

English Undergraduate Studies Spring 2023 Courses & Descriptions

Questions about course permissions and descriptions should be directed to the English Undergraduate Studies Office (english@umd.edu). Additional resources are listed below.

- [UMD English Spring 2023 Boilerplate](#): list of major requirements and the fall classes that can be used to satisfy each requirement.
- [UMD-English Education Spring 2023 Boilerplate](#): list of major requirements and Fall classes for English Education double majors.
- [Testudo Schedule of Classes](#): use Testudo to register for spring classes.
- Check your Registration Blocks: visit [Testudo.umd.edu](https://testudo.umd.edu) and click on "Appointment and Registration Status".
- All English majors are required to meet with an English advisor prior to registering for classes. Schedule an appointment with an English advisor at go.umd.edu/ENGLAdvising.

Jump to:

[200-level Courses](#) | [300-level Courses](#) | [400-level Courses](#)

[ENGL101 Academic Writing](#)

Multiple Sections

An introductory course in expository writing.

Additional Information: Any student who has not successfully completed this course by Fall 2017 must complete this course with a minimum grade of C- in order to fulfill the General Education Fundamental Studies Academic Writing requirement. Students with a TWSE score below 33 must take ENGL 101A in place of ENGL101. Students for whom English is a second language should consider taking ENGL101X in place of ENGL101.

[ENGL101A Academic Writing](#)

Multiple Sections

Catalog Description: An introductory course in expository writing.

Students should take ENGL 101A rather than ENGL 101 if their TWSE score (a sub score of the SAT verbal) is 33 or below.

Additional information: Any student who has not successfully completed this course by Fall 2017 must complete this course with a minimum grade of C- in order to fulfill the General Education Fundamental Studies Academic Writing requirement.

[ENGL101H Academic Writing](#)

Multiple Sections

Catalog Description: An introductory course in expository writing.

For general honors students or students with a verbal SAT of 600 or better

Additional information: Any student who has not successfully completed this course by Fall 2017 must complete this course with a minimum grade of C- in order to fulfill the General Education Fundamental Studies Academic Writing requirement.

[ENGL101S Academic Writing](#)

Multiple Sections

Catalog Description: An introductory course in expository writing.

Restricted to: College Park Scholars

Additional information: Any student who has not successfully completed this course by Fall 2017 must complete this course with a minimum grade of C- in order to fulfill the General Education Fundamental Studies Academic Writing requirement.

[ENGL101X Academic Writing](#)

Multiple Sections

Catalog Description: An introductory course in expository writing.

Limited to: students for whom English is a second language. The following are indications that a student should register for English 101X: 1) an iBT TOEFL score of 100 overall, with a writing section score of at least 24; 2) an IELTS score of 7.0 overall, with a writing score of at least 7.0; 3) satisfactory completion of UMEI 005: Advanced English as a Foreign Language.

Additional information: Any student who has not successfully completed this course by Fall 2017 must complete this course with a minimum grade of C- in order to fulfill the General Education Fundamental Studies Academic Writing requirement.

ENGL121 The Power of Song: Renaissance lyric and Its Afterlives

Scott Trudell, Multiple Sections

Catalog Description: Examines the power that song has over its audiences. Drawing on literary, performance, and sound studies, we will investigate how song takes hold of its listeners in uniquely moving ways. We will examine the special appeal of song in early modern England, including works by William Shakespeare, John Milton, and William Byrd. And we will compare the song culture of the English Renaissance to the power of song in contemporary life, from Kendrick Lamar to CocoRosie.

ENGL125 Why Poetry Matters

Joshua Weiner, Multiple Sections

Catalog Description: Introduction to the formal fundamentals of poetry and exploration of the role poetry plays in how we think about the human condition; what constitutes knowledge and wisdom, interior subjectivity and communal identity; and how this knowledge is to be used in confronting new challenges and the perennial questions: how to live with oneself, and as oneself; in time, and with others; here, where we reside; and elsewhere, where we imagine ourselves going.

ENGL142 Literary Maryland

Randy Ontiveros, Multiple Sections

Catalog Description: What does the literature of Maryland teach us about our state's past, present, and future? "Literary Maryland" explores this question by taking students on a tour of our state's prose, poetry, and drama from colonization to the present. In addition to reading fascinating writing and visiting interesting places, you'll learn how the Chesapeake was formed; why nobody sings the entire national anthem; and what led Baltimore to name its football team after a poem written by a Virginian.

ENGL143 Visualizing Knowledge: From Data to Images

Oliver Gaycken, Section 0101

Catalog Description: Explores how technology and people shape our current age of information through the various forms of visually representing information. Visualizations do not show us things that are evident-- visualizations make things evident. We will thus examine the history of visualization practices, the theories of image-making that guide their production, and the current state of the art. Students will engage critically with a wide range of information visualization practices to gain an understanding of the work involved in producing them and their histories. Students will also seek out contemporary visualizations, interact with the practitioners who produce them, and produce their own visualization as a response or critique

200-Level Courses

ENGL212 English Literature: 1800 to the Present

Section 0101

Catalog Description: Surveys the major literary movements of the period, from Romantic to Victorian to Modern. Such authors as Wordsworth, Keats, Bronte, Tennyson, Browning, Yeats, Joyce, Woolf.

ENGL221 American Literature: Beginning to 1865

Section 0101

Catalog Description: Surveys American writing from the founding of the colonies through the Civil War. Authors such as Taylor, Cooper, Poe, Dickinson.

ENGL222 American Literature: 1865 to Present

Diana Proenza, Section 0301

Catalog Description: Surveys American writing from the Civil War through the Cold War. Authors such as Clemens, Frost, Hurston, Bellow.

ENGL233 Introduction to Asian American Literature

Instructor TBA, Section 0101

Catalog Description: A survey of Asian American literatures with an emphasis on recurrent themes and historical context.

Cross-listed with: AAST233.

Credit only granted for: ENGL233 or AAST233.

ENGL234 African-American Literature and Culture

Fredrick Cherry Jr, Section 0201

Catalog Description: An exploration of the stories black authors tell about themselves, their communities, and the nation as informed by time and place, gender, sexuality, and class. African American perspective themes such as art, childhood, sexuality, marriage, alienation and mortality, as well as representations of slavery, Reconstruction, racial violence and the Nadir, legalized racism and segregation, black patriotism and black ex-patriots, the optimism of integration, and the prospects of a post-racial America.

Cross-listed with: AASP298L.

Credit only granted for: ENGL234 or AASP298L.

ENGL235 U.S. Latinx Literature and Culture

Section 0101

Catalog Description: Examines the poetry, prose, and theater of Latinx communities in the United States from their origins in the Spanish colonization of North America to their ongoing development in the 21st century. Considers how authors use literary form to gain insight into human experience, including mortality, religious belief, gender and sexuality, war and peace, family, language use, scientific inquiry, cultural tradition, ecology, and labor. Also studies how Latinx literary traditions have shaped and been shaped by broader currents in American literature, as well as what connections exist between Latinx literature and social and artistic developments in other parts of the world, particularly Latin America and the Caribbean. Authors may include Alvar Nunez Cabeza de Vaca, Eulalia Perez, Juan Nepomuceno Seguin, Maria Amparo Ruiz de Burton, Jose Marti, Arthur A. Schomburg, Jesus Colon, Julia de Burgos, Cesar Chavez, Ariel Dorfman, Gloria Anzaldua, Junot Diaz, and Cristina Garcia.

Cross-listed with: AMST298Q.

Credit only granted for: ENGL235 or AMST298Q.

ENGL241 What the Novel Does

Section 0101

Catalog Description: An exploration of what the novel does that cannot be done by film, by television, by cell-phone screens, by any stream of images, or by textual excerpts pulled up for a quick read. The different ways of the novel, with particular focus on the process of thinking and the developed

consciousness. The novel as a machine to think with and an irreplaceable model of complex human thought. Study of how thought is presented in radically different ways in novels that cross lines of class, gender, chronology, and nationality.

ENGL243 What is Poetry?

Instructor TBA, Section 0201

Catalog Description: An exploration of arguably the most complex, profound, and ubiquitous expression of human experience. Study through close reading of significant forms and conventions of Western poetic tradition. Poetry's roots in oral and folk traditions and connections to popular song forms.

ENGL245 Film Form and Culture

Multiple Sections

Catalog Description: Introduction to film as art form and how films create meaning. Basic film terminology; fundamental principles of film form, film narrative, and film history. Examination of film technique and style over past one hundred years. Social and economic functions of film within broader institutional, economic, and cultural contexts.

Credit only granted for: ENGL245, CINE245 or FILM245.

Formerly: FILM245.

Restriction: Must not have completed ENGL245 or FILM245.

Also offered as: ENGL245.

ENGL246 Introduction to Short Story

Section 0101

Catalog Description: A survey of the genre, with a focus on significant elements, such as plot, character, description, style, and theme. Readings will be drawn from a range of cultures and communities.

ENGL250 Reading Women Writing

Section 0101

Catalog Description: Explores literary and cultural expressions by women and their receptions within a range of historical periods and genres. Topics such as what does a woman need in order to write, what role does gender play in the production, consumption, and interpretation of texts, and to what extent do women comprise a distinct literary subculture. Interpretation of texts will be guided by feminist and gender theory, ways of reading that have emerged as important to literary studies over the last four decades.

Cross-listed with: WGSS255.

Credit only granted for: ENGL250, WMST255 or WGSS255.

Formerly: WMST255.

ENGL255 Literature of Science and Technology

Section 0201

Catalog Description: Examines science and technology through the lens of British and American literature, primarily between 1800 and the present. Readings from early natural and experimental philosophers of the Scientific Revolution and Enlightenment. How literary works represent the ethics of science and technology; beneficial developments of science, and also heavy toll of industrialization. Writers studied may include Francis Bacon, Mary Shelley, Charles Darwin, H.G. Wells, Albert Einstein, Aldous Huxley, Richard Feynman, Philip K. Dick, Octavia Butler, Michael Frayn, and Tom Stoppard.

ENGL256 Fantasy Literature

Section 0101

Catalog Description: How fantasy employs alternate forms of representation, such as the fantastical, estranging, or impossible, which other genres would not allow. Through novels, short stories, graphic novels, and film, traces fantasy's roots in mythology and folklore, then explores how modern texts build upon or challenge these origins. Examination of literary strategies texts use to represent the world through speculative modes. How to distinguish fantasy from, and relate it to, other genres such as science fiction, horror, fairy tales, and magical realism. Fantasy's investment in world-building, history, tradition, and categories of identity such as race, class, and gender. How fantasy, as a genre, form, and world-view, is well-suited to our contemporary reality.

ENGL265 LGBTQ+ Literatures and Media

Section 0201

Catalog Description: A study of literary and cultural expressions of queer and trans identities, positionalities, and analytics through an exploration of literature, art, and media. We will examine historical and political power relations by considering the intersections of sexuality and gender with race, class, nation, and disability. Topics include the social construction and regulation of sexuality and gender, performance and performativity, intersectionality, and the relationship between aesthetic forms and queer/trans subjectivity. Our interpretations will be informed by queer and trans theories.

Restriction: Must not have completed LGBT265.

Cross-listed with: LGBT265.

Credit only granted for: ENGL265 or LGBT265.

ENGL271 Writing Poems and Stories: An Introductory Workshop

Multiple Sections

Catalog Description: Introduction to theory and practice of writing fiction and poetry. Emphasis on critical reading of literary models. Exercises and workshop discussions with continual reference to modeling, drafting, and revising as necessary stages in a creative process.

ENGL272 Writing Fiction: A Beginning Workshop

Multiple Sections

Catalog Description: Introduction to theory and practice of writing fiction. Emphasis on critical reading of literary models. Exercises and workshop discussions with continual reference to modeling, drafting, and revising as necessary stages in a creative process.

ENGL273 Writing Poetry: A Beginning Workshop

Multiple Sections

Catalog Description: Introduction to theory and practice of writing poetry. Emphasis on critical reading of literary models. Exercises and workshop discussions with continual reference to modeling, drafting, and revising as necessary stages in a creative process.

ENGL275 Scriptwriting for Theater, Film, and Television

Multiple Sections

Catalog Description: Introduction to the theory and practice of scriptwriting with an opportunity to read, view, evaluate, write, and revise texts meant to be performed. Students will practice writing for the stage, film, and television and also examine selected scripts, performances, and film and television clips as models for their own creative work. Students will complete frequent writing exercises, participate in workshops, and learn to apply scholarship to the analysis and critique of scripts.

Cross-listed with: ARHU275.

Credit only granted for: ENGL275 or ARHU275.

ENGL280 The English Language

Micheal Israel, Section 0101

Catalog Description: Introduction to the structure of English and its historical development, with a focus on techniques of linguistic analysis. Major topics include the sound systems of English and its patterns of word formation and sentence structure, and the ways these have changed over time and vary around the world.

ENGL290 Introduction to Digital Studies

Multiple Sections

Catalog Description: Introductory course in digital studies. Surveys contemporary humanities work in digital technologies, including the web and social media and their historical antecedents. Explores design and making as analytical tools alongside reading and writing. Situates digital media within power and politics and develops critical awareness of how media shape society and ethics. Interdisciplinary approaches to creativity, analysis, and technology. While the course will include hands-on practice, no prior experience of programming, designing, or making required other than a willingness to experiment and play.

ENGL292 Writing for Change

Justin Lohr, Section 0101

Catalog Description: Service learning in collaboration with students at area high schools. Explores how writing can be a tool for social change. Participants serve as mentors, create a performance event concerning a pressing social issue, and compose reflections, literacy narratives, publicity materials, and a multimodal project. Focus on developing critical self-awareness.

Prerequisite: Permission of ARHU-English department.

Recommended: ENGL101

Restriction: Requires application and references.

Jointly offered with: ENGL388C.

Credit only granted for: ENGL292 or ENGL388C.

ENGL293 Writing in the Wireless World

Section 0101

Catalog Description: A hands-on exploration of writing at the intersection of technology and rhetoric. Students will learn to read, analyze, and compose the kinds of multimodal documents--documents combining text, image, and sound--that constitute communication in our digital world.

Recommended: ENGL101.

ENGL294 Persuasion and Cleverness in Social Media

Section 0101

Catalog Description: Exploration of various persuasive media encountered in daily life through the lens of rhetorical and critical theories. Principles of rhetoric and analysis of how persuasion functions across media. Invention of effective multimedia works appropriate to purpose, audience, and context. Concepts from cultural studies used to develop critical awareness about power and ideology and how they influence the way people produce and understand messages. By integration of technology, rhetoric, and cultural studies, students become more critically-rhetorically informed thinkers, authors, and audiences of arguments and culture in the digital age. Writing intensive course. No prior multimedia experience is expected.

Prerequisite: Must have satisfied Fundamental Studies Academic Writing requirement.

ENGL297 Introduction to Professional Writing

Multiple Sections

Catalog Description: Introduction to the rhetorical principles and professional practices of professional writing, particularly the research, writing, communication, analytical, and technological skills needed for the Professional Writing minor. How culture and technology relate to the work of professional writing; design principles and rhetorical moves; digital tools, research skills, and writing strategies of professional writers. Develops skills needed to publish a writing portfolio that showcases students' professional writing competencies and projects your professional writer identities.

Prerequisite: ENGL101.

Note: Does NOT fulfill Fundamental Studies in Professional Writing (FSPW) requirement.

300-level Courses

ENGL301 This is English: Fields and Methods

Multiple Sections

Catalog Description: "English" means a lot of things. Are you looking for literature, or linguistics? For writing--creative, critical, or professional? For theater, or debate? For film, or even videogames? This gateway course for the English major introduces you to all of these areas and more, as well as to our discipline's unique resources for studying and enjoying them. The English discipline includes three main interpretive fields: Literary and Cultural Studies; Language, Writing, and Rhetoric; and Media Studies. This course brings together the fundamental concepts and methods for reading, viewing, and researching practiced in these fields, launching you into English studies and helping you to choose the major track that is right for you.

Restriction: Must be in English Language and Literature program; or must be in Secondary Educ: English Language Arts program.

ENGL302 Medieval Literature in Translation

Thomas Moser, Section 0101

Catalog Description: Surveys major works of English and continental Middle Ages. Readings may include romance, lyric and drama, Germanic epic, works of Dante, Chretien de Troyes, Jean de Meun, Christine de Pisan, Malory, English and continental mystics.

Details from Instructor: This course is designed to complement and supplement the other medieval offerings of the English Department by examining continental texts as well as works composed in (what is now) England. Though we will be considering works originally written in Latin, Old French, Anglo-Norman, Provençale, Italian and Middle English, almost everything will be read in modern English translation. We will begin with a careful analysis of Boethius' early sixth-century Consolation of Philosophy, one of the central texts of the Middle Ages and Renaissance, then explore a wide range of writings from the very rich and complex twelfth century, including theology (sermons and commentary on the Bible), epic, romance, Breton lais, and lyrics of various sorts. Originally written in French, Provençale, Italian or Latin, most of these works circulated throughout the Anglo-Norman world in the years immediately following their composition. By the end of this course, students should have a better idea of how educated people in the Middle Ages viewed their world and the place of written and oral expression in that world. We will conclude the course by examining a series of works, mostly of English origin, from the fourteenth century: Mandeville's Travels, the brilliant poems of the Pearl-poet, and Troilus and Criseyde, Chaucer's most significant work outside of the Canterbury Tales. Expect weekly quizzes, 3-4 short response papers, a longer paper, a mid-term and a final.

ENGL316 Native American Literature

Chad Infante, Section 0101

Catalog Description: Examines literature that explores the experiences and cultures of America's Indigenous peoples from the sixteenth century to the contemporary moment. We will analyze poetry, historical accounts, oral narratives, short stories, and novels by Native American writers in order to explore key concerns in Native American Studies, such as dilemmas of Indigenous sovereignty, settler colonialism, the settler state, stolen land, and the natural environment.

ENGL319C From Frankenstein to Dracula: the Monstrous and Fantastic in Nineteenth-Century Literature

Orrin Wang, Section 0101

Details from Instructor: A detailed study of notions of the fantastic and the monstrous that constitute the nineteenth-century pre-history of contemporary fantasy and science fiction literature. In this pre-history we will also see anxiety and excitement over emerging forms of social, cultural, and scientific knowledge, involving the sexualized and racialized body, tensions between high and low culture, class strife, the question of the medievalism, the rise of empire, and medical, ideas about decadence, and legal, and philosophical inquiries into what is and is not human. Read texts will include Mary

Shelley's *Frankenstein* and Bram Stoker's *Dracula*, as well as, perhaps, Samuel Coleridge's *Christabel*, John Keats's *The Eve of St. Agnes*, Lord Tennyson's "The Lady of Shalott," Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, H.G. Wells's *Time Machine*, and Oscar Wilde's *The Picture of Dorian Gray*.

ENGL329A Cinema of Liberation

Eugene Robinson, 0201

Details from Instructor: The cinema experience creates the perfect environment for liberation—there is little to no distraction, the experience is total, isolating and illusory. This course introduces a new kind of cinema that attempts to liberate the spectator from the spectacle. The rationality of daily life is put on hold and the move is toward a more liberated cinema. At its core is freedom and the examination of forces that impact subordinated and marginalized individuals.

Cross-listed with: CMLT398C

Credit granted for: ENGL329A or CMLT398C

ENGL329E Hollywood in the Golden Age, 1930-1950

Marianne Conroy, Section 0101

Details from Instructor: This course examines the history of American movies after the coming of sound, from the consolidation of the Hollywood "dream factory" in the 1930s to the postwar decline and transformation of the American film industry. Our aim will be to explore the economics, politics, and aesthetics of the movies produced through the Hollywood Studio System. Topics to be discussed include the business model of the studio system; the approaches to film narration and style developed in Hollywood; the development of the Production Code; the rise of the star system; genres and studio "brands"; representative directors and producers who flourished within the studio system and those who worked outside it. Students will leave the course with a sense with an understanding of the business and politics of Hollywood during this era, and a sense of the aesthetic possibilities and limits of mainstream films made for mass audiences. Films to be discussed include *Red-Headed Woman*, *The Public Enemy*, *Golddiggers of 1933*, *It Happened One Night*, *Casablanca*, *The Best Years of Our Lives*, *Sunset Boulevard*, *Singin' in the Rain*.

Also offered as: CINE359E

Credit granted for: ENGL329E or CINE359E.

ENGL329K Who gets Final Cut: Director's Cuts, Studio Cuts, and Editions Both Special and Otherwise

Paul Cote, Section 0101

Details from Instructor: Over the past 30 years of home video and streaming releases, we have grown accustomed to seeing different editions of the same films. Sometimes these editions are labeled as Director's Cuts, films once taken away from a director, now restored to their supposed intended glory (ie, *Blade Runner*). Sometimes a studio re-edits and repackages a film for an international market (ie, Disney's American releases of Hayao Miyazaki's early films). And sometimes, filmmakers simply refuse to stop tinkering with the film after the fact (ie the *Star Wars* films or *Apocalypse Now*). In this course, we will study a series of these instances, comparing multiple cuts of the same films throughout history. Students in the course will have a special opportunity to analyze ways that the conventions of commercial filmmaking - the conventions that studios consider so important, they'll take over a director's film to make sure those norms are upheld - change over time.

Also offered with: CINE369K

Credit granted for: ENGL329K or CINE369K.

ENGL329L The Disney Studio and the Animation Industry

Paul Cote, Section 0101

Details from Instructor: Throughout the twentieth century, the history of the American animation industry often reads like a history of the Disney studio. Though Walt Disney did not invent animation, his studio's pioneering innovations and commercial successes have consistently defined the industry's mainstream standards - right up into the present day. Yet Disney has never operated in a vacuum - over the past century, competing animation studios like Fleischer Studios, Warner Brothers, UPA, Hanna-Barbera, and Dreamworks have influenced, imitated, and rebelled against Disney's conventions. This course will follow

this push and pull between the Disney studio and its rivals throughout the twentieth and twenty-first centuries, charting ways that new mediums, technological developments, and shifting cultural values have impacted animation's role in American society.

Prerequisite: ENGL245, FILM245, CINE245, SLLC283, CINE283 or FILM283; or permission of instructor.

Cross-listed with: CINE319K

Credit granted for: ENGL329L or CINE319K.

ENGL329Y A Cinema of Migration as Message

Eugene Robinson, Section 0201

Details from Instructor: Cinema of Migration as Message explores migration and its impact on changes to cultures and people, related both to those who migrate and those whose lives and societies are affected by migrations. Issues of conflict, struggle, assimilation, acceptance and more by host countries or groups make up vital parts of the film narrative; this course will explore the films of various filmmakers with an emphasis on the different countries they select to present and whether these countries are a part of the First World, Second World, Third World or Fourth World.

ENGL352 Intermediate Fiction Workshop

Multiple Sections

Catalog Description: A class in the making of fiction. Intensive discussion of students' own fiction. Readings include both fiction and essays about fiction by practicing writers. Writing short critical papers, responding to works of fiction, and the fiction of colleagues, in-class writing exercises, intensive reading, and thinking about literature, in equal parts, and attendance at readings.

Prerequisite: Minimum grade of A- in ENGL271 or ENGL272; or permission of ARHU-English department.

ENGL353 Intermediate Poetry Workshop

Lara Payne, Section 0101

Catalog Description: A class in the making of poetry. Intensive discussion of students' own poems. Readings in both poetry and essays about poetry by practicing poets. Writing short critical prose pieces, responding critically to colleagues' poems, in-class and outside writing exercises, memorization, and attendance at poetry readings.

Prerequisite: Minimum grade of A- in ENGL271 or ENGL273; or permission of ARHU-English department.

ENGL354 Intermediate Scriptwriting for Theater, Film, and Television

Michael Olmert, Section 0101

Catalog Description: Demystifies the art of dramatic writing. Students will come to understand that a play or screenplay is never a lecture, and that we write scripts to find out something about ourselves and the subjects we tackle. Students will analyze plays and screenplays, as well as workshop each others' scripts, to help them produce their own successful plays and screenplays written for the stage, screen, or box.

Prerequisite: 1 course with a minimum grade of A- from (ENGL275, ARHU375, THET340).

ENGL360 African, Indian and Caribbean Writers

Sangeeta Ray, Section 0101

Course Description: Selected writers from countries formerly colonies of Britain, France, Denmark, etc. Attention to ways regions have developed distinctive political and aesthetic values resulting from indigenous traditions and foreign influences.

ENGL368A Black Religion and/in American Literature

Benjamin Baker, Section 0101

Details from Instructor: This course explores how blacks in America did religion. What was religion to black people? Is black religion unique from other religions? How did blacks use religion to survive and subvert an oppressive American system? How did black religion relate to intersectional identities? What role did black religion play in the formation of a distinct African American culture that is now ubiquitous

across the globe? These and other questions will be examined through a variety of media in which blacks made their voices heard: literature, music, speech, photography, theater. Students will be challenged on traditional notions of religion, moving beyond European iterations of Christianity to African traditional and diasporic religions, "syncretic religion," liberation theology, and black interpretations of Islam and Judaism.

Voices include: Phillis Wheatley, Nat Turner, David Walker, Frances E.W. Harper, Frederick Douglass, Harriet Jacobs, Ida B. Wells, W.E.B. Du Bois, Richard Wright, Zora Neale Hurston, James Baldwin, Lorraine Hansberry, Malcolm X, Octavia Butler

Assignments: Reflections, discussion boards, group video, field trip with report, 6-8-page paper

Note: Repeatable to: 9 credits if content differs.

ENGL368N Race, Health and Narrative

GerShun Avilez, Section 0101

Details from Instructor: This interdisciplinary course will explore how questions of race impact issues of health, medicine, and illness in 20th century U.S. literature and popular culture. The goal of the course is to offer students tools to analyze literature, make them more familiar with histories of medical experimentation and exploitation, and provide them with the tools to think critically about pressing social issues. Students will also gain a vocabulary and develop skills for working across disciplines. Specific areas covered will include suffering & pain, death, the family and society, reproduction, mental illness, aging, human subject experimentation, the doctor-patient relationship, and humor in medicine. In exploring the topics, we will focus on questions of race and ethnicity, and we will concern ourselves primarily—but not exclusively—with African American and Latinx writings and art. We will also pay close attention to how questions of gender and sexuality emerge prominently in the intersection of race, health, and art. In the process, students will have the opportunity to develop independent research projects that seek to bring together these distinct fields.

Note: Repeatable to: 9 credits if content differs.

ENGL370 Junior Honors Conference (1 credit)

Julius Fleming, Section 0101

Catalog Description: Preparation for writing the senior honors project

Restriction: Candidacy for honors in English

ENGL375 J.R.R. Tolkien: Middle-earth and Beyond

Thomas Moser, Section 0101

Catalog Description: An in-depth look at major themes and ideas spanning Tolkien's well-known and lesser-known works across a variety of genres and styles. We will study "The Hobbit" and "The Lord of the Rings" in connection with Tolkien's back-story mythology expressed in "The Silmarillion." We will also consider film adaptations and other popular fantasy influenced by Tolkien. And we will explore lesser-known works such as "Farmer Giles of Ham," and Tolkien's essays on fairy stories and on "Beowulf."

Details from Instructor: This course is an introduction to J.R.R. Tolkien's best-known stories, *The Hobbit* and *The Lord of the Rings*, but will go beyond these famous fictions. An Oxford medievalist specializing in Anglo-Saxon literature and philology, Tolkien also had a deep interest in other ancient languages and in northern European myth and folklore, including what some have called fairy stories. So in addition to the central texts, we will explore aspects of Tolkien's source materials (including *Beowulf*) and explore some bits of the mythology of Tolkien's world outside the geographical boundaries of Middle Earth. We will also go beyond the world of the hobbits and wizards by studying some of Tolkien's lesser-known, short works. Readings may include selections from *The Silmarillion*, short tales such as *Farmer Giles of Ham* and *Smith of Wooten Major*, Tolkien's poetry and a couple of his seminal essays on *Beowulf* and Fairy stories. This course will require regular discussion posts and quizzes, two papers of moderate length, as well as a midterm, a final and a creative art project. Texts: *The Hobbit*, *The Lord of the Rings*; *The Silmarillion*; selected essays by J.R.R. Tolkien; *Beowulf and the Sellic Spell*.

ENGL378B The Medieval East in Story and Art

Vessela Valiavitcharska, Section 0101

Details from Instructor: Stories, in words or in images, related as history or told in verse, carved in wood or in shaped in stone, surrounded the life of a common person in the medieval east. They were stories of creation and stories of origins; stories of the foundation and of the destruction of cities; stories of heroes who defeat hostile armies and heroes who help the poor; of prostitutes who repent and live in the desert; of “holy fools” who spurn physical comfort and social recognition; of talking animals who deliver wisdom;; of emperors and empresses whose splendor surpasses that of Solomon. In this course we will try to experience the world as the medieval person may have experienced it: through stories and images that impart a symbolic understanding of the universe. Texts and artifacts include chronicles and histories, epos and romance “novels,” hagiography and theological polemic, wisdom literature, vision literature, architecture, iconography, and painting from Greek-speaking Byzantium, the Arab world, and the lands of the Slavs.

ENGL378K Narrating Madness

Maud Casey, Section 0101

Details from Instructor: In this course, we will explore the formal methods by which fiction, and other modes of art, take us beyond psychiatric diagnosis, to offer the inimitable texture of a particular consciousness in extremis. How do fiction and other modes of art shift the question from what is wrong to what is the experience? What role do they play in how we understand the interior subjectivity of mental illness? What role do they play in how we understand neurodiversity? These questions will be central to the course. In order to better understand the mechanisms fiction employs and its effects, we will consider other modes of narrating “madness”—case histories and the DSM 5, among them. Readings may include work by Bhanu Kapil, Leonora Carrington, Ellen Forney, Yiyun Li, Virginia Woolf, and others. We may also consider performances by Hannah Gadsby, music by Daniel Johnston, and visual art from the Prinzhorn Collection. Visual artist and co-director of Red Dirt Studios in Mt Rainier Leslie Holt (<https://www.leslieholt.net/>) will speak to us about her work and lead the class in collage-making related to the themes of the course. At the end of the course, students will spend time in the Book Lab in order to co-produce a zine that incorporates both visual and narrative work. This is the collaborative project the students in the Spring 2020 version of the class produced: <https://english.umd.edu/research-innovation/publications/narrating-madness>

ENGL378R Storytelling with Code

Kari Kraus, Section 0101

Details from Instructor: In June 1964, Rudd Fleming, professor of literature at the University of Maryland, was interviewed by The Washington Post about a new collection of sensational verse. What piqued his interest—and that of readers across America—were the unusual circumstances of literary production: this peculiar corpus of English poetry, you see, was authored not by a human, but by a machine. Offering what may be the earliest known example of an academic critique of computer-generated literature for the mainstream press, Fleming planted an early flag for storytelling with code at the University of Maryland.

This course is a gentle introduction to the Python programming language for writers and artists. Designed to complement the close reading and creative writing skills honed in your English courses, it foregrounds creative coding and literary datasets, such as gothic novels and science fiction short stories. Over the course of the semester, you'll develop a critical practice that uses code to analyze and visualize literary texts and a creative practice that harnesses code to produce interactive fiction, computer-generated poetry, and digital narratives. We'll also experiment with other novel forms of collaboration with the computer, such as using an AI-generated passage of text as the seed for a more conventionally authored short story; or writing a poem that contains lines and stanzas scored either ridiculously high or low by sentiment algorithms. There are no technical prerequisites for ENGL378R; all you need are curiosity, a sense of wonder, and a willingness to play and experiment with code.

ENGL378Y Young Adult Literature

Lee Konstantinou, Section 0101

Details from Instructor: What is YA (Young Adult) literature? Does the term refer to a literary style? A category of adolescent reader? A specific kind of story, featuring teenaged protagonists? This course answers these questions by studying the history and form of Young Adult literature. We will examine YA across formats, genres, and national traditions. We may read texts by authors such as Lewis Carroll, Ursula K. Le Guin, Sandra Cisneros, Lois Lowry, Gene Luen Yang, John Green, and Kacen Callender. Ultimately, we will learn to analyze the form and history of YA as a mode and publishing category.

ENGL379G Sexuality in Jewish Literature and Culture

Adi Mahalel, Section 0101

Details from Instructor: Provides students with a unique exploration of texts and films created by various Jewish authors and filmmakers, and the way they dealt with questions of gender and sexuality. The texts and films touch on the central social, economic, and cultural issues of European, American, and Israeli Jewry during the middle ages, and up to the 19th, 20th and 21st centuries. It will explore how the categories of gender and sexuality changed and were represented in rich and contrasting ways according to the authors' social norms and ideological convictions. Focusing on sexuality and gender in Jewish culture can help us better understand Jewish social norms, creativity, and history, in particular modern Jewish literatures, visual medias, and the Jewish encounter with modernity as a whole. This is a discussion-based course; however, it also emphasizes developing the skills of analytical and abstract thinking and critical writing about texts and other cultural productions. This course does not require proficiency of any foreign language or any specific historical knowledge.

Cross-listed with: JWST373

Credit granted for: JWST373 or ENGL379G.

ENGL379R The Jazz Paradigm

Eugene Robinson, Section 0201

Details from Instructor: Jazz has long been described as America's native art form. It has history that is both colorful and exciting, and its historical evolution has not only informed American culture, but has crossed borders into other cultures. Film has increasingly used jazz and jazz themes in musical scores and in the narrative construct. This course examines the jazz narratives in national and international cinemas and even in its penetration into cultural and political dramas. The acceptance of jazz in other parts of the world, the tracing of its roots to Africa and its impact on other cultures as it has impacted individuals living under oppressive political systems will be examined.

Cross-listed with: CMLT398D

Credit granted for: CMLT398D or ENGL379R.

ENGL383 Language in Its Social Contexts

Linda Coleman, Section 0101

Catalog Description: Exploration of the social and political aspects of language use, including interactional behavior, the structure of conversation, persuasive uses of language, social dialects, language use within speech communities, and language and identity. We will examine and compare analytical approaches to pragmatics and discourse analysis.

Description from Instructor: In this course we will look at the variety of ways in which we use language to communicate, to present ourselves, and to establish and maintain relationships. Topics include, but are not limited to: the structure of social interaction, the place of culture and gender in communication, politeness rules, humor, and the use of language in politics, advertising, and other specialized contexts. We will analyze written texts, spontaneous conversations, and broadcast material. Requirements include two or three short papers and a longer final paper, plus some short homework assignments.

ENGL384 Concepts of Grammar

Michael Israel, Section 0101

Catalog Description: Introduction to the basic units of grammatical description; motivation for and nature of constituent structure and syntactic categories; fundamental grammatical concepts employed in the teaching and learning of languages.

Description from Instructor: Every language has grammar, every speaker of every language knows grammar, and everything we say has grammatical structure. Some people have very strong notions about what counts as 'good grammar' and this can be a source of anxiety for many. However, any use of

language involves elaborate systems of grammatical rules which we are never explicitly taught and which we are not conscious of following. This course explores the nature of grammar from a variety of perspectives, with an emphasis on helping students develop the vocabulary and technical skills needed to identify and describe the basic grammatical structures of English words and sentences. Ultimately, these skills should help students understand the structures used in all varieties of Present Day English, including formal and colloquial, spoken and written, and standard and non-standard dialects, but we will focus mostly on standard British and American varieties. Topics include grammatical categories (nouns, verbs, adjectives, prepositions, etc.), syntactic roles (subject, object, head, complement), phrase structure (noun phrases, verb phrases, etc.), and inflection (e.g. case and number for nouns; tense, aspect and modality for verbs; grade and comparison for adjectives). In addition to simply learning how to recognize such structures in ordinary language, we will consider why it is that languages should include such structures in the first place and how awareness of these structures might or might not help students to become more effective readers and writers. In the end, our study of grammar should lead to a deeper understanding of the human mind itself, and a new appreciation for the prodigious complexity in the most trivial acts of language use.

ENGL388B Writing, Research, and Media Internships: Mass Incarceration and Academic Writing: Teaching Academic Writing in Prison

Peter Mallios, Section 0101

Details from Instructor: English 388B is the first prison education course offered at UMD. It gives students the opportunity to explore one of the great civil rights issues of our time—mass incarceration—and to serve as tutors for incarcerated students in the D.C. Jail and the D.C. Youth Services Center. For the first six weeks of this experience-based course, students learn about mass incarceration from a variety of racial, socio-economic, gendered, and political perspectives, while also considering many global alternatives to how incarceration is conducted in the United States. Students also learn about the history of prison education programs, why they are such a prominent subject of public conversation now, and what approaches to education and to teaching writing in particular involve many of the same principles as current debates about prisons. In the final nine weeks of the course, students continue these lines of inquiry, while also serving as tutors in a UMD writing course they help co-design, applying skills they have learned about prisons and teaching writing while working with incarcerated learners in the D.C. Jail and D.C. Youth Services Center. This course is a transformative opportunity for students interested in mass incarceration and reimagining education and the teaching of writing to work closely with faculty and other students to make a difference in the world.

Enrollment for this course is very limited and conducted on a rolling basis, with permission of the instructors required. If you are interested, please contact as soon as possible Prof. Peter Mallios (mallios@umd.edu) or Elizabeth Catchmark (erc@terpmail.umd.edu). This course is a partnership between the University of Maryland and the Petey Greene Program, a nationally respected prison education non-profit.

Some background checking is required in order for students to access the jail, and this process takes time. Therefore, if you are interested in taking this class, it's imperative you contact Professor Mallios as soon as possible .

ENGL388C Writing for Change

Justin Lohr, Section 0101

Catalog Description: Service learning in collaboration with students at area high schools. Explores how writing can be a tool for social change. Participants serve as mentors, create a performance event concerning a pressing social issue, and compose reflections, literacy narratives, and publicity materials. Students also design individual projects that link course content and students' own professional interests.

Prerequisite: Permission of ARHU-English Department.

Recommended: ENGL101.

Restriction: Requires application and references.

Jointly offered with: ENGL292.

Credit granted for: ENGL292 or ENGL388C.

ENGL388D Writing, Research, and Media Internships; Dickinson Electronic Archives

Martha Nell Smith, Section 0101

Details from Instructor: Join a research team of senior scholars, graduate students and undergraduates working across the university and with institutions of higher learning across the country, as well as with the Emily Dickinson Museum in Amherst, Massachusetts. In collaboration with the Maryland Institute for Technology in the Humanities, the Dickinson Electronic Archives (DEA) project is offering internships for up to 3 credit hours in humanities computing theory and practice. Interns will work in areas of new media and can specify on which of DEA's many publishing initiatives they would like to spend at least 8 hours per week.

Current projects include the publication of Dickinson family papers that have not been available for the past century and research exploring the significance of erotic expressions that is part of NORA, a data mining and visualization project in collaboration with the Human-Computer Interaction Lab and the Universities of Alberta, Illinois, Nebraska and Virginia. Interns will be asked to write a short progress report or research paper at mid-term and another at the end of the semester. Besides working on cutting-edge humanities projects, interns will acquire skills increasingly necessary for graduate study and advancement in today's workforce and will be trained in high-quality text encoding and scanning techniques.

To apply: please contact Martha Nell Smith, mnsmith@umd.edu. NO PRIOR TRAINING IS REQUIRED, just a willingness to learn and become part of a research team.

Prerequisite: permission of department. Repeatable to 12 credits.

ENGL388M Maryland General Assembly Writing Internship

Thomas Lowderbaugh, Section 0101

Catalog Description: Experiential learning at the Maryland General Assembly (early January through early April). Interns participate in standard office tasks, research legislative issues, and draft legislative texts such as constituent letters, notes on bills, newsletters, policy memos, and testimony. Specific assignments vary according to the host legislator's needs and the intern's schedule. Learn more about the Maryland General Assembly Writing Internship on our [website](#).

Prerequisite: ENGL381 or HONR368A.

Restriction: Minimum cumulative GPA of 3.0; and must have earned a minimum of 60 credits; and must be admitted to the MGA program.

Cross-listed with: HONR379W.

Credit granted for: ENGL388M or HONR379W.

ENGL388P English Careers Internship

Karen Lewis, Section 0101

Details from Instructor: Our most flexible internship, this course provides students with a means of gaining academic credit for an internship of their choice as long as at least 50% of their work is in writing- or research-related activities. Students find their own internship placements and then apply for academic credit through this course.

[Learn more and apply.](#)

Prerequisite: Permission of ARHU-English department. Repeatable to 12 credits if content differs.

Additional information: Each enrolled credit equals 45 hours of on-site internship work.

ENGL388T Writing, Research, and Media Internships; Maryland Institute for Technology in the Humanities Internships

Purdom Linblad, Section 0101

Details from Instructor: The Maryland Institute for Technology in the Humanities (MITH) is a leading digital humanities center that engages in collaborative, interdisciplinary work at the intersection of technology and humanistic inquiry. Current projects open to interns include the Shelley-Godwin Archive and the Deena Larsen and Bill Bly Electronic Literature Collections.

Through a digital humanities internship at MITH, students join a research team of senior scholars, graduate students and undergraduates from across the university. Besides working on cutting-edge humanities projects, interns will acquire skills increasingly necessary for graduate study and advancement in today's workforce and may be trained in high-quality text encoding and scanning techniques. MITH undergraduate interns can expect to work 6-9 hours per week in the MITH offices, including a weekly cohort meeting. MITH interns will write 1 or 2 blog posts per term, with editorial assistance from MITH staff.

To apply: see application instructions on our [internships page](#).

ENGL388V Undergraduate Teaching Assistants in English

Multiple Sections

Details from Instructor: A weekly teaching practicum and concurrent internship as an undergraduate teaching assistant in an English course. Students will explore the theories and best practices of teaching and learning in the various fields of the English discipline, particularly writing and literary studies. The emphasis is on creating inclusive classrooms and working with diverse learners and is grounded in theories of critical pedagogy. Students will apply principles of learning theory to develop and facilitate learner-centered lessons and discussions. They will also study composition pedagogy in preparation for responding to student writing in the course for which they are an assistant.

[Learn more and apply.](#)

Prerequisite: permission of department. Repeatable to 12 credits. Contact Lyra Hilliard, lyrahill@umd.edu. Students taking ENGL388V for the first time should register for section 0101 or 0401 for 4 credits. When taking the course again in subsequent semesters, students should register for 2001 or 3001 for 3 credits.

ENGL388W Writing Center Internship

Thomas Earles, Multiple Sections

Details from Instructor: Examines face-to-face and online writing center theory and practice through readings, exercises, and supervised tutoring. Students investigate the writing process and help other writers to negotiate it. To apply, go to <http://www.english.umd.edu/academics/writingcenter/internship>

Students taking ENGL388W for the first time should register for section 0101 for 4 credits. When taking the course again in subsequent semesters, students should register for 2001.

Prerequisite: permission of department. Repeatable to 12 credits.

Cross-listed with: SPAN388W.

Credit only granted for: ENGL388W or SPAN388W.

ENGL390 Science Writing

Multiple Sections

Catalog Description: Specifically designed for students interested in further study in the physical and biological sciences. Exposes students to the conventions of scientific prose in the genres of research articles and proposals. Students also learn to accommodate scientific information to general audiences.

[Click here for more course information.](#)

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits; and junior standing or higher.

Credit only granted for: ENGL390 or ENGL393S.

Formerly: ENGL393S.

ENGL390H Science Writing

Multiple Sections

Restricted to students in the Honors College or departmental Honors programs.

Catalog Description: Specifically designed for students interested in further study in the physical and biological sciences. Exposes students to the conventions of scientific prose in the genres of research articles and proposals. Students also learn to accommodate scientific information to general audiences.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits; and junior standing or higher.

Credit only granted for: ENGL390 or ENGL393S.

Formerly: ENGL393S.

ENGL391 Advanced Composition

Multiple Sections

Catalog Description: An advanced composition course which emphasizes constructing written arguments accommodated to real audiences.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL391H Advanced Composition

Mark Forrester, 0201

Catalog Description: An advanced composition course which emphasizes constructing written arguments accommodated to real audiences. Restricted to students in the Honors College or departmental Honors programs.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL392 Legal Writing

Multiple Sections

Catalog Description: Conventions of legal writing and research. Students learn how to read and write about cases, statutes, or other legislation; how to apply legal principles to fact scenarios; and how to present a written analysis for readers in the legal profession. Assignments may include the law-school application essay, case briefs, legal memos, and client letters.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL393 Technical Writing

Multiple Sections

Catalog Description: Focuses on the writing of technical papers and reports.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL393H Technical Writing

Section 0501

Catalog Description: Focuses on the writing of technical papers and reports. Restricted to students in the Honors College or departmental Honors programs.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL393Q Technical Writing

Alexandra Calloway, Section 3001

Catalog Description: Focuses on the writing of technical papers and reports.

Note: The writing of technical papers and reports with additional service-learning hours required to be completed as part of the course.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL393X Technical Writing

Section 1401

Catalog Description: Focuses on the writing of technical papers and reports. Limited to students for whom English is a second language and who have a score below any of the following: SAT Verbal 400, TOEFL 575, CELT 250. Students who have received an "A" in ENGL 101 or its equivalent cannot register for ENGL 393X.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL394 Business Writing

Multiple Sections

Catalog Description: Intensive practice in the forms of written communication common in the business world: letters, memos, short reports, and proposals. Focus on the principles of rhetoric and effective style.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL395 Writing for Health Professions

Multiple Sections

Catalog Description: Focus on accommodating health-related technical material and empirical studies to lay audiences, and helping writers to achieve stylistic flexibility and correctness.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL398A Writing for the Arts

Multiple Sections

Catalog Description: Examines the situations and genres in which working professionals (practitioners, advocates, administrators, and educators) write about art, culture, and artists. The course covers the complex process that writers need to learn, including how to accommodate information to specific audiences, how to use stylistic and visual devices to make information more accessible, and how to edit their own work as well as that of their peers. Assignments parallel the writing demands that students will face in the workplace, including analyzing and composing artist statements, an arts manifesto, art education guides, press releases about artists and their work, critical reviews of exhibits and performances, and proposals to funding agencies and foundations.

Prerequisite: 60 credits and completion of ENGL101 or equivalent. This course satisfies the professional writing requirement. Not open to students who have completed ENGL391A. Credit will be granted for only one of the following: ENGL398A or ENGL391A. Formerly ENGL391A. An advanced composition course which emphasizes writing about the arts.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL398B Writing for Social Entrepreneurship

Multiple Sections

Catalog Description: Designed for students who want to develop the skills needed to start a successful social venture--a start-up business with a social mission or a new nonprofit program. The course centers on a major writing project such as a business plan, a website design plan, a fundraising proposal, or a concept paper for a new nonprofit organization. Students produce other communication projects that social entrepreneurs use to develop their businesses and nonprofits, such as presentations or pitches to prospective investors/donors, marketing materials, and a job announcement. Students will learn from local social entrepreneurs who share their experiences of using writing to succeed in the field.

Prerequisite: 60 credits and completion of ENGL101 or equivalent. This course satisfies the professional writing requirement.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL398C Writing Case Studies and Investigative Reports

Multiple Sections

Catalog Description: Designed for students interested in becoming police investigators, educators, case workers, insurance adjusters, nurses, or program evaluators, or in entering branches of the social sciences that investigate cases and value reports based on accurate descriptions and compelling narratives. Such reports must be factual and yet useful to decision makers, unbiased and yet focused. Students study genres and language skills from careful summarizing to convincing storytelling.

Prerequisite: 60 credits and completion of ENGL101 or equivalent. This course satisfies the professional writing requirement. An advanced composition course which emphasizes writing cases and investigative reports.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL398E Writing About Economics

Multiple Sections

Catalog Description: Examines the characteristic genres of writing in modern economics, including theoretical and empirically based journal articles, reports for government and commercial clients, and economic information presented to a variety of non-professional audiences, such as citizen-oriented and public policy organizations. Students learn how to analyze these documents rhetorically and how to communicate economic information using the content, arrangement, style, and visual graphics best suited to the purposes and standards of particular audiences. Core assignments include a genre-based journal and document analysis, presentations on economics-related topics for both economists and non-professional audiences, and a major research-based writing project for an audience outside of the classroom.

Prerequisite: 60 credits and completion of ENGL101 or equivalent. This course satisfies the professional writing requirement. Not open to students who have completed ENGL394E. Credit will be granted for only one of the following: ENGL398E or ENGL394E. Formerly ENGL394E. A business writing class focusing on writing about economics.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL398L Scholarly Writing in the Humanities

Mark Forrester, Section 0301

Catalog Description: Examines scholarship in the humanities as a genre of professional writing and investigates the norms and procedures of advanced academic writing. Assignments parallel the writing demands that students will face in the academic workplace, including a graduate school application essay, a genre review, an annotated bibliography, a journal article, and an oral presentation of article subject matter.

Prerequisite: 60 credits and completion of ENGL101 or equivalent. This course satisfies the professional writing requirement. An advanced composition class focusing on the norms and procedures of advanced academic writing.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL398N Writing for Non-Profit Organizations

Multiple Sections

Catalog Description: Examines professional writing and communication work in the non-profit sector. Students will analyze the audiences and document genres that they may encounter in real-world non-profit work and will learn how to compose many of these documents, from press releases and other public relations material to position papers, reports, and grant proposals. Students may also have the opportunity to add a service-learning component to the course by working with and for an area non-profit.

Prerequisite: 60 credits and completion of ENGL101 or equivalent. This course satisfies the professional writing requirement. Not open to students who have completed ENGL394N. Credit will be granted for only one of the following ENGL398N or ENGL394N. Formerly ENGL394N. A business writing class focusing on writing about nonprofits.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL398R Writing Non-Fictional Narratives

Multiple Sections

Catalog Description: Approaches nonfiction narrative—a kind of writing influenced by fiction, magazine journalism, memoir, and personal essay—as a form of professional writing used in publishing and a range of careers involving proposal writing, work documentation, lobbying, social marketing, and political commentary, among others. Students learn to use many of the same tools as fiction writers, such as dialogue, vivid description, developing characters, nonlinear structure, and shifts in tense, time, and points of view. They also learn how to edit their own work as well as that of their peers, doing multiple

revisions of the major assignments for a final portfolio. Major assignments include essays targeted to specific publications, query letters, audience analysis, and a publisher analysis.

Prerequisite: 60 credits and completion of ENGL101 or equivalent. This course satisfies the professional writing requirement.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

ENGL398V Writing About the Environment

Multiple Sections

Catalog Description: Designed for those aspiring to work in a variety of fields that influence and are influenced by environmental science, including public policy, advocacy, science, and industry. Students learn to apply principles of technical writing to a range of scenarios and issues particular to the intersection of scientific knowledge and environmental policy. Writing audiences range from the public to decision-makers. The course emphasizes writing both within and across disciplines to enlist research for practical contexts.

Prerequisite: 60 credits and completion of ENGL101 or equivalent. This course satisfies the professional writing requirement. Not open to students who have completed ENGL393E. Credit will be granted for only one of the following ENGL398V or ENGL393E. Formerly ENGL393E.

Prerequisite: Must have fulfilled the Academic Writing (FSAW) requirement.

Restriction: Must have earned a minimum of 60 credits.

400-level Courses

ENGL402 Chaucer

Kellie Robertson, Section 0101

Catalog Description: Works read in Middle English. Readings may include Canterbury Tales, Troilus and Criseyde, dream visions, lyrics.

Details from Instructor: This course explores Chaucer's Canterbury Tales in the context of the fourteenth-century social and philosophical environments that necessarily shaped this diverse group of stories. We will look at the cultural assumptions that frame these poems: how the Tales were shaped not only by contemporary literary and court life but equally by recent episodes of plague, rebellion, and religious unrest. The course has several interrelated goals: to enjoy and appreciate the beauty of Chaucer's poetry; to gain proficiency in reading Middle English as well as speaking it aloud; and to reflect on how a "medieval" perspective may differ from a modern one. Reading the Canterbury Tales necessarily engages us in a dialogue with other readers of Chaucer: from his earliest readers (such as his scribe Adam Pinkhurst) to more contemporary ones, both professional and non-professional. To this end, we will take soundings of the commitments and practices found in contemporary Chaucer criticism as well as medieval blogs throughout the course.

Prerequisite: Two English courses in literature; or permission of ARHU-English department.

ENGL403 Shakespeare: The Early Works

Kim Coles, Section 0101

Catalog Description: Close study of selected works from the first half of Shakespeare's career. Generic issues of early histories, comedies, tragedies. Language, theme, dramatic technique, sources, and early modern English social-historical context.

Details from Instructor: Shakespeare is not, as many like to imagine, our contemporary. But with the success of Shakespeare as a screenwriter, it seems important to ask what makes him important to us. Rather than considering how Shakespeare has become our contemporary, we will ask the more interesting question of why successive generations have sought to reinterpret Shakespeare and bring him to their own contemporary context. What does this say about the cultural value of Shakespeare? This online course will focus on Shakespeare in film; but a sustained inquiry of the course will be the various media, in different periods, in which Shakespeare has been produced. What is his value for American culture? Whose American culture? Who gets possession of Shakespeare? More importantly, why do we try to possess him—in cultural terms—at all?

Students will be asked to write short response papers and two essays of 4, and 8 pages respectively. They will be allowed to revise and expand their response papers as part of the longer essay assignments. Plays will include: Romeo and Juliet (and Baz Luhrmann's "Romeo + Juliet"); Much Ado About Nothing (and Kenny Leon's production in "Shakespeare in the Park"); Hamlet (with Michael Almereyda's "Hamlet"); and Othello (as well as Keith Hamilton Cobb's American Moor).

Prerequisite: Two English courses in literature; or permission of ARHU-English department.

ENGL414 Milton

Kim Coles, Section 0101

Catalog Description: Poetry and major prose in their social, political, and literary-historical contexts. Special attention to Paradise Lost. Other works may include Samson Agonistes and shorter poems.

Details from Instructor: Paradise Lost is a very long (and therefore somewhat daunting) poem. But it is one of the great works in English, and one—next to Bunyan's Pilgrim's Progress and the Bible—that crucially informs our own American literary history. It's about more than two naked people and a snake. It's about falling and choosing; love and sacrifice; and our angels and demons. It's about the faith that allows people to make sense of suffering and loss. It is mostly about the nature of sin. We will begin the term by reading shorter works that trace Milton's evolution as a writer, and in the second half of the course we will select readings from Milton's greatest works.

Prerequisite: Two English courses in literature; or permission of ARHU-English department.

ENGL416 Literature of the Eighteenth Century, 1700-1750

Laura Rosenthal, Section 0101

Catalog Description: British literary traditions, including the poetry of Pope, the prose of Swift, the correspondence of Montagu, the drama of Gay, and early novels by Defoe, Richardson, and Fielding.

Details from Instructor: This course explores British literature 1700-1750, with a focus on the novel, satire, and expressions of personal/political perspectives. Literature in this period looks in two directions: inward toward a sophisticated urban society, and outward toward the expanding horizons of global knowledge and commerce. Students will become familiar with (1) the ethical problems raised by the period's cosmopolitanism; (2) the emergence of print culture; (3) transformations in gender identity; (4) the period's emergent global consciousness and the ambivalence this generated; (5) the changing ways in which emotion was understood and expressed. In this course, students will acquire a broad base of knowledge about the period and its literature; refine their own critical strategies for reading, learn how to conduct research in this period, and improve their critical writing. Authors will include Daniel Defoe, Eliza Haywood, Lady Mary Wortley Montagu, Jonathan Swift, Alexander Pope, William Congreve, Olaudah Equiano, Ottobah Cugoana, and others.

Prerequisite: Two English courses in literature; or permission of ARHU-English department.

ENGL428R The Normal and the Weird in the 21st Century Literature and Culture

Lee Konstantinou, Section 0101

Description: This course examines how the concepts of "the normal" and "the weird" have changed in our globalized, media-saturated, and networked era. We will examine these concepts—and related concepts such as "the mainstream," "the abnormal," "the deviant," etc.—in contemporary literature, culture, and philosophy. We'll study artistic texts from across the world—including novels, films, graphic novels, and video games—and ask how they respond to the changing status of the normal. We may examine genres such as autofiction, the New Weird, conspiracy narrative, and Normcore fashion. We will also trace the intellectual history of theories of the normal, normalization, and antinormativity from the Frankfurt School through Queer Theory. You will write a long, final research-based paper.

Restriction: Junior standing ENGL majors (primarily intended for students in English Honors Program, but ENGL majors with strong academic records may also apply)

Prerequisite: Permission from the Director of Honors

ENGL428T Imagining Catastrophe

Gerard Passannante, Section 0101

Description: This class takes a broad view of the history of imagining catastrophe—from Leonardo da Vinci's drawings of deluge and Shakespeare's staging of a ferocious storm in *King Lear* to Marx's account of disastrous industrialization, Hurston's vision of catastrophe in *Their Eyes Were Watching God*, and contemporary accounts of the "slow" violence of ecological and social collapse. How does catastrophe mediate our relationship to time and to history? How does the representation of catastrophe make visible what is unseen—from invisible material processes to systems of social inequality? We will be interested in what art can teach us about catastrophe—not only as an event but also as a vehicle of thought and as an instrument of social analysis.

Restriction: Junior standing ENGL majors (primarily intended for students in English Honors Program, but ENGL majors with strong academic records may also apply)

Prerequisite: Permission from the Director of Honors

ENGL431 American Literature: Revolution to Civil War

Robert Levine, Section 0101

Catalog Description: An examination of nationalism, sentimentalism, and romanticism, with writings focusing on such topics as slavery and democracy during the 1770s to 1860s. Authors typically include Ralph Waldo Emerson, Margaret Fuller, Emily Dickinson, Walt Whitman, Frederick Douglass, Harriet Beecher Stowe, Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville.

Details from Instructor: This course will consider key texts and topics in American literary history from the early national period through the Civil War. We'll be reading selections by such familiar authors as Ben Franklin, Emerson, Poe, Emily Dickinson, Whitman, Frederick Douglass, Hawthorne, and Melville. We'll also be reading the less familiar David Walker, Fanny Fern, Harriet Jacobs, and Hannah Foster,

among others. The required main text will be *The Norton Anthology of American Literature*, vol. B, 10th edition. This new edition has clusters of writings from the period on “Native Americans: Removal and Resistance,” “Women’s Rights and Women Writing,” “Slavery, Race, and the Making of American Literature,” and “Stories, Songs, and Poems from the Civil War.” Two short papers, one longer paper, short reader-responses, short oral presentations, and final exam.

Prerequisite: Two English courses in literature; or permission of ARHU-English department.

ENGL435 American Poetry: Beginning to the Present

Martha Nell Smith, Section 0101

Catalog Description: Selections of American poetry, from Bradstreet to contemporary free verse. Authors such as Whitman, Dickinson, Bishop, Hughes, Rich, and Frost.

Details from Instructor: Because of our approach to this in depth study of American poetry, this section of 435 is titled “American Sexual Poetics Revisited.” Many of the “major,” most canonized poets in American traditions are widely recognized as lesbian, gay, or queer (Emily Dickinson, Walt Whitman, Elizabeth Bishop, Hart Crane, Langston Hughes), and the various sexual dynamics of American literary history will contextualize our study as we begin by focusing on Whitman and Dickinson.

To encourage reflection upon the term “American poetry,” we’ll begin the semester with our reflections focused on musings by Gwendolyn Brooks, and begin thinking about what counts as “American” poetry by examining Claudia Rankine’s *Citizen: An American Lyric* (to which we’ll return later in the semester) and Bruce Springsteen’s “American Skin (41 Shots).”

With Audre Lorde’s “The Uses of the Erotic: The Erotic as Power” serving as background, we’ll then engage in an intensive study of lesbian/gay/bisexual/transgender/queer inscriptions in American poetry. Doing so, this course will then examine the poetic productions and cultural reproductions of poets such as the diverse group collected into the *Masquerade* anthology, including these names you might well recognize (besides those already mentioned): W. H. Auden, Willa Cather, Hart Crane, Countee Cullen, Alice Dunbar-Nelson, H.D., Angeline Weld Grimké, Thomas Wentworth Higginson, Sarah Orne Jewett, Amy Lowell, Mina Loy, Claude McKay, Herman Melville, Edna St. Vincent Millay, Richard Bruce Nugent, Muriel Rukeyser, George Santayana, May Sarton, Gertrude Stein, Henry David Thoreau. Besides those, we will read Adrienne Rich, Mark Doty, Audre Lorde, Judy Grahn, and Minnie Bruce Pratt, Allen Ginsberg, James Baldwin, Essex Hemphill, Frank O’Hara, May Swenson, and Kay Ryan (former poet laureate). While we will probe ways in which LGBT or queer expressions are inflected by issues of race, gender, class, and high/low culture, we will especially scrutinize ways in which the performances and receptions of poets identified (by themselves or others) as LGBT or queer may perpetuate, challenge, and modify cultural mythologies about sexualities and their relevance to national, literary, artistic, aesthetic, and political endeavors. Written assignments will be two 1-2 pp. close reading papers, regular contributions to discussions online, and a proposal for and then production of a longer, more ambitious essay, blog, or other website production (the equivalent of 6-9 pp. paper) exploring in depth some aspect raised by our course of study.

Prerequisite: Two English courses in literature; or permission of ARHU-English department.

Cross-listed with: LGBT459M

Credit granted for: ENGL435 or LGBT459M.

ENGL454 Modern Drama

Michael Olmert, Section 0101

Catalog Description: The history of modern British drama, from its roots in Chekhov and Ibsen, through the modernisms of Samuel Beckett and Bertolt Brecht, through the Angry Young Men of the 1950s, and right up to the present. Most plays will be from the last 40 years, by writers such as David Hare, Tom Stoppard, Lucy Kirkwood, Caryl Churchill, Roy Williams, Lucy Prebble, Alan Bennett, Brian Friel, Terrence Rattigan, Kwame Kwei-Armah, Sarah Kane, and Alice Birch. We will also look at how class,

money, immigration, and the end of the Empire changed British plays over time. And we will consider modern theater architecture and production design as well as the directing instincts of, for instance, Peter Brook, Katie Mitchell, Marianne Elliott, and Nicholas Hytner.

Details from Instructor: "The play's the thing." And so is English 454!

There is nothing like a live performance, on stage, watched by hundreds of totally wrapt souls agonizing over the human condition, exercising their imagination, and being both troubled and delighted.

Come find out why. And why it's so important that the ancient Greeks were *required* to go to the theatre.

Play-going, playwrighting, and theatre itself underwent a seismic change in 1957 at London's Royal Court Theatre. This course will unpack that theatrical revolution, which has given us the playwrights David Hare, Tom Stoppard, Roy Williams, Caryl Churchill, Timberlake Wertenbaker, Sarah Kane, Joe Penhall, Martin McDonough, Laura Wade, Christopher Hampton, Lucy Prebble, Stella Feehily, April DeAngelis, and more.

We'll read about a dozen plays, plus you'll have a chance to act, learn about stage- and screen-writing, how to create emotional and stage space, and even try your hand at a scene or two for that play or movie you always said you wanted to write. You need this course. . . .

Prerequisite: Two English courses in literature; or permission of ARHU-English department.

[ENGL457 The Modern Novel](#)

Brian Richardson, Section 0101

Catalog Description: Modernism in the novel of the twentieth century. Such writers as Joyce, Lawrence, Murdoch, James, Forster, Faulkner, Hemingway, Fitzgerald, Ellison, Welty, Nabokov and Malamud.

Details from Instructor: In this course we will explore the remarkable development and transformation of the novel in the twentieth century. The class will focus on readers, reading, and the act of interpretation, paying particular attention to characters who read (and what happens to them); the nature of the implied reader of realism, modernism, and postmodernism; and the difference of female, minority, and postcolonial reading--and writing back. We will begin with an example of the realist tradition. We will go on to look at the transformations made by major modernists like Conrad, Joyce, Woolf, Faulkner, and Katherine Ann Porter, and move on to playful examples by writers like Nabokov. We will then examine modern fiction from Latin America, move on to African American authors, and conclude with the unusual and fascinating fiction of postmodernism, reading writers like Italo Calvino. We will conclude by reading a hyperfiction and reflecting on the new role of the reader. By the end of the semester, we will have a solid overview of many great achievements in the history of literature and the changing dynamic of the reader over that period. This is intended to be extremely stimulating intellectually and aesthetically; adventurous minds will be rewarded. No previous expertise in any of these areas is required. Assigned reading will usually be something like 100-125 pages or so per week. There will be several short assignments, a midterm exam, a term paper (8 pp), and a take-home final.

Prerequisite: Two English courses in literature; or permission of ARHU-English department.

[ENGL461 Qualitative Research Methods in English Studies](#)

Sara Wilder, Section 0101

Catalog Description: Introduces approaches to qualitative research in English studies, exploring how researchers build knowledge about writing and literacy. Explores qualitative methodologies such as ethnography, case study, and grounded theory. Introduces principles of ethical and responsible research practices. Engages students in practices of data collection (such as interview, observation, and survey), as well as practices of data analysis and reporting.

Details from Instructor: How do student-activists spread their messages? How do students use social media and how does social media shape their experience? What kinds of writing and performing do UMD students do outside of class? How do students use what they learn in writing classes throughout their time in college and beyond? How do people use writing in their workplaces and communities? How do people learn to write in new genres and for new audiences? These are all research questions about *literacy* that we can answer using qualitative research methods.

This class introduces you to qualitative methods as we use them to study literacy and learning. Qualitative research can help you understand how and why people behave in particular ways and in particular situations. Beyond the academic context, people use qualitative research methods to better understand others' perspectives, to come up with solutions to community problems, and even to improve businesses and products. In this class, you will learn about theoretical perspectives on qualitative research. But further, you will actually practice the methods through a hands-on class research project on UMD students' academic and non-academic literacies. You will be guided through the research process as you and your classmates craft research questions, conduct field observations, design and distribute surveys, and conduct interviews. Together, we will analyze our data and present our results at the end of the term. By the end of this course, you will have a toolkit of methods for data collection and analysis and a working knowledge of when and how to use those methods effectively and ethically.

Prerequisite: Two English courses beyond the Fundamental Studies courses; or permission of ARHU-English Department.

Credit only granted for: ENGL488R or ENGL461.

Formerly: ENGL488R.

ENGL462 Folksong and Ballad

Barry Pearson, Section 0101

Catalog Description: A cross-section of American folk and popular songs in their cultural contexts; artists from Bill Monroe to Robert Johnson.

Details from Instructor: English 462 is designed to provide non-specialist students with a broader awareness of and appreciation for America's diverse folksong heritage and its impact on world culture. Interdisciplinary, multicultural, and multimedia, the course explores such regional, ethnic, and popular music forms as ballad, country, bluegrass, blues, rock, gospel, soul, rap, and zydeco within their specific cultural contexts and as commercial products commodified by a voracious music industry. While we will consider the European and African roots of many of these musical traditions, our focus will be on American contributions in the twentieth century. The course makes maximum use of sound and video recordings to supplement lecture, discussion and readings. These will deal with genres such as blues or bluegrass, or particular artists like Bessie Smith, Robert Johnson, Bill Monroe or Louis Jordan, as well as major figures in the recording industry or fieldworker collectors such as Alan Lomax.

Prerequisite: Two English courses in literature; or permission of ARHU-English department.

ENGL469L The Craft of Literature: Creative Form and Theory

Rion Scott, Section 0101

Details from Instructor: In this course we will examine and try our hand at writing work that somehow breaks outside of established boundaries. We'll look at the effect of introducing the absurd, the surreal and the speculative. We will think through what makes a work experimental, satirical, or otherwise extreme. Lastly, we'll create, discuss, and revise our own extreme and absurd works. Authors we may read include: Ralph Ellison, Mark Twain, Donald Barthelme, Paul Beatty, Maurice Carlos Ruffin, Gabriel García Márquez, George Saunders, Nafissa Thompson-Spires, Deesha Philyaw, among others.

Prerequisite: Two English courses in literature or creative writing; and have completed a 200-level creative writing workshop in ENGL or permission of ARHU-English Department. Repeatable to 9 credits if content differs.

ENGL470 African-American Literature: From Slavery to Freedom

Chad Infante, Section 0101

Catalog Description: Examines African-American literature from its beginnings to the early twentieth century, including genres ranging from slave narratives, pamphlets, essays, and oratory, to poetry and fiction. Our emphasis is on the interaction between literature and literary forms, on the one hand, and historical and political developments in the push toward emancipation, on the other.

Prerequisite: Two English courses in literature; or permission of ARHU- English department.

Also offered as: AASP478B.

ENGL477 BookLab

Matthew Kirschenbaum, Section 0101

Catalog Description: Historical, imaginative, and experiential introduction to different elements of books and bookmaking, including letterpress printing with traditional lead and wood (movable) type, different techniques for bindings, 3D printing, zines, making altered and treated books, and so on. Class-time will be a mix of discussion and hands-on activity. The course will culminate in each student designing and creating their own book object, which might take the form of an artist's book, chapbook, zine, an altered or treated book, or something else entirely. Taught with the resources and facilities available in the English department's BookLab.

Prerequisite: Two English courses; or permission of ARHU-English department.

Credit only granted for: ENGL428M, ENGL438P, ENGL479P, or ENGL477.

Formerly: ENGL428M, ENGL438P, ENGL479P.

ENGL478E The Story of Troy: An Ancient Tale Told and Retold

Linda Coleman, Section 0101

Details from Instructor: The title of this course should be taken in the broadest sense. It is not just about how the story was told by Homer. Rather, as we trace the story's history from ancient times to the present, we also consider the larger issues: why do people retell stories at all? how do we use older stories to think about what is happening now? and how are old stories re-purposed for modern assumptions and expectations?

We begin, of course, with Homer's Iliad, then survey ancient Greek and Roman versions of the story, explore its presentation as a medieval romance and Shakespeare's cynical take on the Troilus and Cressida story, and examine modern uses of the story in poetry, short stories, novels, essays and films. Course requirements include short assignments, including at least one short paper; a longer paper analyzing a modern retelling; participation in class discussion; and a group project with presentation.

ENGL478F Marx and Milton: On Work and Worldmaking

David Simon, Section 0101

Details from Instructor: The epic poet John Milton and the radical philosopher Karl Marx share a deep commitment to the same project: a richly detailed, ethically motivated description of the world centered on the experience of labor. In this course, we will take up some of the questions they together pose: What is the moral significance of the way we exert our bodies and our minds in creating things for the fulfillment of our desires, hopes, and ambitions? How are the natural, social, and political environments we inhabit shaped by the activities through which we make a living? Under what conditions does labor contribute to our flourishing? When does it harm us? Much of the time we spend with Milton and Marx will be focused on *Paradise Lost* and *Capital*, their most monumental works, but we will read slowly, prioritizing thoughtful interpretation over comprehensiveness. We will also look beyond the works of Milton and Marx to other authors who share their interests. Because some of the most successful attempts to connect our key terms, *work* and *world*, have been made by feminists who argue that an understanding of gender and other forms of difference requires the careful study of the relationship between specific forms of labor and the many other social practices on which they depend, we will take guidance from their insights as we move through our readings. This course requires no prior knowledge of Milton or Marx—just an interest in reading them closely and thinking through their ideas in conversation with others.

ENGL479M Roots, Music and Film

Barry Pearson, Section 0101

Details from Instructor: Roots, Music and Film focuses on the ways various forms of regional, community-based, and popular music forms have been represented in film. We will explore biopics, documentaries, genre histories, parodies, and cartoons dealing with such artists as Patsy Cline, Bill Monroe, Robert Johnson, Bessie Smith, Hank Williams, and Elvis. Ranging from the naïve to the sophisticated, these films touch on issues of race, gender, youth culture, drugs, identity, and nationalism embodied in forms ranging from reggae to rockabilly, bluegrass to blues, gospel to polka. Assignments include a midterm and a fifteen-page research paper.

Prerequisite: Two English courses in literature or permission of ARHU-English department.

ENGL479Q Food Words: Stories, Being, and the Gut

Christina Walter, Section 0101

Details from Instructor: The common saying that “you are what you eat” lights up the complex network connecting food, consumption, and being, as well as the role of stories in navigating that network. How are we conditioned to understand some things as edible—suitable for being incorporated into our selves—and others not, and what politics of class, race, ethnicity, gender, sexuality, nation, and/or colonialism does such conditioning seem to authorize? What about our traditions of gathering and consuming to mark our familial, communal, or spiritual identities? Or our attitudes about the best diet for a healthy gut or sustainable living? What about agricultural or economic policies for producing food for local, national, or global communities? Modern and contemporary literature prominently represents food, eating, hunger, and digestion in order to rework stories of the self, the human, and the extra-human, and of belonging and non-belonging, including social exclusions and exploitations. Literature also frequently defines its own aesthetic project through or against its relation to food and consumption. In this seminar, we will explore this literary conversation and enter into it ourselves by considering how the cultures we shape and that shape us talk about food production, preparation, and consumption across a range of food-word genres. It’s a conversation that will push us to consider the impact of our consumption, for instance, on the environment, and also to rethink more radically what “being” even means for organisms that incorporate and are incorporated by other organisms in a food chain. Literary readings will include, for instance, Ruth Ozeki’s *My Year of Meats* and Jeanette Winterson’s *Gut Symmetries*; excerpts from Ntozake Shange’s *If I Can Cook/ You Know God Can* and F.T. Marinetti’s *The Futurist Cookbook*; and stories and poems by Gertrude Stein, Lorine Niedecker, Chang-rae Lee, and Nikki Wallschlaeger. Assignments will include discussion posts, close reading essays, a contribution to a cookbook zine produced by the class, and an experiential project involving foodways.

Prerequisite: Two English courses in literature or permission of ARHU-English department.

Formerly: ENGL428N.

Credit granted for: ENGL428N or ENGL479Q.

ENGL487 Principles and Practices of Rhetoric

Cecilia Shelton, Section 0101

Catalog Description: A seminar examining foundational concepts and approaches in the theory and practice of rhetoric in civic, professional, academic, and interpersonal settings; focusing on key issues in persuasion, argumentation, and eloquence in historical and contemporary contexts.

ENGL488A Black Technical and Professional Communication

Cecilia Shelton, Section 0101

Details from Instructor: This course will interrogate the linguistic and cultural ideologies that animate and reproduce bias through technical and professional discourse. A traditional course in technical and professional writing strategies might take a genre-based approach to learning to communicate specialized knowledge to public and professional audiences. However, the dominant concepts in such a course, like technical expertise and professionalism, are raced, classed, and gendered in ways that exclude marginalized people from those who are imagined when we think of experts. By exploring Black Technical and Professional Communication, an emerging body of scholarship that centers Black (and other marginalized) cultural and rhetorical practices as effective methods for communicating specialized knowledge, students will develop more nuanced and inclusive understandings of how expertise can be communicated across disciplinary and industry contexts.

ENGL493 Writing Genres as Social Action

Scott Wible, Section 0101

Catalog Description: A rhetorical genre studies approach to understanding the work that texts do in the world. Examines issues of identity, power, and medium as they relate to writing in various contexts. Students analyze the texts, context(s), and social significance of a public, professional, digital, and/or advanced academic genre and produce writing that meets, modifies, and subverts expectations.

Recommended: Satisfactory completion of the professional writing requirement (FSPW).

Restriction: Must have earned a minimum of 60 credits.

ENGL497 English at Work

Melanie Kill, Section 0101

Catalog Description: Examines how English majors put their academic knowledge and skills to work in professional workplaces after graduation. Students learn strategies to research careers, and they shadow a person in a career of interest for a day. Students learn to compose different professional genres to write and speak about and for professional development and advancement, including inquiry letters, technical descriptions, professional portfolios, and elevator pitches. Students will critically examine the learning they have done in their undergraduate coursework and compose a vision for bringing that learning to life in their future work.

Details from Instructor: Contrary to what you've been told, English majors do get jobs! You have developed a range of valuable and marketable job skills in your time as an English major. Our mission in this upper-division writing course is to discover how English majors can most effectively put their academic knowledge and skills to work in professional workplaces after graduation. We will reflect on individual goals and values, learn strategies to research careers and organizational cultures, and compose texts in key professional genres. Your examination of the learning you have done as a college student will prepare you to enact a vision for bringing that learning to life in your future work.

Restriction: Must be in English Language and Literature program; or must be in Secondary Educ: English Language Arts program.

Restriction: Must have earned a minimum of 60 credits.

Prerequisite: ENGL301; and an ENGL course at the 300-level or higher.

[ENGL498 Advanced Fiction Workshop](#)

Multiple Sections

Prerequisite: ENGL352 or ENGL396; or permission of department.

[ENGL499 Advanced Poetry Workshop](#)

Amanda Allen, Section 0101

Prerequisite: ENGL397 or ENGL353; or permission of department.

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