes and genres, from Hollywood cinema and mainstream television to avant-garde films and videos. Each student will also have the opportunity to research and analyze a trans media production of their choice.
ENGLISH 335 – TEXTS OUTSIDE N. AMERICA & EUROPE: THE NEW LATIN AMERICAN CINEMA (5) 
ACGM $1.85 fee 
Prereq: Eng 101 or equivalent 
21963 MWF 8:30-9:50 am (MH 235) + Film viewing W 4:00-6:50 pm (BH 109) DAVID GRAY 
THE NEW LATIN AMERICAN CINEMA 
This course will investigate a film movement that existed across the Americas in the 1960s, 70s and 80s. The name generally used to describe this movement is the New Latin American Cinema (NLAC), though it was also referred to by different names in different national contexts, including “third cinema,” “an aesthetics of hunger,” “cinema novo,” and “imperfect cinema.” The naming New Latin American Cinema was intended to signal coalitions and aspirations toward a continent-wide filmmaking and political movement. Throughout the quarter, we will examine the films, manifestos, and scholarly critiques of the NLAC with an eye toward the different influences and models informing different filmmakers, the relationship between aesthetics and politics, the different ways in which realism is deployed as a key concept, and the transcontinental aspirations signified by the term “third cinema.” We will also look at films that challenge the blind spots and omissions of the NLAC and films that challenge the formal underpinnings and ideological presuppositions of cinematic realism. Finally, we will consider, throughout the class, the legacy of the NLAC as it extends into more recent filmmaking.

ENGLISH 338 – WOMEN & LITERATURE IN NORTH AMERICA & EUROPE: (5) BCGM $1.85 fee 
Prereq: Eng 101 
20596 TR 12:00-1:50 pm +1hr/wk arr NANCY PAGH 
Women throughout the world have written to express their ideas, their beliefs, their bodies, their experiences, their difference, and their place; they have published literary art to make their lives and voices acknowledged and respected. This course will introduce students to well-known and emerging voices of women from several historical periods in the contexts of Europe and North America. 

We will consider texts through a variety themes, including “finding a voice,” “writing the body,” “identity and difference,” and “resistance and transformation.” Students will be introduced to some of the most influential works in feminist literary theory (including those by Virginia Woolf, bell hooks, Audre Lorde, Hélène Cixous, and Michelle Cliff), and to poems, stories, essays, and plays by both established and contemporary authors. Students will select much of the material we read and study together. 

Evaluation will be based on mid-term and final exams, an on-going reading logbook of responses to texts and in-class prompts about them, a peer-group facilitation project, and required 5th-hour contact with peers to plan the facilitation and extend classroom discussion of readings. 

“Women & Literature” is relevant and open to all students interested in connections between literature and society, identity and creative expression, and politics and aesthetics. Although “woman” and “literature” are both unstable and evolving terms, students in this class will discover some of the powerful intersections between these fascinating and changing categories. 

REQUIRED TEXTBOOK: Mary K. DeShazer, *The Longman Anthology of Women’s Literature*

ENGLISH 342 – STUDIES IN LITERARY GENRES: TIME TRAVEL (5) $1.85 fee 
Prereq: Eng 202 
RESTRICTED TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28. 
23045 MWF 11:30-12:50 pm (MH 038) + Film viewing F 1:00-3:50 pm (BH 109) TONY PRICHARD 
This course examines time travel fictions in a variety of media forms. Prose, Episodic Television, Comics, Films and Novels have their unique ways of presenting this special case of science fiction. Additionally science itself has its ways of narrating space and time. Instead of simply parroting the often posed questions of fictions presenting “proper science” we may attempt to reverse the question and ask the following: Why does science resist complex narrative strategies and techniques when it tells stories? While such thought experiments will occupy some of our energies we will avoid these simple and petty fights between the “two cultures” and instead focus upon a more difficult and potentially rewarding question: how is time travel as a concept fundamental to all storytelling?
REQUIRED TEXTS (TO BE PURCHASED)
Beukes, Lauren. *The Shining Girls*
Butler, Octavia. *Kindred: A Graphic Novel*
Delany, Samuel. *Empire Star*
Gleick, James. *Time Travel: A History*
Lemire, Jeff. *Trillium*
Wittenberg, David. *Time Travel: The Popular Philosophy of Narrative*

REQUIRED TEXTS (FREE ONLINE AT GUTENBERG.ORG)
Einstein, Albert. *Relativity: The Special and General Theory*
Mackaye, Harold. *The Panchronicon*
Wells, H. G. *The Time Machine*

Recommended: If you have not taken a course on film a guidebook, such as Corrigan’s *A Short Guide To Writing About Film* or one of the extensive resources online.

FILMS: *Timecrimes, Primer, La jette, Looper, Groudhog Day, Arrival* and others...

TV: *Futurama, The Twilight Zone, Star Trek, The Outer Limits*, and others...

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ENGLISH 347 – STUDIES IN YOUNG ADULT LITERATURE (5) $1.85 fee
Prereq: Eng 202 or permission of instructor
RESTRICTED TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.
20563 MWF 8:30-9:50 am NANCY JOHNSON
With a focus on “Identity, Agency, Community” this course invites students to become familiar with diverse genres and formats, from classic to contemporary texts written for teens/young adults (age 14-20). As you read literature by diverse writers, you’ll develop an appreciative eye, an eye toward expanding your aesthetic criteria, and an eye that examines critical judgments established by reviewers and award committees. Throughout the course we will consider whose voices get heard in YA literature and how those voices offer insight into teen lives and experiences. We also explore what makes a “good” book as well as what makes a book “work.” Our work will introduce (or perhaps, re-introduce) you to texts by notable YA authors in many genres, as well as their commentary about writing for young adult audiences. In lieu of a final, your culminating project will highlight character/identity through a written, visual, creative project.

TEXTS [required]:
- *The Outsiders* (S.E. Hinton)
- *Speak* (L. Halse Anderson)

TOPICS and TEXTS [Required with choice] Tentative List: Please wait to purchase these books until you come to class:
-- Gritty, Edgy, Tough: *How It Went Down* (K. Magoon) or *Monster* (W. D. Myers) or *All American Boys* (J. Reynolds & B. Kiely) or *We Were Here* (M. de la Pena)
-- Truth is stranger (and more amazing) than fiction: *Port Chicago 50* (S. Sheinkin) or *Courage Has No Color* (T. L. Stone) or *Hitler Youth: Growing Up in Hitler's Shadow* (S.C. Bartoletti) or *Imprisoned: The Betrayal of Japanese Americans during WWII* (M.W. Sandler)
-- History in words and images: *Boxers & Saints* (G. Luen Yang)
-- Identity, Acceptance, Belonging, Love: *Eleanor & Park* (R. Rowell) or *Aristotle and Dante Discover the Secrets of the Universe* (B.A. Saenz) or *I'll Give You the Sun* (J. Nelson) or *The Unlikely Hero of Room 13B* (S. Toten)
-- Teen voice and experience outside the USA: *Diamond Boy* (M. Williams) or *The Milk of Birds* (S. Whitman) or *Shades of Gray* (R. Sepetys) or *Never Fall Down* (P. McCormick)
-- Voices, voices, voices: *Challenger Deep* (N. Shusterman)
-- YA Award Winners
EXPECTATIONS: Willingness to think, read, and respond with care, insight, and an openness to issues, formats, and themes that might challenge what you know about literature, your personal tastes as a reader, and what you remember about adolescence. Active, engaged participation is expected.

**ENGLISH 350 – INTRODUCTION TO CREATIVE WRITING (5) $1.85 fee**
Prereq: Eng 101
RESTRICTED TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.
*Note: This course does not count toward the Creative Writing major.*

20203 TR 10:00-11:50 am +1hr/wk arr CHRISTOPHER PATTON
First premise. There is no one who is not creative. To make art—to sing, dance, shape sound, movement, language, or paint, any medium—is a birthright, as natural to us as our powers of speech and affection are. Second premise. We have not always been well served by our schooling. School may have, in fostering some of our capacities, estranged us from others. Most of us were probably better poets at six than at sixteen.
Tentative conclusion. It is one task of a creative writing course—especially an introductory course—to rekindle the spark that connects, not A to B, but Q to oranges, mosses to stars. I never know exactly what this course will be—it is always a work in progress and collaborative—but I trust you’ll feel more awake to *being alive here now* for having taken it. Count on a lot of creative exercises, some of them loopy and some rigorous, as well as close reading of published work and thoughtful responses to your writing and that of your peers. Grades will be based on assigned exercises, a writing journal, a final portfolio, and active and generous participation.

20692 TR 2:00-3:50 pm +1hr/wk arr SIMON McGUIRE
INTRODUCTION TO MAKING FICTION FLASH AND POETRY POP
This course aims to induce artistic states of semiotic disobedience while surveying techniques, patterns and provocations in contemporary poetry and flash fiction in English. In and out of class we will focus on writing poems and fictions that imitate and reconfigure tools and tropes used by a wide variety of poets and fiction writers from the last century (Borges, Stein, Joyce, Ashberry, Lyn Hejinian, Heather McHugh, Rae Armantrout, Tracie Morris, Will Alexander, Christian Bök and Claudia Rankine). We will cover ideological controversies in poetics and fiction, consider collaborating authors, and explore the influence of the visual on the literary arts.
The course consists of discussion-group work, short lectures and presentations, and ample time to devise, develop and peer-review responses to story and poem prompts.

**ENGLISH 351 – INTRODUCTION TO FICTION WRITING (5) $1.85 fee**
Prereq: Eng 101
RESTRICTED TO CREATIVE WRITING MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

20436 MWF 1:00-2:20 pm KELLY MAGEE
In this introductory course, students will practice the art of writing short fiction using prompts and published stories as guides. We’ll experiment with topics such as the use of setting in apocalypse stories, the 3-Act structure in flash fiction, characterization in fables and fairy tales, and more. You’ll read a range of stories driven by different kinds of inquiry and built from techniques such as scenes, tension, voice, characterization, innovative form, and insight. The bulk of the class will be driven by workshops of student work. You’ll write a great deal of practice exercises and strive for a few polished stories.

Beyond the act of writing itself, one of the most sure-fire ways to develop your writing chops is to learn how to analyze narratives, so a large part of the class will be held in workshops. You’ll be evaluated on two criteria: the original stories you write for class (the art) and your ability to read and constructively comment on the work of others (the analysis). You’ll learn the language of writers, which is all about seeking to understand and articulate the particulars of that strange beast that is creative writing.
A dozen takes on the short story form. In this introductory fiction course, students will analyze all aspects of the short story form, including plot, point of view, characterization, setting, and conflict, as well as the sonic qualities of language; learn how these tools are combined to best effect in the service of storytelling; develop a language for discussing the interplay of a writer’s craft and content; and engage with weekly writing exercises. The final project will be a portfolio that includes 8-12 pages of fully revised, well-crafted work.

ENGLISH 353 – INTRODUCTION TO POETRY WRITING (5) $1.85 fee
Prereq: Eng 101
RESTRICTED TO CREATIVE WRITING MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

23375 MWF 11:30-12:50 pm NANCY PAGH
Students in this section of English 353 explore the literary genre of poetry through appreciation and close analysis of example texts and through the voices of poets in conversation about why and how they write. We investigate prosody as apprentices: understanding craft through both witness and experience. With rigorous immersion in the practice of composing and polishing poems in a range of forms, participants come to better understand the articulation of sound, sense, and the expanding human possibilities for voicing ourselves and the world we perceive. “Why do I write?” “What is a poem?” “How does poetry matter?” These questions are at the core of assignments in 353.

Evaluation is based on attendance, preparation, and participation in discussion, workshop, presentation, and conference environments; timely completion of assigned readings, exercises, and written projects; attendance at community readings or open mic events; and a portfolio of revised and polished work developed from course assignments.

REQUIRED TEXTBOOKS:
- Kevin Clark, THE MIND’S EYE: A GUIDE TO WRITING POETRY (9780205498239)
- Michael Simms, THE AUTUMN HOUSE ANTHOLOGY OF CONTEMPORARY AMERICAN POETRY, 3rd edition (9781932870992)

ENGLISH 354 – INTRODUCTION TO CREATIVE NONFICTION WRITING (5) $1.85 fee
Prereq: Eng 101
RESTRICTED TO CREATIVE WRITING MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

20465 MWF 10:00-11:20 am JEANNE YEASTING
CONTENT: This course will focus on creating and revising original creative nonfiction. Students will be introduced to a variety of forms of nonfiction, including memoir and lyric essays. We will examine the work of numerous contemporary authors. Class will be a mixture of discussion of assigned writing models, writing exercises (including faithful forgeries), and workshops. Students may be required to complete a collaborative project, do research, attend an outside literary event, or undertake local field trips.

EVALUATION: Based primarily on active and attentive class participation and fulfillment of assignments, including a Final Project.
TEXTS:
Lex Williford and Michael Martone. *Touchstone Anthology of Creative Nonfiction*
Judith Kitchen and Dinah Lenney, editors. *Brief Encounters*
Selected texts on Canvas

20839 TR 12:00-1:50 pm +1hr/wk arr LEE GULYAS
REQUIRED TEXTS
Strunk & White, *Elements of Style*, Fourth Edition
all other readings on Canvas

COURSE DESCRIPTION
This is a beginning level creative writing class that combines a creative component and the study of literature. Students will submit drafts for workshops, critique the work of classmates, and lead class discussions in critical exploration of readings. Coursework will include a midterm, in-class writing exercises, reading responses, writing assignments, and extensive revision. Since this is a five-credit course, the university expects fifteen hours of work per week: five hours in class and ten hours on your own.

**My goals for this class are that you will:**
1) read a variety of creative nonfiction, grasp basic concepts about what the term implies, the variety of forms it can take, and the craft elements, reworking, and revision integral to its success.
2) begin thinking about the ethical implications involved when writing about your life and the lives of others.
3) read published nonfiction as models for your own work, and read your colleagues' writing with authority, compassion, and insight.
4) gain a better understanding of yourself as a writer and be able to critically analyze your own work.

ENGLISH 364 – INTRODUCTION TO FILM STUDIES (5) $1.85 fee
Prereq: Eng 101
20694 MWF 11:30-12:50 pm (HU 102) + Film viewing M 4:00-6:50 pm (BH 109) GREG YOUMANS
The course introduces the foundations of film studies. We will explore core vocabulary, concepts, and skills that will help us look and listen more closely to motion pictures. We will also develop practices of critical thinking, argumentation, and analysis through various writing exercises: a movie review, a screening report, and a sequence analysis. Our course screenings will include films from around the world and from the historical beginnings of cinema to the present day. A video production assignment will further enrich everyone's understanding of how movies are put together.

TEXTS:
REQUIRED TEXT:
David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 10th ed.
Recommended texts:
Edward Ross, *Filmish: A Graphic Journey through Film*
(It is all right to use the second or third most recent edition of the Bordwell and Thompson text and the Corrigan text.)
ENGLISH 365 – TOPICS IN FILM HISTORY: EXILE, MIGRATION, MOBILITY (5) $1.85 fee
Prereq: Eng 364 or Eng 202
This course replaces ENG 312. May be repeated once with a different topic.
22378 MWF 10:00-11:20 am (BH 417) + Film Viewing T 4:00-6:50 pm (BH 109) DAVID GRAY
This class will examine how both narrative and documentary films have approached issues of mobility, exile, and migration. We will screen films from various national and historical circumstances, including films about the US-Mexico border, migration from Northern Africa to Europe, South American political exiles, and workers crossing from Palestine to Israel, among others. In the process, we will consider how filmmakers have visualized borders and the way labor conditions and demands have shaped human migration and contributed to its filmic representation. We will screen films by filmmakers like Chantal Akerman, Abderrahmane Sissako, Lourdes Portillo, Ido Haar, Fernando Solanas, and Jia Zhangke, among others.

ENGLISH 370 – INTRODUCTION TO LANGUAGE (5) $1.85 fee
Prereq: Eng 101
RESTRICTED TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

20095 MWF 1:00-2:20 pm KRISTIN DENHAM
COURSE DESCRIPTION: In English 370, you will explore the diversity and complexity of language. We will examine the key building blocks of all human language—phonetics, phonology, morphology, syntax, and semantics. Throughout, you will see these components at work in social contexts as we learn about and discuss various aspects of language variation, language change, and language acquisition. We will question assumptions about language and consider the relationships between language and cultural attitudes, and I hope you'll leave this course with an increased awareness of how linguists are thinking about and working with language, a broad view of language structure, and an understanding of linguistic universals.

20756 TR 12:00-1:50 pm +1hr/wk arr PAM HARDMAN
CONTENT: This course will introduce students to the key principles of linguistics and the cultural use of language. We will start by examining the fundamentals of semantics, syntax, morphology, and phonology. We will then explore issues of regional, racial and gender differences, dialect variation, language acquisition, and historical change.
ASSIGNMENTS: Mid-term and final exams; written projects; six exercise sets
TEXTS: Fromkin, Rodman, Hyams, Introduction to Language; course documents on Canvas

21244 TR 2:00-3:50 pm +1hr/wk arr ANNE LOBECK  Anne.Lobeck@wwu.edu
COURSE DESCRIPTION: This course is intended to help you develop a broad understanding of human language. It is not intended to teach you how to speak or write better, but the course should help you recognize an uninformed statement about language when you hear one. You will be learning some definitions and symbols to use during the course to help you understand some of the components of the system of language. The purpose of learning these is to help you develop a sharper ear for language, a better understanding of its nature, and a livelier interest in all its manifestations.
More immediately, the objectives of the course are:
• to lead you to examine your own linguistic beliefs and attitudes;
• to make you aware of the diversity of language systems and their fundamental similarities;
• to acquaint you with a few of the subfields of linguistics: phonology, morphology, syntax, semantics, neurolinguistics, sociolinguistics, language acquisition, and language history;
• to equip you with some tools and techniques for linguistic analysis in order to help you discover the organizing principles of English;
• to acquaint you with the basic concepts necessary to further pursue the study of the English language (and/or other languages) if you wish to.


GRADING AND EVALUATION: Grades will be based on participation, weekly homework assignments, 2 exams, short essays, both group and individual work.

ENGLISH 371 – INTRODUCTION TO RHETORICAL ANALYSIS: WRITING WITH COMICS (5)
Prereq: Eng 101; junior standing
RESTRICTED TO ENGLISH MAJORS & WRITING STUDIES MINORS ONLY UNTIL 9:00 AM ON FEB. 28.
22386 MWF 10:00-11:20 ANDREW LUCCHESI

In this course, we will investigate the rhetorically rich world of contemporary comic books. We will study the forms and visual rhetoric of graphic storytelling, analyzing a range of examples that experiment with form, medium, and communicative style. We will do more than study published comics, however; we will also experiment with visual composing styles, including drawing and new media storytelling.

Our central focus will be on the rhetoric and cultural context of contemporary comics. To this end, we will ask questions about how comics circulate; how they come to be written, revised, and published; how they gather audiences, and how they speak to the identities of those audiences (especially queer, female, and non-white audiences); and finally, how comics and visual writing can be used for scholarship within academic settings.

This class welcomes students from all disciplines, and there are no requirements in terms of artistic skill. Anyone wishing to take the course, but who might need accommodation or alternative formats for texts should contact Andrew.Lucchesi@wwu.edu as early as possible.

All books will be available for purchase in a single bundle at The Comics Place, 105 E. Holly Street. Required Books:

Required Comics subscriptions
You will be required to subscribe to three “monthlies” (comics that are in active production once every month). The staff at The Comics Place will help you find a range of comics that suit your interests, and will manage your weekly pull list. Most comics cost $3-4 per issue, and you will be purchasing a total of nine single issues for the class.

ENGLISH 385 – SUSTAINABILITY LITERACY II, SYSTEMS THINKING (5)
WRITING PROFICIENCY (WP3)
Prereq: ENVS 116 or ENG 201 or ENG 202.
23046 TR 2:00-3:50 pm (Tues in OM 482, Thurs in MH 031) +1hr/wk arr NICOLE BROWN

Systems thinking offers students a perspective for understanding language and discourse in the context of interdependent elements that form a complex and unified whole. By shifting focus from the parts to the whole, this writing course articulates --the big picture and synthesizes information from many different perspectives and disciplines to address and solve problems. It shifts the focus from analytical thinking to contextual thinking and develops an ecological practice towards the relationship between writing and change in social, ecological, economic, and technological systems.
Systems thinking as a methodology can be applied to every context—from literary analysis, to professional organizations, to plant-based ecologies. This class will introduce students to the methodology of systems thinking and will introduce them to the specialized language and tools that encourage us to grasp the ways in which language and discourse—writing ecologies—constructs, sustains, and changes systems.

The course will involve guest presentations from faculty members across campus and leaders in our community. This broad spectrum of disciplinary viewpoints will help students develop a unique interdisciplinary perspective on thinking, researching, and writing using a systems approach to analysis and the properties of a viable, desirable, and sustainable future. Course projects include weekly --writing assignment incorporating visual and verbal elements, including experimenting with new media and/or performance-based compositions. For the major project students will be a part of a team that applies a systems thinking approach to sustainability issues in a social and historical context you care about. We will use these models to develop and implement policy solutions through written and oral proposals.

You should leave the course with excellent writing samples: reading journals, proposals, creative fiction and non fiction, system maps, rhetorical analyses, and a research report.

ENGLISH 401 – SR SEM IN WRITING STUDIES & RHETORIC: RHETORICAL LISTENING AND ‘WRITING’ PODCASTS (5) $1.85 fee  
WRITING PROFICIENCY (WP3)  
Prereq: ENG 301 or 302 or 370 or 371, or instructor approval; senior status.  
RESTRICTED TO ENGLISH MAJORS & WRITING STUDIES MINORS ONLY UNTIL 9:00 AM ON FEB. 27.  
21744 TR 12:00-1:50 pm +1hr/ wk arr JEREMY CUSHMAN

Given the wild popularity of *Serial*, the consistent conversations that spring up around *Radiolab* or *On Being*, and the near cult-like commitment people express for *Radiotopia*, it’s not a stretch to say that podcasts are a well accepted mode of engaging our world. In fact, I’ve heard more than one producer say that if you used to have a radio show, now you have a podcast, and that distinction is turning out to matter. So in the this course podcasts take center-stage. We’ll try and surface commonalities in their overall composition, their tone and attitude, the ways in which they produce (and present) meaning. And, of course, we’ll work to surface differences that make a difference in how particular podcasts express meaning. In other words, we’ll explore podcasts as a meaningful rhetorical genre.

To really dig in and understand what ‘makes a difference’ in particular podcasts, we’ll also plan, write, re-write, test, write again, and produce our own podcasts. Please don’t feel like you won’t have the technological background (or even savvy) to create work in this course of which you can be proud. The digital tools available to us are easier to pick up than you might imagine, and you’ll have plenty (plenty!) of support. Your job in this course is not to become an expert audio technician, not at all. Your job in this course is to work with me as we think through the deeply rhetorical and, so, ethical issues that podcasts surface and how they might alter the ways we think about and produce writing.

To help frame some of these issues regarding podcasting, we’ll spend a great deal of time working with contemporary questions that center on listening in terms of rhetorical theory. Listening, you’ll find out, is itself an ethical, generative, and, well, weird practice. Consequently the relationship between listening and rhetoric alters the possibilities for what each does in and for the worlds in which we cat. Learning to think rhetorically about listening can help us ask questions that cut across both the humanities and the sciences in much the same way that many popular podcasts do.
ENGLISH 406 – TOPICS IN CRITICAL & CULTURAL THEORY: QUEER OF COLOR CRITIQUE (5) $1.85 fee
WRITING PROFICIENCY (WP3)
Prereq: Eng 313 plus 2 courses from: 304-347, 364, 370, 371.
RESTRICTED TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.
IMPORTANT NOTE: ENG 406 is not repeatable.

22255 MWF 10:00-11:20 am THERESA WARBURTON
“We might say that queer of color critique employs cultural forms to bear witness to the critical gender and sexual heterogeneity that comprises minority cultures. Queer of color analysis does this to shed light on the ruptural components of culture, components that expose the restrictions of universality, the exploitations of capital, and the deceptions of national culture.” -- Roderick A Ferguson

In his book Aberrations in Black, scholar Roderick Ferguson identifies a particular form of critical intervention which he dubs ‘queer of color critique.’ Arising at the intersection of women of color feminisms and queer theory, Ferguson’s exploration provides a methodology for using queer of color critique as an analytic frame through which to engage cultural objects and social histories using a matrix that pays attention to sexual, gendered, racial, and economic dimensions. In this course, students will become familiar with the central texts in the development of queer of color critique as both a field of study and a method of analysis. Along with a heavy reading load commensurate with a 400-level theory course, this course will include both short and long-form written work and active participation in class discussions. Students can expect to learn how to apply theoretical knowledge to analysis of literary and visual texts; to write clearly and concisely; to identify and evaluate theoretical arguments; to cultivate the skills necessary to read high-level theory; and to develop a working knowledge of the major thinkers in the field of queer of color critique. Though students are not required to have background knowledge in queer theory, women of color feminisms, or critical theory, students who have familiarity with critical theory, queer theory, and/or women of color feminisms will find this knowledge highly beneficial.

ENGLISH 410 – STUDIES IN LITERARY HISTORY: DECOLONIZATION (5) $1.85 fee
WRITING PROFICIENCY (WP3)
RESTRICTED TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.

21274 MWF 2:30-3:50 pm CHRISTOPHER WISE
DECOLONIZATION
A comparative study of the literature of decolonization in the North African and Middle Eastern contexts from the late 1950s to the present, including discussion of Pan-Arabism, Nasserism, Ba’athism, Zionism, post-Zionism, and the BDS movement. We will also address the rise of Islamic extremism in these regions (i.e. the Wahhabi movement, the Muslim Brotherhood, Al-Qaeda, ISIS/ISIL, AQIM, etc.) following the collapse of non-sectarian identity-politics and decolonization movements and the U.S.-led invasions of Afghanistan, Iraq, and Libya.
COURSE TEXTS:
Omar Dahbour, The Nationalism Reader
Sylvia Haim, Arab Nationalism: An Anthology
Fatima Mernissi, Islam and Democracy
Edward W. Said, The Question of Palestine
Thomas Friedman, From Beirut to Jerusalem
Ella Shohat, On The Arab-Jew, Palestine, and Other Displacements
Israel Shahak, Jewish Fundamentalism In Israel
ENGLISH 418 – SENIOR SEMINAR (5) $1.85 fee
WRITING PROFICIENCY (WP3)
Prereq: Sr Status (135 cr); Eng 313 and one from: ENG 307, 308, 309, 310, or 311
RESTRICTED TO LITERATURE & LITERATURE W/TEACHING ENDORSEMENT OPTION MAJORS ONLY
UNTIL 9:00 AM ON FEBRUARY 28.
IMPORTANT NOTE: ENG 418 is not repeatable and cannot be used as an elective in the literature major.

SENIOR SEMINAR: WORKS OF ELLA RHOADS HIGGINSON
20597 MWF 8:30-9:50 am LAURA LAFFRADO
CONTENT: This senior seminar looks at the writings of once celebrated but now long forgotten author Ella Rhoads Higginson, the first prominent literary writer from the Pacific Northwest and the first Poet Laureate of Washington State. Higginson was celebrated for her award-winning fiction, her lyric poetry which was set to music and performed internationally, and her prolific nonfiction. During the turn from the nineteenth century into the twentieth century, readers across the nation were introduced to the then-remote Pacific Northwest region by Higginson’s descriptions of majestic mountains, vast forests, and scenic waters, as well as the often difficult economic circumstances of those dwelling near Puget Sound. We will read her major works in the order she wrote them, pay attention to their interactions with the larger culture, watch her create characters who help define the Pacific Northwest, and ask why Higginson became so famous. We will consider issues of gender, race, region, and identity, among others.
ASSIGNMENTS: This will be a small class devoted to reading and writing. Much reading and thinking will be asked of you, along with regular class participation, oral responses, and a fifteen-page seminar paper, due at the end of the term. As part of the seminar paper process, expect draft days and in-class writing. The class will meet a few times at the Center for Pacific Northwest Studies which holds a large archive of Higginson’s papers.
EVALUATION: Final grades will be based on the research paper, oral responses, class participation, and attendance.
TEXTS:
• Selected Writings of Ella Higginson: Inventing Pacific Northwest Literature.
• Mariella, of Out-West (1902).
• Alaska, the Great Country (1908).
We will also look at letters, essays, book reviews, and other fascinating Higginson material (original copies of magazines Higginson published in, postcards, sheet music, paper weights engraved with her poetry) to help us understand how to read Higginson and why it matters.

SENIOR SEMINAR: WEST AFRICAN CINEMA
20598 MWF 1:00-2:20 (HU 304) + Film viewing W 5:00-6:50 pm (BH 105) CHRISTOPHER WISE
This senior cinema will focus on West Africa Cinema, especially filmmaking pioneers Jean Rouch and Ousmane Sembene. Course concerns will include the interrelations of anthropology, ethnography, literature, and film-making in West Africa, including the documentation of indigenous traditions involving the use of occult sorcery. Beyond regularly scheduled class meetings, this seminar will also include film screenings on Wednesday evenings.
COURSE TEXTS:
Jean Rouch, Cine-Ethnography
Paul Stoller, Cinematic Griot: The Ethnography of Jean Rouch
Paul Stoller, In Sorcery’s Shadow
Paul Stoller, The Taste of Ethnographic Things
John Williams Johnson, The Epic of Son Jara
Annett Busch & Max Annas, Ousmane Sembene: Interviews
SENIOR SEMINAR: ANTEBELLUM FICTION OF THE UNITED STATES
20616 TR 10:00-11:50 am +1hr/wk arr ALLISON GIFFEN
In this seminar we will explore antebellum literature of the United States focusing on narrative. We will investigate literature that is both informed by and participates in some of the central reform issues of the period, including what contemporary writers termed “the Indian question,” the “woman question,” and abolition. At issue will be a consideration of the ways that these narratives engage the conventions of some of the central novelistic genres of the period including historical, reform, sentimental, and gothic. We will also consider the uses of literature and notions of literary value: to what extent can and does literature perform the work of reform? Our approach will be largely cultural and historical as we consider the ways in which a literary text not only represents an historical moment but acts, itself, as an historical agent creating and transmitting definitions of national identity. Texts will include James Fenimore Cooper, Last of the Mohicans, Catherine Maria Sedgwick, Hope Leslie, Harriet Beecher Stowe, Uncle Tom’s Cabin, and Herman Melville Benito Cereno.

ENGLISH 423 - STUDIES IN MAJOR AUTHORS (5) $1.85 fee
WRITING PROFICIENCY (WP3)
Prereq: Eng 202 and three courses from 304-347, 364, 370, 371; possible additional prerequisite relevant to topic.
REstricted TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.
Repeatable once as an elective with different authors.

MAJOR AUTHORS: AUSTEN & THE JANEITES
20361 MWF 10:00-11:20 am JULIE DUGGER
What's the deal with Jane Austen? Why do so many people read her today, and so devotedly? Why are her books a source for seemingly endless adaptations and rewritings? What makes them fodder for fan culture? Why are they still relevant?
Students in this class will read three works by Austen: Mansfield Park, Persuasion, and Pride and Prejudice, the story that not even zombies could kill. Through close reading and analysis, we'll try to figure out what makes an Austen novel tick, then assess the relationship between these novels and some of their adaptations. We'll also look at Austen fan culture, both through literary portrayals (Kipling's “Janeites” and Fowler's Jane Austen Book Club), and through observation of contemporary venues for Austen devotees. Throughout the course, we'll consider what happens when an author becomes a hero (or in this case, heroine), and how the critical analysis of literature compares to other, less academic forms of reading. Students should be prepared to encounter a lot of reading and a fair amount of worshipful gushing.

MAJOR AUTHORS: SAMUEL BECKETT
20722 TR 2:00-3:50 pm +1hr/wk arr MARK LESTER
Few writers are as intensely focused on the act of thinking, on the movement of thought, or on the very process of writing as Samuel Beckett. And the difficulty—but also the beauty—of his writing in large part derives from the urgency that marks the endeavor to formulate a “new image of thought” (to borrow a phrase from Gilles Deleuze) or to re-imagine (as Andrew Gibson remarks in a more recently published study of Beckett) “the human thing.” The view of the world and of thought presented in Beckett’s writing is stark, and much of his work will undoubtedly seem strange, even repulsive, to the first-time reader; but Beckett’s more experimental work can also have a profound impact, and the fiction and dramatic work can be extremely funny. Many of his characters appear to be overwhelmed by events, either paralyzed or caught up in seemingly pointless activities. Others are marginalized, in some sense “socially deficient”; they are misunderstood and often abused, subjected to ridicule, beaten up, or taken advantage of by those who are generally regarded as “normal.” They nevertheless possess an astonishing aptitude for observation and a capacity to elicit in us a renewed sense of wonder with respect to the world.
Outside of academic circles, Beckett is commonly regarded as a rather abstract if not abstruse writer, concerned primarily with the groundlessness and ultimate absurdity of human existence. This is in large part because midtwentieth century responses to Beckett’s short fiction, plays, and novels tended to associate these works with the more well known, more popularized themes or aspects of early existentialist philosophy: atheism and nihilism; a sense of isolation or abandonment; a disquieting uncertainty with respect to the validity of both one’s sense of self and the cogency of one’s values and judgments. In effect, Beckett’s work was typically held to be expressive or illustrative of a basic existentialist sensibility. More contemporary assessments, however, attest to the degree to which his writing promotes inquiry into the critical function of literature, calling both literary conventions and reader expectations into question; examines how meaning or sense is produced and devises new means of generating what might be called “meaning effects”; and explores how the work of literature might be utilized, how it might inspire work in other discourses or disciplines. In this latter regard, Beckett’s work has been subjected to close textual and formal analysis as well as historical contextualization. In recent years, the capacity of his work to affect or shape the articulation of both philosophical and scientific inquiry has become much more pronounced.

In this section of English 423, we will read a selection of Beckett’s short fiction, novels, and longer and shorter plays. Though the course will emphasize as much as possible the value of a direct encounter with Beckett’s writing, a number of more contemporary evaluations of his work will also be taken into account. Several filmed or taped versions of Beckett’s plays will be viewed during the quarter, and the class will be broken up into small groups that will perform some of Beckett's shorter works or portions of longer ones. Assignments include short written responses to readings that will be shared in class and will serve as a basis of discussion. These response essays will be compiled in a “journal” to be submitted at the end of the quarter to fulfill the "fifth hour" requirement for Tuesday-Thursday classes. There will also be mid-term and final papers, and student groups will be assigned to lead discussions at various points throughout the quarter.

TEXTS: The Selected Works of Samuel Beckett; additional material will be distributed in class or posted on Canv

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ENGLISH 436 – THE STRUCTURE OF ENGLISH (5) $1.85 fee
Prereq: Eng 370 or permission of instructor
RESTRICTED TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.
20467 TR 10:00-11:50 am +1hr/wk arr ANNE LOBECK
This course provides you with the basic tools to analyze sentence structure, in order to better understand how structure affects meaning in oral and written language. We take as a starting point our own internalized system of linguistic rules, which allow us to produce and understand language. Through the study of our own linguistic system we will discover the organizing principles of grammar: how words are organized into categories (or “parts of speech”); how words form syntactic units, or phrases; how these phrases function together in larger units or clauses. Along the way, you will acquire a precise and useful vocabulary to talk about sentence structure, as well as a useful set of tools you can use to analyze language in its many forms.

Who should take this course? Anyone with an interest in learning more about how language works! The course is particularly useful for education majors and practicing teachers, providing them not only with tools of sentence analysis but ways to practically apply this knowledge in the writing classroom.

In addition to learning about sentence structure we will also explore the study of grammar in a larger context.

Topics may include:
- How should grammar be taught in school (should it?)
- How do social attitudes about grammar influence policy decisions?
- How does grammatical structure influence writing style?
- Where did the notion of “standard” English come from, and what is it?
- Where did the notions of “correct” and “incorrect” grammar come from?
- How has the structure of English changed over time?
- How does the structure of English vary (in different dialects)?
- How is knowledge of grammar tested and assessed (in the SAT, AP language and literature assessments, etc.)?
- Do new technologies affect grammar? If so, how (in texts, tweets and on Facebook)?

REQUIRED TEXT: *Navigating English Grammar: a guide to analyzing real language*
Anne Lobeck and Kristin Denham. Wiley-Blackwell (available as pdfs on Blackboard)

ADDITIONAL MATERIALS: *Teaching Grammar Through Inquiry: a teacher’s guide*
lesson plans and activities developed with Sehome High School English/Journalism teacher (and WWU graduate) Dana Smith.

EVALUATION: regular homework exercises (graded S/U) 15%, 2 exams 60%, and a project (education option: in class practicum) 25%.

**ENGLISH 438 – CULTURAL HISTORY OF ENGLISH**
Prereq: Eng 370 or permission of instructor
RESTRICTED TO ENGLISH MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.
20842 MWF 10:00-11:20 am KRISTIN DENHAM
This course is about language variation and change, with special attention to the origins and development of English. We will look at how and why English became a language, and investigate the changes that took place from the time English branched off from its ancestors to present forms of American, British, and World Englishes. We will explore the “external” reasons languages vary and change, considering effects of language contact, language policies, standardization, attitudes, among other factors. We will also explore “internal” reasons for linguistic variation and change at the phonological, morphological, syntactic, and semantic levels in English and other languages, and how knowledge about such processes sheds light on our knowledge about language and the mind. Consideration of how and why languages change not only will illuminate the study of English language and literature, but importantly will allow us to confront the factors that lead to linguistic discrimination.

**ENGLISH 443 – TEACHING ENGLISH LANGUAGE ARTS IN THE SECONDARY SCHOOLS I (5) $1.85 fee**
WRITING PROFICIENCY (WP3)
Prereq: Eng 301 or 302; Eng 347; Eng 350; Eng 370; and two from 307, 308, 309, 310, 311.
RESTRICTED TO SECONDARY ED/TEACHING ENDORSEMENT OPTION MAJORS ONLY
21088 MWF 8:30-9:50 am BRUCE GOEBEL

COURSE DESCRIPTION:
This course is the first of a two-quarter sequence that is designed to help you become a *thoughtful, knowledgeable, and effective teacher* of English language arts at the secondary level. In this first quarter, we emphasize the teaching of writing, though oral performance, literature, and media will be integrally linked. Through the frames of pedagogical theories, we will connect what we know about the *diverse* student population that secondary teachers face with what we know about ourselves as language arts learners and teachers in order to create useable teaching materials. This is a writing and reading intensive course. This methods course requires the same kind of individual initiative, dedication, and professionalism that you will apply to your future work as a teacher.
REQUIRED TEXTS AND SUPPLIES
Course Textbook and Documents on Canvas
Professional Resource Book of Your Choice
Membership in NCTE

ASSIGNMENTS FOR 443:
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<tr>
<td>Misc. Writing Responses</td>
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<tr>
<td>Summary-Review-Best Ideas Book Response</td>
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<tr>
<td>Written Mini-Lesson and Performance</td>
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<td>Exam</td>
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<td>Sequenced Writing Activities Project</td>
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ENGLISH 444 – TEACHING ENGLISH LANGUAGE ARTS IN THE SECONDARY SCHOOLS II (5) $1.85 fee
Prereq: Eng 443
20109 MWF 10:00-11:20 am BRUCE GOEBEL

COURSE DESCRIPTION:
This course is the second of a two-quarter sequence that is designed to help you become a thoughtful, knowledgeable, and effective teacher of English language arts at the secondary level. While ENG 443 focused primarily on the teaching of composition, this second course focuses on the teaching of skills related to reading, interpretation, and the critical analysis of literature and other media. In addition, this course will also attend to the specifics of lesson and unit planning for the English language arts classroom. Through the frames of a variety of pedagogical theories, you will connect what you know about the diverse student population that secondary teachers face with what you know about yourselves as language arts learners and teachers in order to discover what methods might work best for you and your future students.

This methods course requires the same kind of individual initiative, dedication, and professionalism that you will apply to your future work as a teacher, so please show me your best.

REQUIRED TEXTS, SUPPLIES, AND MEMBERSHIPS
Teaching English Language Arts 2 (pdf on Canvas)
Reading in the Dark, J. Golden (pdf on Canvas)
The House on Mango Street, S. Cisneros
Documents on Canvas

ASSIGNMENTS FOR 444 (subject to change):
- Discussion Plan and Performance
- *Reading Module
- *Smarter Balanced Quiz
- Exam
- *Novel Unit Plan
- *Film Studies Unit
- Ekphrastic Poem-Image Comparison
- *Media Unit
- 1st Lesson Plan
- Semester Plan
- *Collaborative Small Group Assignments
ENGLISH 451 - CREATIVE WRITING SEMINAR: FICTION (5) $1.85 fee
Prereq: Eng 351
RESTRICTED TO CREATIVE WRITING MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28. One from 451, 453, or 454 may be repeated once with a different instructor for the creative writing major.

20205 MWF 11:30-12:50 pm KAMI WESTHOFF
An advanced course in the writing of fiction.

20843 TR 10:00-11:50 am +1hr/wk arr KRISTIANA KAHAKAUWILA
THE REAL THING
COURSE DESCRIPTION
This fiction-writing course is interested in what makes fiction feel “real.” What craft techniques do authors employ to convince a reader that the world of the story is—or could be—possible? What elements do readers look for, even in works of sci-fi and fantasy, to ground the experience and allow for meaning and truth to percolate?

The course will begin with stories written in realism and then edge into the (sur)real and speculative realm. Short stories are paired with essays and insights on craft, deepening and expanding what students learned in 351. A combination of writing exercises, peer editing, and student-teacher conferences will allow students to re-envision, revise, and refine their work. The course will culminate in a story portfolio and analytical apparatus aimed at helping students explain the risks and rewards of writing what’s real to them. [Prerequisite: ENG 351]

ENGLISH 453 – CREATIVE WRITING SEMINAR: POETRY (5) $1.85 fee
Prereq: Eng 353
RESTRICTED TO CREATIVE WRITING MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28. One from 451, 453, or 454 may be repeated once with a different instructor for the creative writing major.

20599 MWF 1:00-2:20 pm JEANNE YEASTING
FORMS OF VERSE
This course is a seminar in learning about, and writing in, some of many poetic forms available to poets. Students will write and extensively revise their own verse. We will explore the histories of some forms (old and new) and undertake intensive reading of examples from different time periods. We’ll also talk about ways to make our own poems better through a direct application of our newfound knowledge. Class will be a mixture of discussion of assigned writing models, collaborative presentations, writing exercises, and workshops.

EVALUATION: Based on active class participation and fulfillment of assignments, including a Final Project.

TEXTS:
ENGLISH 454 - CREATIVE WRITING SEMINAR: CREATIVE NONFICTION (5) $1.85 fee
Prereq: Eng 354
RESTRICTED TO CREATIVE WRITING MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.
One from 451, 453, or 454 may be repeated once with a different instructor for the creative writing major.

20373 MWF 2:30-3:50 pm KELLY MAGEE
In this advanced creative nonfiction course, students will look at how to craft a range of different essay forms and styles, using prompts and published work as guides. The course will look specifically at how to write with a sense of urgency, including choosing the most promising kind of subject, establishing high emotional stakes, and creating compelling characters and plots from real life. Students will explore some controversies about the genre, such as the role of imagination, metaphor, and hyperbole in creative nonfiction. The bulk of the class will be driven by workshops of student work, and you'll be expected to write a great deal of practice exercises and polished essays.

22379 TR 2:00-3:50 pm +1hr/wk arr CHRISTOPHER PATTON
CREATIVE NON-FICTION: “STATES OF AMERICA, PLURAL”
Works of creative nonfiction are inherently plural. Multiple storylines, many angles of approach. At times we resist this plurality, want to make an essay singular, unified, find a single speaker, one tone, give it nice neat arc, a clear theme. The premise of this class is, what a shame it’d be if we could. We’ll be interested here in nonfiction that embraces plurality and builds it into its formal body. Multiple viewpoints. Braided storylines. Image and text juxtaposed uncomfortably. Unwanted erasure defiantly embraced. Oh, and meanwhile, back at the ranch, America too is inherently plural, as recent social and political upheavals have brought to light. America’s got the same questions going on—are we one by being narrowly one, or one by being broadly many? E pluribus unum, yo? So while we’ll focus, as we should, on students’ own creative explorations, they’ll be informed by texts that argue, in plural ways, that in plurality is our power. Namely, Ta-Nehisi Coates, Between the World and Me; Claudia Rankine, Citizen; Maggie Nelson, The Argonauts; Mohamedou Ould Slahi, Guantánamo Diary. Evaluation will be based on a writing journal, regular creative exercises, co-teaching of part of one of the assigned texts, a final portfolio of mindfully and heartfully revised work, and active energetic participation in all aspects of our work together.

ENGLISH 455 – LIVING WRITERS: NORTHWEST POETS (5) $1.85 fee
Prereq: One from Eng 351, 353, or 354
RESTRICTED TO CREATIVE WRITING MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.
May be repeated once with a different instructor.
21275 MWF 2:30-3:50 pm JEANNE YEASTING
This seminar for poets will focus primarily on creating and revising original poetry, inspired by our intensive reading of a few of the many excellent poets who call the Northwest home. Writers known not just for their poetry, but also for the creative ways in which they have connected their working lives – inside and outside academia – to the larger poetry community. Some of our writing model poets will visit our class, enabling us to deepen our readings of their work, and how we might use this knowledge to improve our own poems. Class will include discussion of assigned writing models, collaborative presentations, writing exercises, and workshop.
EVALUATION: Based on active class participation and fulfillment of assignments, including a Final Project.
TEXTS:
ENGLISH 459 – EDITING AND PUBLISHING (5) $1.85 fee
Prereq: one from Eng 351, 353, or 354
RESTRICTED TO CREATIVE WRITING MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.
ENG 459 is Not Repeatable

20696 MWF 11:30-12:50 pm KATHRYN TRUEBLOOD
TEXTS:
Booklife: Strategies and Survival Tips for the 21st Century Writer by Jeff Vandermeer
The McGraw-Hill Desk Reference for Editor, Writer, and Proofreaders by Merilee Eggleston
Additional articles on the Internet

COURSE GOALS: This course offers practical information about the business of publishing books in an effort to be useful to writers and reveal literary careers that exist behind the scenes. The institute will include a brief history of the book industry in the United States; corporate versus independent publishing; the roles of book reviewers, agents, editors, and publicists. The course also includes a serious introduction to useful skills such as copyediting and proofreading.

Because independent publishing is key to the democratic process i.e. one of the ways ideas are disseminated in an open society, it is what we will focus on. Historically, communities whose access to the public forum was limited have begun their own publishing movements, and students will be encouraged to understand the roles of editor and publisher in that context.

WRITTEN ASSIGNMENTS:
Editor’s Profile based on a Reader’s Questionnaire
A Book Review of a work published by an Indie Press
Cover Letter for an Internship or a Job
Grammar, Punctuation, and Copyediting Test
A Literary Arts Journal Composed of Your Peers’ Submissions
A Press Release for one of the pieces in said journal
A Note from the Editors that serves as an introduction to your literary arts journal

ORAL REPORTS
A Multi-Modal Oral Report on an Independent Publisher
A Team-Teaching Demonstration on Grammar & Usage (multi-modal oral report)

21218 TR 8:00-9:50 am +1hr/wk arr LEE GULYAS
TEXTS
Eckstut, Arielle, and David Sterry. The Essential Guide For Getting Your Book Published, How To Write It, Sell It, and Market It—Successfully! New York Workman Pub., 2010.

This is a capstone course that offers an overview of publishing in the United States. We will explore the history of publishing; the wide variety of publishing houses and presses; literary careers and the business of publishing; and the literary Northwest.
COURSE GOALS
As upper level (and graduating) writing students, you will explore the world of publishing and its place in our culture. Through readings, discussion, guest speakers, and practice you will:

Be introduced to skills including research, sources, copyediting, and proofreading, and be aware of the current literary conversation, discourses, and cultures of editing and publishing.

Consider writing from the perspective of writer, editor, and publisher within the context of the industry, and be familiar with the roles of each.

Understand how a book is made—from inception, to production, distribution, and promotion.

Be familiar with some of the ethical issues and current trends in publishing, the politics of book buying, and how to engage and flourish as a member of a larger literary community.

Actively work to increase your knowledge and skills and aim for professional standards.

ENGLISH 460 – CREATIVE WRITING - MULTI-GENRE (5) $1.85 fee
Prereq: Eng 351, 353, or 354
RESTRICTED TO CREATIVE WRITING MAJORS ONLY UNTIL 9:00 AM ON FEBRUARY 28.
May be repeated once with a different instructor.

MULTI-GENRE: MEDICAL NARRATIVES (ILLNESS/HEALING)
20565 MWF 2:30-3:50 pm KATHRYN TRUEBLOOD For more info, go to kathryntrueblood.com

TEXTS:
The Best of the Bellevue Literary Review, edited by Danielle Ofri
Writing As A Way of Healing by Louise DeSalvo
Additional articles on the Internet by Virginia Woolf & Susan Sontag

In this multi-genre workshop, we will examine literature at the intersection of medicine, science, and the arts and find out how writing deepens our understanding of illness, healing, and mortality. We will tackle complex questions about the effect of medical developments on human identity. Over the past two decades there have been major changes in the ways we understand, treat, alter, and care for our bodies. Consider the chemistry of the brain, plastic surgery, obesity, anorexia, pregnancy, prescription drugs, disability, post traumatic stress disorder, traumatic brain injury, piercings, steroids, and sex re-assignment surgery, to name a few. Stories of how we live in our bodies are more than accounts of personal suffering: they abound with moral choices and social ethics.

WRITTEN & ORAL ASSIGNMENTS:
—A formal oral report: 1 student per assigned reading.
—A series of writing exercises demonstrating two genres to be turned in as a midterm portfolio
—A final portfolio consisting of 10-15 pages of the best writing you’ve composed in this class in any appropriate genre or form.
—A collection of the endnotes you write for your peers during the workshops.
MULTI-GENRE WRITING: LITERARY COLLAGE
21081 TR 12:00-1:50 pm +1hr/wk arr ELIZABETH COLEN
Collage has been called the single most important innovation in art of the 20th century. In this workshop-based class, we will explore the visual and literary roots of this innovation, and examine the ways in which literary collage, in forgoing conventional transitions, moves beyond narrative and uses thematic links and in-between spaces to cultivate meaning. We will read closely (as closely as possible, given the constraints of a 10-week quarter) several works of literary collage and delve into the form through exercises in imitation, culminating in a project proposal and final, fully revised work of 10-15 pages.

ENGLISH 462 – TOPICS IN PROFESSIONAL & TECHNICAL WRITING: MEDIA ECOLOGY (5) $1.85 fee
WRITING PROFICIENCY (WP3)
Prereq: One course from ENG 301, 302, 371; or equivalent experience and instructor approval.
20844 TR 12:00-1:50 pm +1hr/wk arr
This special topics course in media ecology will help you learn how to assess the communication environments in which you live. While we normally think of the term “ecology” as pertaining to our natural environment—the environment of mountains, streams, and oceans—the term “ecology” was actually first used in relation to our social environments. It derives from the Greek word “oikos” which means household, home, or place to live--our living environment. Aristotle used the term to explain how one social environment affected another. For example, how the political environment influenced the home environment.
In this seminar style course you will be learning about our media ecology, you will gain an historical perspective on how our communication environments have changed over time, and you will assess how our contemporary media ecologies are changing our lives.
Through readings, film reviews, writing, research, and analysis you will come to a better understanding of life within the context of 21st century media ecology. And, you will learn how to better navigate life and work within this environment.

ENGLISH 464 – TOPICS IN FILM STUDY: TRASH CINEMA (5) $1.85 fee
WRITING PROFICIENCY (WP3)
Prereq: ENG 364 or instructor permission
20206 MWF 11:30-12:50 pm (HU 103) + Film viewing M 4:00-6:50 pm (HU 101) DAWN DIETRICH
COURSE DESCRIPTION
This course is about films that are so bad or controversial they have been ignored, ridiculed, repressed, and even censored. These are films that have appalled, bored, amused, and shocked people—films that are occasionally known for eliciting strong visceral and physical responses from viewers, including nausea and fits of laughter. Trash cinema, otherwise known as “paracinema,” is a counter-cultural movement or aesthetic, which positions itself in antagonistic relation to both art films and mainstream Hollywood film. Comprised of such film fare as badfilm, government documentaries, exploitation films, splatterpunk, B-movies, mondo films, Japanese monster movies, 3-D films, corporate training videos, European horror, and purported snuff films, trash cinema carves out a niche for itself in the annals of cinematic junk. Yet, trash cinema is more complex than a simple rejection of traditional film culture would imply it to be, for trash cinema demonstrates that battles over the canon are as much defined by politics, institutional power, and cultural paradigms of “taste” as by any reigning aesthetics in the field. In many ways, this becomes an argument about how to create interest in film viewing rather than what films deserve to be watched. Along with questions of film technique and style, we will consider the notion of cinema as an institution that comprises an industrial and economic system of production, social and aesthetic norms and codes, and particular modes of reception. Be advised that this course contains mature subject matter, including graphic images, violence, sexuality, and nudity.
COURSE EVALUATION
Your primary work for the class will consist in viewing films, reading theory, and writing (shot and sequence analyses) as well as analytical essays. You will also have the chance to lead discussion on one of the course films. We will use Canvas to facilitate our class discussions, and all course writing will be posted on the discussion board. Your final grade will be averaged from the following assignments: four 1000-word multimodal essays (80%) and a film discussion lead (20%).

REQUIRED TEXTS
Defining Cult Movies: The Cultural Politics of Oppositional Tastes, Mark Jancovich
Offensive Films, Mikita Brottman
Unruly Pleasures: The Cult Film and Its Critics, Xavier Mendik and Graham Harper
Atomic Bomb Cinema, Jerome Shapiro
The Cult Film Reader, Ernest Mathijs and Xavier Mendik
Mental Hygiene: Better Living Through Classroom Films 1945-1970, Ken Smith
Cult Media Website: http://www.cultmediastudies.ning.com

COURSE FILMS (SELECTED FROM AMONG THE FOLLOWING):
Plan 9 From Outer Space (Ed Wood, 1959)
Maniac (Dwain Espers, 1934)
Lunchroom Manners (U. S. Government, 1960)
It’s Wonderful Being a Girl (U. S. Government, 1968)
The Trouble with Women (McGraw Hill Text Films: Training Film Division, 1959)
LSD: A Case Study (U. S. Government, 1971)
Reefer Madness (Louis Grasnier, 1936)
Double Agent 73 (Doris Wishman, 1974)
Cannibal Holocaust (Ruggero Deodato, 1979)
The Tingler (William Castle, 1959)
Snuff, a.k.a. Slaughter a.k.a. American Cannibale (Michael and Roberta Findlay, 1973)
Bloodfeast (Herschel Gordon Lewis, 1963)
Eraserhead (David Lynch, 1977)
Shivers (David Cronenberg, 1975)
Them! (Gordon Douglas, 1954)

GRADUATE (500 LEVEL) COURSES: GRADUATE STATUS, COMPETENCY, PERMISSION

ENGLISH 504 – SEMINAR IN THE WRITING OF POETRY (5) $1.85 fee
23077 TR 2:00-3:50 pm +1hr/wk arr BRUCE BEASLEY
This seminar will be an intensive examination of the poetry of the seminar participants and of the implicit and explicit poetics behind the generation and revision of those poems. We’ll examine the role of poetry in contemporary culture and ask questions about what kind of poem we want to produce, and why; what kinds of poetic traditions we want to embrace, what kinds of traditions we want to reject, and why. We’ll explore larger questions of the purpose of poetry and the ambitions of the seminar poets in the context of intensive seminar discussions of at least five poems per student. We’ll work with multiple revisions of each poem and explore the revision process intensively. There will also be extensive readings in poetry and poetic theory to accompany and give context for the discussions of poems by each seminar participant.
ENGLISH 525 – STUDIES IN FICTION: POV, PERSPECTIVE, & NARRATORIAL CONTROL (5) $1.85 fee
23279 TR 8:00-9:50 am +1hr/wk arr KRISTIANA KAHAKAUWILA
COURSE DESCRIPTION

This course originated in a close study of the “we” point of view, the First Person Plural (FPP). In this iteration of the course, we will still use the FPP as a touchstone but broaden our discussion to include an interrogation of perspective, voice, and narratorial control. Specifically, the class will look at points of view that derive their energy and scope from engaging a sense of polyphony. How do the FPP, Omniscient Third, Second Person, and Serial layer voices and perspectives, creating work that eschews a single vision? What is the effect of this multiplicity—on a craft level, and on an ethical one?

Readings draw from varied literary traditions, and discussion will raise questions regarding plotting, sequencing, characterization, the reliability of narrative voice, the political potency of fiction, and the power of language. We will remain ever concerned with the idea of community and how narratorial choices underline (or undermine) group experience, cultural norms, gendered spaces, and national and ethnic identities.

This course expects intensive reading of the assigned texts as well as avid contribution to the community of the classroom via class discussion, online reader responses, and editorial feedback to peers. An in-class craft talk is required, as is a final revised portfolio of work. You need not be focused on the writing of fiction to be a vital part of the “we” of this class.

REQUIRED TEXTS
* Essays & Stories on Canvas.

OPTIONAL TEXTS

ENGLISH 550 – STUDIES IN AMERICAN LITS: READING AFROFUTURISM (5) $1.85 fee
21745 TR 8:00-9:50 am +1hr/wk arr LYSA RIVERA
READING AFROFUTURISM (CONTEMPORARY AFRICAN AMERICAN LITERATURE)

Since at least the late nineteenth century, images of and references to space, science, and technology have permeated much of African-American cultural production. From post-Reconstruction literary figures such as Sutton Griggs, E.A. Johnson, Pauline Hopkins and W.E.B. Du Bois, to more recent speculative luminaries like Octavia Butler, Walter Mosley, Nalo Hopkinson, and Samuel Delany, black cultural workers in the United States (and beyond) have energized and transformed science fiction—traditionally a pulp genre directed to and consumed by white, male adolescents—into a politicized space for the examination of fictions of science, many of which have historically played an integral part in policing, violating, even defining black bodies. Working predominantly with contemporary texts and artists, this graduate seminar attempts to unpack the concept (and stakes) of Afrofuturism, currently a very popular black speculative aesthetic that defiantly appropriates images of science and technology both to dramatize how being black is akin to inhabiting a sci-fi nightmare and to construct powerful alternatives to that nightmare. Examining multiple forms of media – including literature, music, visual, and performance art – we will trace the ways in which Afrofuturism sheds light not only on African American cultural history and practices, but also on the broader field of science fiction itself. To supplement and contextualize our understanding of Afrofuturism, we will occasionally consult readings in postcolonial, diaspora, and critical race theory.
This seminar examines British "fables of the East"—descriptions (fictional and otherwise) of the so-called "Orient." This fluid geographic term could be used to describe regions ranging from Islamic North Africa to the Indian subcontinent to China, and many places in-between. Unlike British understandings of sub-Saharan Africa and the Americas (often thought to be "savage" and untamed), writers looking to the "Orient" knew that they were approaching a highly-sophisticated and literate culture—though one that they found both alluringly and alarmingly different. This course will examine the treatments of this difference in fiction, drama, and travel narratives. Central to our explorations will be the Arabian Nights Entertainments—translated into English for the first time in the first decade of the eighteenth century. Catering to a rapidly-growing taste for the fantastic and the marvelous, these tales had a profound impact not only on British and European understandings of Africa and Asia, but also on the development of British literary genres and tastes.

Bell hooks writes that "most of us are not inclined to see discussion of pedagogy as central to our academic work and intellectual growth, or the practice of teaching as work that enhances and enriches scholarship." This research seminar begins with an opposite hypothesis: that our understanding of the various disciplines that comprise English Studies may also be found in our perspectives and approaches to teaching and learning, our characterization of pedagogical expertise, and the relationship of teaching to the development of our scholarly and professional identities.

Different professors typically approach this course by emphasizing one of the two key terms in the title: Either "Research in the Teaching of English" or "Research in the Teaching of English." This version of 598 will focus on research methodology—grounded theory research to be explicit. Grounded theory is an inductive method of research that moves from data collection and systematic analysis to theory generation. In other words this course is about making theory. So instead of borrowing other people’s theories and using them to analyze texts and artifacts, we’ll be learning a rigorous process for generating theory based on our examination of the data we have collected.

What kinds of theories about teaching and learning can we construct by examining the reading, writing, thinking, and classroom practices in Literature, Theory, Creative Writing, or Rhetoric and Composition Studies courses? In this seminar, you’ll select one of these fields for close observation and study. Using a combination of fieldwork, interview, and scholarly methods, you’ll investigate your discipline’s teaching culture by examining its conceptual artifacts (e.g., mental constructions, threshold concepts, key terms); its material artifacts (texts, course documents, assignments, evaluation methods, etc.); its practitioner lore and folk wisdom (e.g., rituals, stories, “teacher talk”); “signature pedagogies” (e.g., pedagogies typically associated with that discipline); and its often under-explicated theories about the nature of learning and the development of expertise. Once you have gathered lots of data, you’ll learn methods for coding and triangulating the data in order to detect potential patterns and anomalies. From this work, you’ll generate questions and examine the scholarship in order to build a provisional theory of what you are seeing.