

Spring 2021 English Course Offerings

THE ENGLISH CORE

Foundation Requirements

ENGL 201.01 British Lit. to 1800	MWF 11-11:50 synchronous-Russell
ENGL 201.02 British Lit. to 1800	Online Exclusively -Byker
ENGL 202 British Lit. since 1800	MWF 12-12:50 on campus-Bowers
ENGL 207.01 American Lit. to the Present	MWF 9-9:50 on campus-Farrell
ENGL 207.03 American Lit. to the Present	MWF 10-10:50 on campus-Farrell
ENGL 299.01 Intro to English Studies	TR 10:50-12:05 on campus-Seaman
ENGL 299.02 Intro to English Studies	TR 12:15-1:30 synchronous -Craig

Pre-1800

ENGL 306: Milton	MWF 12-12:50 synchronous -Russell
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Difference in Literary, Cultural, and Rhetorical Studies

ENGL 313 African American Literature	MWF 11-11:50 synchronous -Frazier
ENGL 315 Black Women Writers	TR 12:15-1:30 synchronous -Young
ENGL 364 The Female Gothic	MW 2-3:15 on campus-Farrell

Open Electives

ENGL 201.01 British Lit. to 1800	MWF 11-11:50 synchronous -Russell
ENGL 201.02 British Lit. to 1800	Online Exclusively -Byker
ENGL 202 British Lit. since 1800	MWF 12-12:50 on campus -Bowers
ENGL 207.01 American Lit. to the Present	MWF 9-9:50 on campus -Farrell
ENGL 207.03 American Lit. to the Present	MWF 10-10:50 on campus -Farrell
ENGL 212.01 The Cinema: History and Criticism	Online Exclusively -Glenn
ENGL 212.02 The Cinema: History and Criticism	Online Exclusively -Glenn
ENGL 212.03 The Cinema: History and Criticism	Online Exclusively -Bruns
ENGL 212.04 The Cinema: History and Criticism	Online Exclusively -Bruns
ENGL 220.02 Poetry Writing I	MW 2-3:15 on campus -Watkins
ENGL 220.03 Poetry Writing I	MW 3:25-4:40 on campus -Watkins
ENGL 223.01 Fiction Writing I	TR 10:50-12:05 on campus -Greene
ENGL 223.02 Fiction Writing I	TR 12:15-1:30 synchronous -Varallo
ENGL 223.03 Fiction Writing I	TR 1:40-2:55 on campus -Greene
ENGL 225 Intro to Writing Studies	MW 2-3:15 synchronous -Warnick
ENGL 290 Nation of Immigrants: American Lit. & Identity	TR 12:15-1:30 synchronous -Duvall
ENGL 305 Advanced Composition	TR 10:50-12:05 synchronous -Devet
ENGL 306 Milton	MWF 12-12:50 synchronous -Russell
ENGL 313 African American Literature	MWF 11-11:50 synchronous -Frazier
ENGL 315 Black Women Writers	TR 12:15-1:30 synchronous -Young
ENGL 320 Young Adult Literature	TR 12:15-1:30 on campus -Carens

ENGL 321 The Romantic Period	MWF 12-12:50 on campus -Rogers
ENGL 322 Writing Across Contexts	MW 3:25-4:40 synchronous-Warnick
ENGL 334 Technical Writing	TR 9:25-10:40 synchronous -Devet
ENGL 350 Mark Twain	TR 9:25-10:40 synchronous -Duvall
ENGL 351 Studies in American Film	Online Exclusively -Glenn
ENGL 360 The Environmental Imagination: Writing Nature	MW 2-3:15 on campus -Bowers
ENGL 364 The Female Gothic	MW 2-3:15 on campus -Farrell
ENGL 375 Extra/Ordinary: Writing Surreal and Speculative Fiction	TR 10:50-12:05 synchronous -McCollum
ENGL 377 Poetry Writing II	M 4-6:45 synchronous -Rosko
ENGL 378 Fiction Writing II	TR 12:15-1:30 on campus -Lott
ENGL 466 Senior Seminar in Writing, Rhetoric, & Language	TR 1:40-2:55 synchronous -Craig
ENGL 495 Internship in the Major	Online Exclusively - Holmes

CONCENTRATIONS

Creative Writing: Intro

ENGL 220.02 Poetry Writing I	MW 2-3:15 synchronous -Watkins
ENGL 220.03 Poetry Writing I	MW 3:25-4:40 synchronous -Watkins
ENGL 223.01 Fiction Writing I	TR 10:50-12:05 on campus -Greene
ENGL 223.02 Fiction Writing I	TR 12:15-1:30 synchronous -Varallo
ENGL 223.03 Fiction Writing I	TR 1:40-2:55 on campus -Greene

Creative Writing: Focus

ENGL 375 Extra/Ordinary: Writing Surreal and Speculative Fiction	TR 10:50-12:05 synchronous -McCollum
ENGL 377 Poetry Writing II	M 4-6:45 synchronous -Rosko
ENGL 378 Fiction Writing II	TR 12:15-1:30 on campus -Lott

Creative Writing: Capstone

ENGL 402 Advanced Workshop in Poetry Writing	W 4-6:45 synchronous -Jackson
ENGL 403.01 Advanced Workshop in Fiction Writing	W 4-6:45 synchronous -Varallo
ENGL 403.02 Advanced Workshop in Fiction Writing	R 4-6:45 synchronous -McCollum

Literature, Film, and Cultural Studies: Intro

ENGL 201.01 British Lit. to 1800	MWF 11-11:50 synchronous -Russell
ENGL 201.02 British Lit. to 1800	Online Exclusively -Byker
ENGL 202 British Lit. since 1800	MWF 12-12:50 on campus -Bowers
ENGL 207.01 American Lit. to the Present	MWF 9-9:50 on campus -Farrell
ENGL 207.03 American Lit. to the Present	MWF 10-10:50 on campus -Farrell

ENGL 212.01 The Cinema: History and Criticism	Online Exclusively -Glenn
ENGL 212.02 The Cinema: History and Criticism	Online Exclusively -Glenn
ENGL 212.03 The Cinema: History and Criticism	Online Exclusively -Bruns
ENGL 212.04 The Cinema: History and Criticism	Online Exclusively -Bruns
ENGL 290 Nation of Immigrants: American Lit. & Identity	TR 12:15-1:30 -Duvall

Literature, Film, and Cultural Studies: Focus

ENGL 306: Milton	MWF 12-12:50 synchronous -Russell
ENGL 313 African American Literature	MWF 11-11:50 synchronous -Frazier
ENGL 315 Black Women Writers	TR 12:15-1:30 synchronous -Young
ENGL 320 Young Adult Literature	TR 12:15-1:30 on campus -Carens
ENGL 321 The Romantic Period	MWF 12-12:50 on campus -Rogers
ENGL 350 Mark Twain	TR 9:25-10:40 synchronous -Duvall
ENGL 360 The Environmental Imagination: Writing Nature	MW 2-3:15 on campus -Bowers
ENGL 364 The Female Gothic	MW 2-3:15 on campus -Farrell

Writing, Rhetoric, and Publication: Intro

ENGL 225 Intro to Writing Studies	MW 2-3:15 synchronous -Warnick
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Writing, Rhetoric, and Publication: Focus

ENGL 305 Advanced Composition	TR 10:50-12:05 synchronous -Devet
ENGL 322 Writing Across Contexts	MW 3:25-4:40 synchronous -Warnick
ENGL 334 Technical Writing	TR 9:25-10:40 synchronous -Devet

Writing, Rhetoric, and Publication: Capstone

ENGL 466 Senior Seminar in Writing, Rhetoric, & Language	TR 1:40-2:55 synchronous -Craig
ENGL 495 Internship in the Major	Online Exclusively - Holmes

English Course Offerings by Class Mode

Lecture (on campus)

ENGL 202 British Lit. since 1800	MWF 12-12:50 on campus -Bowers
ENGL 207.01 American Lit. to the Present	MWF 9-9:50 on campus -Farrell
ENGL 207.03 American Lit. to the Present	MWF 10-10:50 on campus -Farrell
ENGL 223.01 Fiction Writing I	TR 10:50-12:05 on campus -Greene
ENGL 223.03 Fiction Writing I	TR 1:40-2:55 on campus -Greene
ENGL 299.01 Intro to English Studies	TR 10:50-12:05 on campus -Seaman
ENGL 320 Young Adult Literature	TR 12:15-1:30 on campus -Carens
ENGL 321 The Romantic Period	MWF 12-12:50 on campus -Rogers
ENGL 360 The Environmental Imagination: Writing Nature	MW 2-3:15 on campus -Bowers
ENGL 364 The Female Gothic	MW 2-3:15 on campus -Farrell
ENGL 378 Fiction Writing II	TR 12:15-1:30 on campus -Lott

Online with Synchronized Online Component

ENGL 201.01 British Lit. to 1800	MWF 11-11:50 synchronous -Russell
ENGL 220.02 Poetry Writing I	MW 2-3:15 synchronous -Watkins
ENGL 220.03 Poetry Writing I	MW 3:25-4:40 synchronous -Watkins
ENGL 223.02 Fiction Writing I	TR 12:15-1:30 synchronous -Varallo
ENGL 225 Intro to Writing Studies	MW 2-3:15 synchronous -Warnick
ENGL 290 Nation of Immigrants: American Lit. and Identity	TR 12:15-1:30 - synchronous Duvall
ENGL 299.02 Intro to English Studies	TR 12:15-1:30 synchronous -Craig
ENGL 305 Advanced Composition	TR 10:50-12:05 synchronous -Devet
ENGL 306 Milton	MWF 12-12:50 synchronous -Russell
ENGL 313 African American Literature	MWF 11-11:50 synchronous -Frazier
ENGL 315 Black Women Writers	TR 12:15-1:30 synchronous -Young
ENGL 322 Writing Across Contexts	MW 3:25-4:40 synchronous -Warnick
ENGL 334 Technical Writing	TR 9:25-10:40 synchronous -Devet
ENGL 350 Mark Twain	TR 9:25-10:40 synchronous -Duvall
ENGL 375 Extra/Ordinary: Writing Surreal and Speculative Fiction	TR 10:50-12:05 synchronous -McCollum
ENGL 377 Poetry Writing II	M 4-6:45 synchronous -Rosko
ENGL 402 Advanced Workshop in Poetry Writing	W 4-6:45 synchronous -Jackson
ENGL 403.01 Advanced Workshop in Fiction Writing	W 4-6:45 synchronous -Varallo
ENGL 403.02 Advanced Workshop in Fiction Writing	R 4-6:45 synchronous -McCollum
ENGL 466 Senior Seminar in Writing, Rhetoric, & Language	TR 1:40-2:55 synchronous -Craig

Online Exclusively (fully asynchronous)

ENGL 201.02 British Lit. to 1800	Online Exclusively -Byker
ENGL 212.01 The Cinema: History and Criticism	Online Exclusively -Glenn
ENGL 212.02 The Cinema: History and Criticism	Online Exclusively -Glenn
ENGL 212.03 The Cinema: History and Criticism	Online Exclusively -Bruns
ENGL 212.04 The Cinema: History and Criticism	Online Exclusively -Bruns
ENGL 351 Studies in American Film	Online Exclusively -Glenn
ENGL 495 Internship in the Major	Online Exclusively – Holmes

English Course Offerings Descriptions

ENGL 201 British Literature to 1800

.01 MWF 11-11:50 synchronous-Russell

.02 Online Exclusively -Byker

A study of major works of representative writers from the Medieval period through the 18th century. Emphasis on close reading and literary history.

ENGL 202 British Lit. since 1800

MWF 12-12:50 on campus-Bowers

A study of major works of representative writers from the Romantic period to the present. Emphasis on close reading and literary history.

ENGL 207 American Lit. to the Present

.01 MWF 9-9:50 on campus-Farrell

.03 MWF 10-10:50 on campus-Farrell

A study of representative writers from the colonial period to the present. Emphasis on close reading and literary history.

ENGL 212 The Cinema: History and Criticism

.01 Online Exclusively -Glenn

.02 Online Exclusively -Glenn

.03 Online Exclusively -Bruns

.04 Online Exclusively -Bruns

An introduction to the critical appreciation and history of the motion picture, with special emphasis upon the place of the film within the liberal arts, dealing generally with the types and forms of the feature film, its background and development and aiming to create an increased critical awareness of the basic elements of the filmmaker's art.

ENGL 220 Poetry Writing I

.02 MW 2-3:15 synchronous -Watkins

.03 MW 3:25-4:40 synchronous -Watkins

An introductory workshop course to the reading and writing of poetry with a focus on closed and open lyric forms and poetic devices: line, image, prosody, figurative language. Equal attention will be given to poems turned in for critique and to the development of the student's critical skills.

ENGL 223 Fiction Writing I

.01 TR 10:50-12:05 on campus -Greene

.02 TR 12:15-1:30 synchronous -Varallo

.03 TR 1:40-2:55 on campus -Greene

A workshop for new writers wishing to establish and enhance basic skills in the writing of short fiction, point-of-view, characterization, dialogue, setting, etc. Equal attention will be given to stories turned in for critique and to the development of the student's critical skills.

ENGL 225 Intro to Writing Studies

MW 2-3:15 synchronous -Warnick

A central belief in writing studies is that writing is both an activity and subject of study. In this course, we will approach writing from both of these angles. You will learn "threshold concepts" in writing, concepts that articulate what we know about writing and how it works, knowledge you can use to improve your writing practice and deepen your understanding of who you are as

a writer. We will also write feature articles on successful writers and writing trends, using what we learn to develop our professional goals as writers.

ENGL 290 Nation of Immigrants: American Lit. & Identity

TR 12:15-1:30 synchronous –Duvall

A vast number of Americans can trace their ancestry back to migrants who arrived here at some point in the fairly recent or very distant past. Many Americans with indigenous ancestry or forebears who were kidnapped, enslaved, and brought to America can also find émigrés in their family lineages. No other nation owes as much as the United States owes to migration. We are a nation of immigrants, without a doubt, yet this fact seems to dissolve or lose its salience when periodically, throughout American history immigrants have been demonized and immigration has been politicized. When open arms subside to locked gates, restrictive policies push people out, turning us away from their stories, their voices. It is a pattern we have repeated numerous times in our history.

Let us hear, then, from the voices of migrants in America, voices from our present and from our past. In this class we will read literature – fiction, poetry, memoir, letters, speeches, and more -- from individuals representing a wide variety of migrant groups, residing in a wide range of places in America, and occupying many points on the timeline of US history. What does being from elsewhere mean to them? What do these voices have to say to us about belonging and about being shut out? What do they tell us about America, the idea and the reality?

I hope you'll join us. This class is open to anyone interested, regardless of major.

ENGL 299 Intro to English Studies

.01 TR 10:50-12:05 on campus –Seaman

.02 TR 12:15-1:30 synchronous -Craig

An introduction to the theories and practices motivating English studies past and present, with an emphasis on the methods, subjects, and rationales of textual analysis. This writing intensive course also fosters the critical reading, rhetorical, and research skills underpinning successful writing in English studies.

ENGL 305: Advanced Composition

TR 10:50-12:05 synchronous -Devet

Throw off the cloak of academic writing. Advanced Composition helps writers discover style, audience, and voice beyond writing for the academy. The course also explores how to craft sentences for effectiveness. Writings include personal voice essays, travel writings, and personal opinion pieces. As a result, you will become more adept with the language and better able to function in a world that demands different rhetorical approaches. Students in English 305 have even been able to submit their course writings for publication. As one student commented, "I truly enjoyed the class and the assignments. I have found joy in writing again."

ENGL 306: Milton

MWF 12-12:50 synchronous -Russell

The seventeenth century was a time of cataclysmic change in Britain. Traditions of science and medicine dating back to ancient Greece were called into question and ultimately replaced. The

established church fractured into a host of violently opposed notions of worship ranging from the increasingly ceremonial and procrustean Church of England to radical sects with names like the Seekers, the Ranters, and the Quakers. Vacillations in government saw King Charles I elevated to a new level of autocracy, as he ruled without Parliament for a decade, and then brought lower than any monarch before him as he was tried and executed by his subjects in 1649. John Milton (1608-74) didn't just witness these events; he participated in them. His prose and poetry stand as a record of that participation and as a testament to the cultural and political force of literary art when pushed to its fullest potential. We will read his works this semester in an attempt to reconstruct the events of this era and to develop an understanding of Milton as poet, rhetorician, literary critic, political and ethical philosopher, and theologian.

ENGL 313 African American Literature

MWF 11-11:50 synchronous -Frazier

ENGL 313 is designed as a survey of African American literature primarily for English majors and upper level students. The selections read will span from the 18th century to the present, encompassing periods of literary history such as slavery and post- Civil War Reconstruction, the Harlem Renaissance, the Northern Migration, the Civil Rights Movement, and post-1970 literature. We will investigate how African American literature serves as a vital conduit towards appreciating the significance of African American history and culture as integral and vibrant reflections of American life and consciousness. Authors studied include luminaries such as Phillis Wheatley, David Walker, Frederick Douglass, Zora Neale Hurston, Alice Childress, James Baldwin, Octavia Butler, Gloria Naylor, and Toni Morrison. Our class capstone project will center on developing a magazine, time capsule, Ted X style talk, or themed fundraiser (like a Harlem Renaissance dance or a Black Lives Matter Poetry Slam).

ENGL 315 Black Women Writers

TR 12:15-1:30 synchronous -Young

This course explores the work and literature of Black American women writers in the 19th, 20th, and 21st centuries (1800s – to the present). While we will cover a large span of time in this course, this is not a historical survey. Instead we will be uncovering how Black women writers used their creativity for liberation, community, activism, pleasure, and most importantly: self-actualization and power. Our terming of “writers” will be expansive because we will learn to see writing as more than just the written word and more than just novels, short stories, poetry, or essays. Instead we will look at a wide range of texts curated by Black women to investigate how they “wrote” themselves into history or attained liberatory forms of power through non-conventional forms.

ENGL 320 Young Adult Literature

TR 12:15-1:30 on campus –Carens

An introduction to literature written for a young adult audience, focusing on representative genres and critical approaches. Texts studied include problem novels, historical fiction, fantasy fiction, speculative fiction, and graphic novels. Critical approaches reflect current trends in the analysis of young adult literature, including its production and consumption.

ENGL 321 The Romantic Period

MWF 12-12:50 on campus -Rogers

In 2008, the course description for English 321 read: “A study of five authors: Wordsworth, Blake, Shelley, Keats, and Byron.” These are the canonical Romantics, but this course will take an approach suggested by Stephen Behrendt in his article, “New Romanticisms.” Instead of learning about the Romantic era as if we were in a museum, we will be focusing on the conversations— literary, philosophical, scientific—that inform what we now view as “Romanticism.” For instance, *The Nightmare* by Henry Fuseli informed Mary Wollstonecraft, William Blake, and, probably most famously, Mary Shelley. All of these authors were conversations with one another and with different media, in this case painting. In the process of unearthing these conversations, I encourage us to re-evaluate how we might define the Romantic era: is there, as Behrendt argues, more than one way to understand this era? And, if so, how do we decide which interpretation to privilege? In our own era of “fake news” and growingly striated discourse communities, I encourage us to see the model of conversation as a more productive way of viewing literature...and life.

ENGL 322 Writing Across Contexts

MW 3:25-4:40 synchronous-Warnick

Writing studies scholar Amy Devitt argues that genre is central to understanding writing and writing effectively. We will take up Devitt’s argument by exploring recent research about genre and the related concept of activity systems, examining how successful writers draw on their genre knowledge to communicate ideas across contexts. Most importantly, we will apply what we learn to our own writing by composing opinion pieces for student media that we then transform into other genres across situations to prompt the actions we advocate.

ENGL 334 Technical Writing

TR 9:25-10:40 synchronous -Devet

Technical Writing benefits students preparing for writing careers. They become familiar with the principles of transactional writing (conveying information) to users (audiences), especially through technical instructions, definitions/descriptions, summaries, and reports. They also learn how to edit technical writing. Whenever possible, students write about subjects related to their field of interest. No scientific experience necessary.

ENGL 350 Mark Twain

TR 9:25-10:40 synchronous -Duvall

Join us as we delve into the life and artistry of Samuel L. Clemens, a.k.a. Mark Twain, from his earliest newspaper work, through his wildly successful and snarky travel writing, through a couple major novels that dig deep into questions of American identity, and into the considerably darker, philosophical and political territory of his turn-of-the-20th century writing. Along the way, we will situate the work of Mark Twain within Sam Clemens's life, within literary history, and within the shifting historical, social, and cultural milieu of the United States from the mid 19th century through the turn of the 20th. This course aims to enrich both our understanding of Mark Twain, a considerably more ambiguous figure than the popular folksy rendition lets on, and his writing—the comic, the chaotic, and the catastrophic.

ENGL 360 The Environmental Imagination: Writing Nature

MW 2-3:15 on campus –Bowers

In this course, we will ask some big questions: Is having a close connection to nature important for living a good life? Do we have ethical obligations to other living things? How might we re-think our relationship to nature, given humanity's increasingly adverse impact on the earth's ecologies?

To answer these questions, we will first consider the origins of our current environmental crisis and then examine how literature, art, and other kinds of writing (e.g., religious, scientific) have shaped our view of nature in the past and could help us re-imagine it for the future.

ENGL 364 The Female Gothic

MW 2-3:15 on campus -Farrell

Mystery, fear, obsession, and romance mark the genre of Gothic fiction, a tradition that women have long been involved in—as authors, characters, and readers. This class focuses on how women helped create, develop, and revise the Gothic genre, often adding gender considerations to more traditional Gothic elements. We'll explore themes of dangerous fathers and absent mothers, domestic entrapment within patriarchal societies, repressed female sexuality, and transgressive behavior among women. We'll also examine issues of intersectionality and race, exploring how women writers of color have adopted the Gothic tradition as their own. The authors we read will range from Ann Radcliffe, Mary Shelley, Jane Austen, and the Brontës to more contemporary writers such as Shirley Jackson, Joyce Carol Oates, Toni Morrison, Carmen Maria Machado, and Louise Erdrich.

ENGL 375 Extra/Ordinary: Writing Surreal and Speculative Fiction

TR 10:50-12:05 synchronous -McCollum

In this course, we'll read and write fiction that breaches the parameters of strict realism by incorporating the supernatural, the shocking, and the absurd. Our central questions: Why do fiction writers invent alternate realities? How do they imagine and construct their new worlds? What does speculative writing reveal to us about present-day tensions in society and within the self?

To aid our investigation, we'll examine short stories and poems influenced by sci fi, fantasy, and horror and contemplate the long reach of the traditional fable, myth, and fairy tale. We'll also read interviews with speculative writers and have conversations with established writers about their work.

Throughout the semester, you'll produce your own surreal and speculative fiction, inspired by the published work we read. On the page, you'll design and build your own worlds, determining their particulars and politics, demographics and divisions, conflicts and concerns. How will the new realities you create deepen our understanding of the reality we live in now?

ENGL 377 Poetry Writing II

M 4-6:45 synchronous -Rosko

So here you are: once again facing the blank page, stirred by some inarticulate feeling or thought; once again positioning your ear to both tune in and tune out the vast field of

language's possibilities. Once again, you are here to write poems—good poems. What does it take to write a “good” poem? In this class, we will commit to the difficult task of writing poems that astonish us. We will study what makes a poem tick and purr by focusing on poetic voicing, figurative language, and syntax. We will practice different strategies for poetic lines and structure. We will explore how a poem grounded in a personal experience can make itself felt in readers. We will expand our understanding of poetry's possibilities by reading a wide range of contemporary poems from single-author collections and an anthology; by experimenting with craft techniques; and by discussing students' poem-drafts in workshop. Assignments will include: new poems, craft responses to the readings, workshop critiques, and a final poetry portfolio of revised work.

ENGL 378 Fiction Writing II

TR 12:15-1:30 on campus –Lott

A continuation of ENGL 223. This workshop will take a more critical look not only at student works, but at selected classic and contemporary short-story collections.

ENGL 402 Advanced Workshop in Poetry Writing

W 4-6:45 synchronous -Jackson

90s throwback (cue the airhorns)!!! This semester we're reading old books by famous people (not really old, unless 20 is old. Is it? Cue the ruminations on mortality and the human condition). We'll read first books, award-winning books, one or two collected and selected works, all the while discussing how one goes about writing not just one poem, but a series of poems capable of building a world for readers to inhabit: a world that uniquely reflects each author. And we'll read, critique, and workshop our own poems in order to better build worlds of our own. Since this is an advanced workshop, the expectation is that we already know our way around line, form, image and prosody. Bring your A game. Possible guest appearance by the 80s.

ENGL 403 Advanced Workshop in Fiction Writing

.01 W 4-6:45 synchronous –Varallo

.02 R 4-6:45 synchronous –McCollum

Advanced study of contemporary methods in the crafting of fiction. Students complete 40-50 pages of short fiction and participate in advanced workshops.

Prerequisites: ENGL 223 and 378. Contact Callie Fleming, flemingc@cofc.edu, and cc Associate Chair of English, Dr. Russell to be enrolled: russellw@cofc.edu

ENGL 466 Making End-User Documentation

TR 1:40-2:55 synchronous –Craig

An advanced study in technical writing, this senior seminar in Writing, Rhetoric, and Publication will focus on making software documentation for end-users.

To better understand the needs of users, students will become familiar with audiences through different frames of reference: UX (user experience); usability; accessibility.

Leveraging those theories of audience, students will first engage in an extended production process to produce effective documentation for print, for the page. This process will involve drafting, usability testing, revision, more usability testing, and more revision.

Then students will remediate this documentation twice—once for the screen and once for the web.

By the end of the course, students will:

- be familiar with key theories of audience that are crucial and expected in technical writing fields and professions.
- know how to make user documentation for different media (print, screen, web), meeting the needs of different audiences.
- become familiar with how to use Adobe Robohelp to author and publish technical writing content

Some familiarity with HTML5 and video editing is very helpful but not a prerequisite.

This course can serve as the capstone for the WRP minor and toward WRP coursework for concentrators. If you are a concentrator and think you may need to count this toward your capstone, contact Prof Craig <craigjw1@cofc.edu>.

ENGL 495 Internship in the Major

Online Exclusively – Holmes

English 495, a sponsored internship course through the Department of English at the College of Charleston provides you with a valuable experience within a working environment while simultaneously granting you course credit. Internships will also increase your chances of future employment and, hopefully, introduce you to a career path you may choose to pursue upon graduation. During the internship you will be working regularly scheduled hours completing tasks that you, your site supervisor, and your sponsoring professor have pre-determined as part of your Internship Contract. Your internship may involve writing, editing, web design, layout, marketing, interviewing, data entry, assessment, cataloguing, public relations work, fundraising, advertising, event planning, and a host of other tasks that will call upon the strong verbal, creative, and analytical skills you have developed as an English major or minor. You will also be part of an online class along with other semester interns through OAKS. Check out ENGL 495 Frequently Asked Questions and contact Dr. Catherine Holmes for further information on getting registered.