

TERM: Spring 2023
COURSE TITLE: Genres: Drama
COURSE NUMBER: ENGL 2200.01
SECTION TIMES/DAYS: M 4:30pm-7:00pm
INSTRUCTOR: Kelly Younger
CORE AREA: Genres
FLAG: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS

An intensive survey of dramatic literature with emphasis on critical and creative writing in the genre.

STUDENT LEARNING OUTCOMES

To appreciate the fundamentals of dramatic literature and performance
To comprehend and use the language of drama, theatre, and performance
To hone the skill of reading, interpreting, and writing drama
To think theatrically about the ways we look at ourselves, each other, and the world around us
To synthesize personal opinion with research and writing
To experiment with play writing through creative exercises
To foster a life-long love of the theatre

PREREQUISITES/RECOMMENDED BACKGROUND

Open to English majors and minors, and screenwriting majors. Interested students with the permission of the professor.

REQUIRED TEXTS

The Norton Anthology of Drama (third shorter ed) ISBN 978-0393283501

COURSE WORK/EXPECTATIONS

This will be a 'flipped classroom' where we read the plays together in class. Discussion posts, secondary reading, video lectures, and other supplemental materials will be completed independently. There will be on-line quizzes and take-home exams. We will also hold creative writing workshops where students will write short scenes and ten-minute plays.

This course fulfills the following undergraduate English Major requirement:

Lower Division

2000-Level Genre
 2000-Level History

Upper Division

Author(s)
 Critical/Theoretical
 Comparative
 Creative/Artistry

TERM: Spring 2023

COURSE TITLE: Genres: Poetry

COURSE NUMBER: ENGL 2201-01

SECTION TIMES/DAYS: TR 3:40 P.M. – 5:20 P.M.

INSTRUCTOR: Sarah Maclay

COURSE DESCRIPTION/PRINCIPAL TOPICS: An introduction to both writing poetry and writing about poetry, focusing on close examination of poems written and read; recognizing and using elements of poetry such as imagery, figurative language, repetition patterns, tone, voice, diction, form, genre, and disruptions of “the usual” that reveal originality.

STUDENT LEARNING OUTCOMES: Students will gain practice in drafting; workshopping and revising poems for inclusion in a final portfolio, becoming increasingly skillful and deft in the arts of both writing and constructive criticism, growing nimbler and more flexible in editing and revising creative work as they move from first drafts toward a wider sense of what the possible poem might look like in its final form. By committing their analytical discoveries to essays, students will gain a greater sense of the “moves” a poet can make (with resulting “permissions” carrying into their own poems by dint of example) through close reading, with an emphasis on the elements and aspects of poetry that contribute to its overall impact. Students will be exposed to contemporary poets by tuning in and responding to live readings and navigating online literary hubs. Students will risk writing with increasing originality, imagination, and artistic ambition, demonstrating a growing mastery of craft and a sense of “music” or “ear,” as well as familiarity with the terrain of poetry. Essays and brief reports will demonstrate a growth in solid approaches to content, organization and mechanics, fluid style, and original ideas.

PREREQUISITES/RECOMMENDED BACKGROUND: Completion of Freshman Year Seminar and Rhetorical Arts courses, or equivalent, with a minimum grade of C

REQUIRED TEXTS

Poems. Poets. Poetry, by Helen Vendler

The Triggering Town, by Richard Hugo

The Mind's Eye, by Kevin Clark

Late, by Cecilia Woloch

Other texts TBD

COURSE WORK/EXPECTATIONS: Writing original and literary poetry, resulting in a portfolio of assigned poems; reading poems from various periods as well as reading about and writing both poems and essays on poetry; exploring process, using close reading as a springboard into discovery; participating with gusto, focus, discernment and care in the workshop, which is the heart of this course, by contributing original poems and commenting on the poems of others; attending poetry readings, responding in brief field reports; quizzes; writing a craft annotation, a compare-contrast essay, and a final essay, all based in close readings of selected books or poems.

This course fulfills the following English Major requirement: Lower Division
__x__2000-Level Genre

TERM: Spring 2023
COURSE TITLE: Creative Writing for Non-Majors
COURSE NUMBER: ENGL 2205-03
SECTION TIMES/DAYS: TR 11:50 A.M. – 1:30 P.M.
INSTRUCTOR: Sarah Maclay
CORE AREA: Creative Experience

COURSE DESCRIPTION/PRINCIPAL TOPICS

Here's an opportunity to try your hand at writing in several genres—prose, poetry and drama. Through reading, discussion, quizzes, and brief responses to exemplary works and literary events; writing exercises in poetry, prose, and drama (both during and outside of class), and in drafting, workshopping and revising creative pieces, you'll draft and craft your work for inclusion in a final portfolio, developing greater skill in responding constructively and imaginatively to your own writing and that of fellow students, while gaining knowledge of key concepts and greater critical acumen.

STUDENT LEARNING OUTCOMES

Students will increase understanding and appreciation of literary techniques involved in writing poetry, prose and drama; write poetry of several types, short stories and prose exercises that consciously use literary aspects of fiction and non-fiction, and scenes or very short plays that are ready to perform; develop skill in revising this creative work; increase effectiveness in giving constructive criticism on the poetry, prose and dramatic work of others, and develop the ability to use the feedback they receive, while building a polished portfolio of their creative work.

RECOMMENDED BACKGROUND

Completion of Freshman Year Seminar & Rhetorical Arts courses, or equivalent, with minimum grade of C.

REQUIRED TEXTS

Creative Writing: Four Genres, In Brief, by David Starkey
A Streetcar Named Desire, by Tennessee Williams
The Playwright's Workbook, by Jean-Claude van Itallie
A Doll's House, by Henrik Ibsen
Various links to excerpts to be provided

COURSE WORK/EXPECTATIONS

Course work will include writing original poetry, short stories and prose exercises, scenes (or short plays) and brief exercises which will be revised for inclusion in genre portfolios and developed for a final portfolio; participating with gusto in the workshops, which are the heart of this course, by contributing original writing and commenting on the writing of others; attending literary events and writing about them in brief field reports; reading and writing about assigned works, with occasional quizzes; field research; and participating heartily in classroom discussions, in both live sessions and on discussion boards. There are opportunities to take part in demos, too.

This course is not open to English majors and minors.

TERM: Spring 2023

COURSE TITLE: Plague and Pandemic

COURSE NUMBER: ENGL 2297.01

SECTION TIMES/DAYS: T/R 1:45 PM-3:25 PM

INSTRUCTOR: Shepherd

CORE AREA: N/A

FLAG: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS

The modern idea that English is a language suitable for literary and artistic expression is directly linked to the great social and economic revolutions that descended from the Black Death of the 1350s. This pandemic (also known as “The Pestilence” or the “Great Mortality,” or simply “The Plague”) claimed as much as 60% of the population of Asia, the Middle East, North Africa, and Europe—as many as 200 million people. The devastation happened in the space only a few years, with exceptional disruptions of a kind which we, in our present time, may be able to appreciate more readily than prior modern generations. We may, in turn, be keen to look back at how others had coped and adapted and innovated: this course will consider how the first truly famous writers in English—Chaucer, Langland, Julian of Norwich, Margery Kempe, The Gawain Poet, John Trevisa, and the metrical romancers—all of them survivors of the pandemic—helped to invent a new world for themselves and their readers.

STUDENT LEARNING OUTCOMES

Students will:

- Become familiar with landmark literature of the “vernacular explosion” of the late English Middle Ages
- Develop a sense of the historical and material settings for these literary works
- Learn some of the literary terms and analytical vocabulary associated with this literature
- Improve writing skills
- Improve literary-critical skills

PREREQUISITES/RECOMMENDED BACKGROUND

Sophomore standing, First Year Seminar / Rhetorical Arts

REQUIRED TEXTS

The Norton Anthology of English Literature, 10th edition, Vol. 1. (Part A: The Middle Ages) ISBN-13: 978-0393603026

Additional texts edited and/or provided by the instructor.

COURSE WORK/EXPECTATIONS

Two shorter critical essays, an Engaged Learning assignment (working with genuine early books, manuscripts, or objects), and a final longer critical essay.

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre

 X 2000-Level History

Upper Division

_____ Author(s)

_____ Critical/Theoretical

_____ Comparative

_____ Creative/Artistry

TERM: Spring 2023

COURSE TITLE: Special Studies in Histories: American Realism

COURSE NUMBER: ENGL 2297.02

SECTION TIMES/DAYS: T/R 8:00 AM-9:40 AM

INSTRUCTOR: Dr. Robin Miskolcze

COURSE DESCRIPTION/PRINCIPAL TOPICS

We live in an age when what is true and what is not true is blurred by spin and contested by polarizing opinions on what “really happened.” This course traces the representation of truth in American culture by exploring American realism in novels and short stories written in the late 19th and early 20th centuries. Realism, both a literary technique and an artistic movement that aimed to represent ordinary events and experiences, arose as a challenge to romanticism and emerged in tandem with the rise of journalism, anthropology, ethnography and evolutionary science. Artists, writers, and photographers aimed to represent life truthfully and without sentimental coloring as the country encountered massive urban growth, a second Industrial Revolution, post-Reconstruction migration and a burgeoning middle class.

STUDENT LEARNING OUTCOMES

Students will examine the historical, social and economic contexts of American Realism

Students will learn how to write about literature within its historical contexts

Students will have an appreciation of how and why early American literary texts and practices change across time.

Students will understand how the literature in any given period draws on and modifies its literary and cultural antecedents.

PREREQUISITES/RECOMMENDED BACKGROUND

Recommended passing grade in First Year Seminar and Rhetorical Arts or equivalent courses.

REQUIRED TEXTS

TBA Novels and short stories by Charles Chesnutt, Mark Twain, Theodore Dreiser, Kate Chopin, Willa Cather, Mary Antin, Sui Sin Far, Frances Harper, Zitkala-Sa, Stephen Crane, Maria Ruiz de Burton, and others

COURSE WORK/EXPECTATION

3 papers: 60%

Reading quizzes: 15%

Posts: 15%

Participation: 10%

This course fulfills the following undergraduate English Major requirement:

Lower Division

X 2000-Level History

TERM: Spring 2023

COURSE TITLE: Special Studies in Histories: American Realism

COURSE NUMBER: ENGL 2297.03

SECTION TIMES/DAYS: T/R 1:45 PM-3:25 PM

INSTRUCTOR: Dr. Robin Miskolcze

COURSE DESCRIPTION/PRINCIPAL TOPICS

We live in an age when what is true and what is not true is blurred by spin and contested by polarizing opinions on what “really happened.” This course traces the representation of truth in American culture by exploring American realism in novels and short stories written in the late 19th and early 20th centuries. Realism, both a literary technique and an artistic movement that aimed to represent ordinary events and experiences, arose as a challenge to romanticism and emerged in tandem with the rise of journalism, anthropology, ethnography and evolutionary science. Artists, writers, and photographers aimed to represent life truthfully and without sentimental coloring as the country encountered massive urban growth, a second Industrial Revolution, post-Reconstruction migration and a burgeoning middle class.

STUDENT LEARNING OUTCOMES

Students will examine the historical, social and economic contexts of American Realism

Students will learn how to write about literature within its historical contexts

Students will have an appreciation of how and why early American literary texts and practices change across time.

Students will understand how the literature in any given period draws on and modifies its literary and cultural antecedents.

PREREQUISITES/RECOMMENDED BACKGROUND

Recommended passing grade in First Year Seminar and Rhetorical Arts or equivalent courses.

REQUIRED TEXTS

TBA Novels and short stories by Charles Chesnutt, Mark Twain, Theodore Dreiser, Kate Chopin, Willa Cather, Mary Antin, Sui Sin Far, Frances Harper, Zitkala-Sa, Stephen Crane, Maria Ruiz de Burton, and others

COURSE WORK/EXPECTATION

3 papers: 60%

Reading quizzes: 15%

Posts: 15%

Participation: 10%

This course fulfills the following undergraduate English Major requirement:

Lower Division

X 2000-Level History

TERM: Spring 2022

COURSE TITLE: Special Studies in Shakespeare: Shakespeare and the Comedy of Forgiveness

COURSE NUMBER: ENGL 3322.01

SECTION TIMES/DAYS: MW 3:40-5:20

INSTRUCTOR: Theresia de Vroom

CORE AREA: Not Applicable

FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

We will read about 8 plays, from the comedies, tragedies, to concentrate on the “late plays” or “tragicomedies” and follow Shakespeare’s trajectory through these genres from the movement from comedy to tragedy to plays about redemption and forgiveness.

STUDENT LEARNING OUTCOMES

A good and critical understanding of Shakespeare, particularly his last plays; the production of cogent, oral, written, and creative (if applicable) work to/of his plays.

PREREQUISITES/RECOMMENDED BACKGROUND

Junior or Senior standing in the major recommended but not necessary.

REQUIRED TEXTS

The Riverside Shakespeare or a comparable, approved, annotated, edition.

COURSE WORK/EXPECTATIONS

Active class participation; reading quizzes; short response papers; and final examination as well as a final project.

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre

_____ 2000-Level History

Upper Division

Author(s)

Critical/Theoretical

_____ Comparative

_____ Creative/Artistry

TERM: Spring 2023
COURSE TITLE: Shakespeare & Politics
COURSE NUMBER: ENGL 3323.01
SECTION TIMES/DAYS: MW 8:00-9:40
INSTRUCTOR: Dr. Judy Park
CORE AREA: N/A
FLAG: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS

Literary observers and spectators of the theatre in Shakespeare's time were concerned not simply with the meaning of literary works, but with the possibility of literature to affect its audiences. Monarchs and other figures of authority thought drama to wield such powers of influence that theatres and plays were at once censored and exploited so as to suppress as well as to harness their effects. Underlying the impulse of authority to regulate the theatre was the implicit belief in the political nature of drama and performance, in particular their capacity to subvert or to affirm existing hierarchies and social relations. The potential of drama to enact the opposing forces of repression and insurrection led to such contradictory claims that plays could, on the one hand, instruct subjects to obey their rulers by showing them the ultimate downfall of those that have ventured "tumults, commotions and insurrections" (*Apology for Actors*) and, on the other, inspire the contempt of subjects for their rulers by making the figure of monarchs appear ridiculous on the stage. How is drama political, and how do plays reveal the workings of power and authority? We will explore these questions and others through the study of Shakespeare's plays.

STUDENT LEARNING OUTCOMES

Students who successfully complete this course will acquire greater familiarity with several of Shakespeare's most canonical dramatic works and their social contexts. They will strengthen their ability to engage analytically with dramatic texts, and they will develop their understanding of how the elements of drama (such as plot, characterization, setting, speech, movement, and theme) interact to produce meaning.

PREREQUISITES/RECOMMENDED BACKGROUND

British Literature I

REQUIRED TEXTS

Measure for Measure; Julius Caesar; Merchant of Venice; Titus Andronicus; Macbeth; The Winter's Tale; The Tempest

COURSE WORK/EXPECTATIONS

Class participation/discussion; formal essays; dramatic performance; group work

This course fulfills the following undergraduate English Major requirement:

Lower Division

2000-Level Genre
 2000-Level History

Upper Division

Author(s)
 Critical/Theoretical
 Comparative
 Creative/Artistry

TERM: Spring 2023
COURSE TITLE: SWL: Global Jewish Literature
COURSE NUMBER: ENGL 3341.01
SECTION TIMES/DAYS: T 6-9:20pm
INSTRUCTOR: Dr. Holli Levitsky
CORE AREA: N/A
FLAG: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS

The story of Jewish literature spans the globe as well as the centuries. In this introduction to Jewish literature in the modern period, we focus on its multilingual and transnational nature, presenting the subject through writers as diverse as Franz Kafka, Isaac Bashevis Singer, Anzia Yezerska, Clarice Lispector, Thane Rosenbaum, Art Spiegelman, Philip Roth, Grace Paley, Amos Oz and others.

STUDENT LEARNING OUTCOMES

Students will know about the diverse history of Jewish literature.
Students will be able to pursue key questions and paradoxes of Jewish literary history.
Students will value Jewish literature as a rich tradition that both reflects and sheds light on universal questions of human life.

PREREQUISITES/RECOMMENDED BACKGROUND

Junior or senior standing required.

REQUIRED TEXTS

Jewish Literature: A Very Short Introduction, Ilan Stavans
The Metamorphosis, Franz Kafka
Tevye the Dairyman, Sholom Aleichem
Enemies: A Love Story, Isaac Bashevis Singer
I'd Like to Say Sorry, but There's No One to Say Sorry To, Mikolaj Grynberg
The Hour of the Star, Clarice Lispector

COURSE WORK/EXPECTATIONS

Students will write 2 short (2-3 page) essays, take midterm and final exams, and participate in a group project.
Regular attendance and Active participation in class discussion.

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre
_____ 2000-Level History

Upper Division

_____ Author(s)
__X__ Critical/Theoretical
__X__ Comparative
_____ Creative/Artistry

TERM: Spring 2023

COURSE TITLE: Special Studies: Indigenous Literature: Myth and the Female Epic

COURSE NUMBER: ENGL 3998.01

SECTION TIMES/DAYS: M/W/F 1:40 PM-2:50 PM

INSTRUCTOR: Alana Faagai

CORE AREA: N/A

FLAG: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS

It is no secret that the epic tradition has remained a male-dominated venture where heroic journeys and adventures are primarily associated with masculinity and power—authored by men, about men, and, well, for men. As we know, classical and canonical epic poetry most often skews patriarchal with the likes of Gilgamesh, Rama, Hercules, Beowulf, and Roland whose god-like strength, intelligence, and battle skills propel each hero to fame and glory. The extraordinary deeds of these otherworldly heroes have withstood the test of time, each narrative surviving on scraps of papyrus or etchings on stone tablets, foundational texts tracing the history, language, and culture of entire nations about whom hordes of young readers today are regularly taught any one of these male-driven epics. But what about an ancient female epic? If heroes and heroines need only exhibit principled traits, perform great deeds, and exemplify the morals and values of their society, all the while embarking on a quest—physical, mental, emotional, or spiritual—then why not teach female-centered epics worthy of as wide and varied an audience that the *Odyssey* or the *Iliad* garners? The readings for this course will focus on and highlight narratives in which women create, destroy, and define the world and everyone's place in it; they are beholden to no one but themselves. I envision this course as a collaborative search/compilation of indigenous female epics and narratives, where our women, matriarchs, ancestors, and goddesses are at the center of action, dependent on their own skills and power, overcoming and defeating their adversaries, finally returning home transformed and enlightened by their journeys.

STUDENT LEARNING OUTCOMES

TBA

PREREQUISITES/RECOMMENDED BACKGROUND

Upper-Division Standing

REQUIRED TEXTS

TBA

COURSE WORK/EXPECTATIONS

TBA

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre

_____ 2000-Level History

Upper Division

_____ Author(s)

Critical/Theoretical

Comparative

_____ Creative/Artistry

TERM: Spring 2023
COURSE TITLE: Black Women Writers
COURSE NUMBER: ENGL 3998
SECTION TIMES/DAYS: MW 9:55 - 11:35
INSTRUCTOR: Julia Lee
CORE AREA: N/A
FLAGS: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course will cover a selection of fiction, poetry, essays, and critical theory by Black diasporic women writers. Among the topics we will discuss are the racial imaginary and constructions of Black womanhood, intersectional identity, queerness and passing, the uncanny and abject, the politics of respectability, Black feminist theory, and more.

STUDENT LEARNING OUTCOMES

- To understand the impact of Black women writers in American literature, culture, and social justice work
- To gain understanding of intersectional identity, especially at the cross-section of gender, race, sexuality, and class
- To learn the principles of Black feminist thought and practice

PREREQUISITES/RECOMMENDED BACKGROUND

Passing grade in First Year Seminar and Rhetorical Arts or equivalent courses; upper class standing

REQUIRED TEXTS (tentative)

Nella Larsen, *Passing*
Octavia Butler, *Parable of the Sower*
Jamaica Kincaid, *Annie John*
Toni Morrison, *Beloved*
Claudia Rankine, *Citizen*
Additional online readings

COURSE WORK/EXPECTATIONS

Reading Quizzes
Brightspace Reflections
Class Presentation
Final Project

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre
_____ 2000-Level History

Upper Division

__x__ Author(s)
_____ Critical/Theoretical
__x__ Comparative
_____ Creative/Artistry

TERM: Spring 2023

COURSE TITLE: Medieval Monsters (Special Studies)

COURSE NUMBER: ENGL 3998.03

SECTION TIMES/DAYS: T/Th 11:50am – 1:30pm

INSTRUCTOR: SHEPHERD

CORE AREA: N/A

FLAG: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS

From Grendel, to the King of Fairies, to the shape-shifting Green Knight, to the “Loathly Lady” recounted by Chaucer’s Wife of Bath, to the Ghost of Queen Guinevere’s Mother, medieval English literature is filled with monsters and grotesque creatures, many of them real and corporeal, others internal and psychological, and all of them conceivable in a world understood as divided between good and evil, heaven and hell, sanity and madness. This course will investigate many such examples and inquire into the possible motivations behind their existence and/or invention, including their role as representatives of the concept of fictional literature itself. Some texts will be famous “greatest hits” from the period; others will be rather surprising, but no less monstrous, items from the textual hinterlands.

STUDENT LEARNING OUTCOMES

Students will become familiar with some of the most influential English texts of the Middle Ages, as well as some less-canonical but equally important pieces, with an eye towards understanding the pre-modern concept of the monster, the monstrous, and monstrosity and its use in literary, societal, religious, and political frameworks of the period.

PREREQUISITES/RECOMMENDED BACKGROUND

A lower-division course that has surveyed some medieval literature.

REQUIRED TEXTS

Crossley-Holland, *The Anglo-Saxon World: An Anthology*

Shepherd, *Middle English Romances*

Chaucer, *The Canterbury Tales*

Selected “fringe” texts edited by and/or provided by the instructor

COURSE WORK/EXPECTATIONS

Analytical and comparative essays; an engaged learning assignment (working with medieval manuscripts and other artifacts); a final research assignment.

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre

_____ 2000-Level History

Upper Division

_____ Author(s)

 X Critical/Theoretical

_____ Comparative

_____ Creative/Artistry

TERM: Spring 2023

COURSE TITLE: Poetry Writing Workshop: Voice

COURSE NUMBER: ENGL 4432-01

SECTION TIMES/DAYS: T/R 6:00 – 7:40 PM

INSTRUCTOR: Sarah Maclay

COURSE DESCRIPTION/PRINCIPAL TOPICS

Voice and vision, style and syntax, obsession and experiment—beyond the persona poem, which we will also sample, “voice” is what we call the gradual homing in on a way so unique that we can recognize it in the written word as quickly as a vocal footprint. Luckily, this is the time to try many approaches as we move closer to what will eventually become an individual signature. This also means attentiveness to poets who’ve traveled their own paths to what still resonates as singular.

STUDENT LEARNING OUTCOMES

We’ll develop and expand our own vocal ranges on the page in increasingly untried ways; gain greater skill and flexibility in responding constructively to workshop drafts; build a polished portfolio of new poems inspired by a series of exercises, as well as discoveries made through close reading and viewings, with the occasional essay, post, or brief response to exemplary works. In addition, we’ll test our ability to identify the literary hallmarks of other poets and, in our critical work, practice increasingly solid approaches to content, organization and mechanics, as well as fluid style, aiming for nuanced and deepening absorption of our core materials and secondary sources as we express and fine-tune our discoveries; we’ll practice presenting our poems in a short reading.

RECOMMENDED BACKGROUND

Completion of Genres: Poetry, and any subsequent courses in writing poetry, with a minimum grade of ‘C.’

REQUIRED TEXTS – *The Art of Voice*, by Tony Hoagland with Kay Cosgrove

Real Sofistukashun, by Tony Hoagland

Tangled Hologram, by James Cushing

Frank, by Diane Seuss

Samples of many contemporary poets, among them Ocean Vuong, Carl Philips, Claudia Rankine, Victoria Chang, and many more. Other texts TBD.

COURSE WORK/EXPECTATIONS

Through a series of exercises, writing original and literary poetry inspired by a stylistically wide and diverse array of approaches and exemplary practitioners, resulting in a portfolio of 8-10 poems and an afterword; reading, viewing, listening to and discussing designated examples, in order to study and apply specific methods; some writing about these forerunners, using close reading/viewing as a springboard for discovery, in brief posts or papers, one longer essay; two brief field reports on Poetry.LA interviews or virtual readings; participating with gusto, focus and care in the workshop, which is the heart of this course, by contributing your own poems and commenting on the poems of classmates. We'll generate and workshop a portfolio's worth of poems, write attentively about our chosen maestros, and sound out our findings in discussion, and practice presenting our work in a short reading.

ENGL Requirement Fulfilled: Creative Artistry

TERM: Spring 2023

COURSE TITLE: Linguistics

COURSE NUMBER: ENGL 5569/5669

SECTION TIMES/DAYS: R 7:20 – 9:50 p.m.

INSTRUCTOR: Ching

CORE AREA: NA

FLAG: NA

COURSE DESCRIPTION/PRINCIPAL TOPICS

Serving both the undergraduate teaching emphasis in English education and the graduate program in rhetoric and composition, this course includes the following: In one context, the course is an inquiry-based descriptive/generative approach to the conventions and grammar of modern English. In another context, the course frames this inquiry-based approach to modern English grammar within the institutional, political, and historical contexts of literacy. In this added context of the course, participants are introduced to socio-linguistic concepts such as dialect, language variation, and language change, as well as the political dimensions of literacy in the U.S.

STUDENT LEARNING OUTCOMES

Upon completing this course, participants will be able to

- define, apply, and analyze salient parts of modern English grammar; [L] [SEP]
- evaluate socio-political contexts that shape public perception of literacy and linguistic [L] [SEP] variation/diversity; [L] [SEP]
- demonstrate professional competence through academic writing. [L] [SEP]

PREREQUISITES/RECOMMENDED BACKGROUND

Junior or Senior or Graduate Student Standing

REQUIRED TEXTS

No textbook purchase is required. Required texts such as Nicholas Sobin's *Syntactic Analysis: The Basics*, Gerald P. Delahunty and James J. Garvey's *The English Language from Sound to Sense*, and others are accessible in the Hannon electronic

e-book and e-journal databases or the electronic WAC Clearinghouse of Colorado State University.

COURSE WORK/EXPECTATIONS

weekly notebook activities

quizzes, exams, two essays, possible presentation (depending on class size)

final notebook submission

preparation and participation

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ **2000-Level Genre**

_____ **2000-Level History**

Upper Division

_____ **Author(s)**

Critical/Theoretical

_____ **Comparative**

_____ **Creative/Artistry**

TERM: Spring 2023

COURSE TITLE: Poetry of Witness

COURSE NUMBER: ENGL 5582.01 (Undergraduate Students) / ENGL 5682.01 (MA Students)

SECTION TIMES/DAYS: M 6:00 – 8:30 pm

INSTRUCTOR: Gail Wronsky

CORE AREA: Not Applicable

FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

A 500-level poetry writing workshop with an emphasis on writing activist/political poetry—poetry with a social justice agenda. Students will study poetry written in this genre, discuss the aesthetic complexities of the relationship between art and politics, write and revise their own poems of witness.

STUDENT LEARNING OUTCOMES

Students will become familiar with major 20th and 21st century poets of witness; students will gain insight into the ages-old conversation about art and politics; students will acquire editing skills, workshop vocabulary, and a personal sense of “voice;” students will write and revise original poems for performance and publication; students will refine in essay form their own views on the relationship between poetry and politics.

PREREQUISITES/RECOMMENDED BACKGROUND

Upper division major status or M.A. candidates

REQUIRED TEXTS

Against Forgetting, ed. by Carolyn Forché

Night Sky With Exit Wounds, by Ocean Vuong

COURSE WORK/EXPECTATIONS

Students will complete assigned weekly reading and writing; will write original poems of witness (15 – 25 pp by the end of the semester); will participate in workshop by submitting poems and by discussing the work of other students; will write a 10-15 pp essay on the work of a poet of witness; will attend 3 poetry readings, on campus and/or virtual.

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre

_____ 2000-Level History

Upper Division

_____ Author(s)

_____ Critical/Theoretical

_____ Comparative

 x Creative/Artistry

TERM: Spring 2023

COURSE TITLE: Capstone Seminar—Critical

COURSE NUMBER: ENGL 5595.01

SECTION TIMES/DAYS: TR 11:50-1:30 p.m.

INSTRUCTOR: Aimee Ross-Kilroy

COURSE DESCRIPTION/PRINCIPAL TOPICS

Students will conceptualize and execute a meaningful research project; they will learn how to pose significant research questions about a field of literary inquiry and conduct advanced independent research in order to provide compelling answers to the questions that they have posed. The course will begin by reading a novel, studying critical questions and theoretical approaches, and comparing it to a film. Students will then develop and present their own project over the remaining weeks of the semester, in a workshop setting where writing is shared and discussed.

STUDENT LEARNING OUTCOMES

- You will learn how to pose significant research questions about a field of inquiry
- You will learn how to limit your topic scope, develop a plan for investigation, and formulate a clear thesis
- You will learn how to locate, evaluate, and incorporate relevant scholarly work into writing
- You will learn how to identify an appropriate venue to present and publish your work
- You will learn how to present your work effectively, in a manner suitable to your audience

PREREQUISITES/RECOMMENDED BACKGROUND

Senior standing

REQUIRED TEXTS

MLA Handbook for Writers of Research Papers. 7th ed. ISBN 1603290249

A Very Short Introduction to Critical Theory, Jonathan Culler

COURSE WORK/EXPECTATIONS

- Class participation
- Project description and working bibliography (10-15 secondary sources):
- Literature Review (2-3 pages) and Proposal (250 words)
- Research Paper (23-5 pages excluding notes/works cited)
- Significant revision of Research Paper, Drafts and Outlines

This course fulfills a Specialization course requirement for the English major.

TERM: Spring 2020

COURSE TITLE: Capstone: Creative

COURSE NUMBER: ENGL 5595.02

SECTION TIMES/DAYS: M/W 3:40 PM – 5:20 PM

INSTRUCTOR: Wronsky

CORE AREA: Not Applicable

FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

Students will conceptualize and execute a meaningful **creative** project such as a collection of poems or short stories, a novella, a novel, a play, a collection of short plays, or creative non-fiction. They will construct appropriate reading lists and project descriptions, pursue advanced independent creative writing and rewriting. The course will be a combination workshop/tutorial.

STUDENT LEARNING OUTCOMES

Students will learn how to conceive and write a longer literary project; how to locate and utilize relevant literature and literary theory; how to organize creative material into a book or chapbook length form; how to identify an appropriate venue to present and publish their work.

PREREQUISITES/RECOMMENDED BACKGROUND

Prior approval by professor required

REQUIRED TEXTS

Students will be devising their own reading lists

COURSE WORK/EXPECTATIONS

Attendance and participation in workshops; project description; working bibliography; timeline; literature review; statement of significance; and creative project (25 – 75 pp, depending on genre).

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre

_____ 2000-Level History

Upper Division

_____ Author(s)

_____ Critical/Theoretical

_____ Comparative

__x__ Creative/Artistry

TERM: Spring 2023

COURSE TITLE: Special Studies: Indigenous Literature: Myth and the Female Epic

COURSE NUMBER: ENGL 5998.01 (Undergrads); ENGL 5998.02 (M.A. Students)

SECTION TIMES/DAYS: M/W/F 1:40 PM-2:50 PM

INSTRUCTOR: Alana Faagai

CORE AREA: N/A

FLAG: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS

With an ultimate focus on creating their own Young Adult Fiction novel, students will learn the mechanics and creative aspects within the genre by studying both recent and classic works. Students will apply their learnings by creating a sample outline, synopsis, chapter, and query letter for their own potential full-length Young Adult novel.

STUDENT LEARNING OUTCOMES

TBA

PREREQUISITES/RECOMMENDED BACKGROUND

Upper-Division Undergraduate Standing or M.A. Student

REQUIRED TEXTS

TBA

COURSE WORK/EXPECTATIONS

TBA

This course fulfills the following undergraduate English Major requirement:

Lower Division

2000-Level Genre

2000-Level History

Upper Division

Author(s)

Critical/Theoretical

Comparative

Creative/Artistry

TERM: Spring 2023

COURSE TITLE: SS: Writing for Stage and Screen

COURSE NUMBER: ENGL 5998.03 (CRN: 77316 for Undergraduate Registration)

SECTION TIMES/DAYS: M 7:20pm-9:50pm

INSTRUCTOR: Kelly Younger

CORE AREA: N/A

FLAG: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS

A workshop in the art and craft of dramatic writing (plays, teleplays, screenplays).

STUDENT LEARNING OUTCOMES

To deepen our understanding of the fundamentals of dramatic writing.

To increase the skill of reading and interpreting scripts as literary, performance, and cinematic art.

To think “dramatically” about the ways we look at ourselves, each other, and the world around us.

To revise and complete major writing samples with ambitious submission materials.

To establish relationships with Los Angeles theatre companies and tv/film studios.

To prepare aspiring writers for careers in the profession.

To solidify the habit of play-going, critical viewing, and commercial storytelling.

To foster a life-long love of the performing and entertainment arts.

PREREQUISITES/RECOMMENDED BACKGROUND

Open to upper-division and graduate level English majors and minors. Interested students with the permission of the professor.

REQUIRED TEXTS

To be provided

COURSE WORK/EXPECTATIONS

This is an engaging writing workshop with high expectations of professionalism, participation, and hard work. There will be secondary reading required as well as ambitious writing goals and strict deadlines. I will treat this like a working writer’s room.

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre

_____ 2000-Level History

Upper Division

_____ Author(s)

_____ Critical/Theoretical

_____ Comparative

 X Creative/Artistry

TERM: Spring 2023

COURSE TITLE: Los Angeles as Assemblage

COURSE NUMBER: ENGL 5998/ARHS 4698: Assemblage

SECTION TIMES/DAYS: W 4:30-7:30

INSTRUCTOR: Prof. Harris (English) & Prof. Willick (Art History)

CORE AREA): Interdisciplinary Connections

FLAGS: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course examines Los Angeles Assemblage Art, literature, and film through the theoretical lens of assemblage. The specific meanings of assemblage as art practice, philosophical concept, and critical-urban theory will be compared as a means to make sense of the city's cultural history. Like the sculptural constructions that first brought the city cultural attention, Los Angeles itself is similarly complex, diverse, and fractal. The diverse artists to be studied in the course include Wallace Berman, Ed Kienholz, Noah Purifoy, John Outterbridge, Betye Saar, David Hammons, ASCO, Los Four, and the Womanhouse/CalArts Feminist Art Program, to name a few. We will examine, for example, Watts through the work of Noah Purifoy and the Watts Rebellion, Simon Rodia's Watts Towers of Los Angeles, and jazz musician Charles Mingus's autobiography *Beneath the Underdog*. We will also study literature and theory of *The Everyday* with special attention to the writings and methods of George Perec.

STUDENT LEARNING OUTCOMES

1. Students will learn to analyze material in an interdisciplinary, synthetic method.
2. Students will learn the history of Assemblage in relation to Los Angeles's cultural development.
3. Students will attain an understanding of LA Assemblage art in relation to critical theories and histories.
4. Students will understand how the visual arts and critical criticism are interrelated and influence one another.
5. Students will understand and practice site-specific writing as a genre.

PREREQUISITES/RECOMMENDED BACKGROUND

Upper-division or graduate student (English) standing required.

REQUIRED TEXTS

Additional course readings will be assembled in a class reader.

COURSE WORK/EXPECTATIONS

Discussion posts; Class presentations; Essays; Site-specific writings; Research or creative project

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre

_____ 2000-Level History

Upper Division

_____ Author(s)

___x___ Critical/Theoretical

_____ Comparative

_____ Creative/Artistry