

TERM: Spring 2022

COURSE TITLE: The Invention of Englishness in Medieval Literature

COURSE NUMBER: ENGL 3998.14

SECTION TIMES/DAYS: TR 9:40-11:10AM

INSTRUCTOR: SHEPHERD

CORE AREA: Not Applicable

FLAGS: Not Applicable

## COURSE DESCRIPTION/PRINCIPAL TOPICS

In its medieval origins, English was first a form of German, sometimes informed by Latin; it then got suppressed by the French of the Norman Conquest; English thereafter assimilated a considerable amount of French, and finally became an official national language in the time of Chaucer. English speakers also had to interact with more ancient British (i.e., “Celtic” and “Brittonic”) languages and cultures. What, then, did it mean to be “English” over the course of such dramatic changes and varied influences? **This course investigates the evolving (and often conflicting) linguistic, ethnic, and international concepts of pre-imperial “Englishness” as they were expressed in the literature of the Middle Ages.** Representative texts from the beginnings in the 5<sup>th</sup> century through to the advent of the printing press in the 15<sup>th</sup> century will be studied; among them, the oldest poem in English, the earliest English accounts of travels overseas, poems about battles against foreign invaders such as the Vikings, texts about the struggle for English itself to be heard after the Conquest, texts about the right of scripture to be translated into English, Chaucer on his own status as a “father” of literature in English, the use of English by women as a means of bypassing internationalized clerical power, poems that attempt to negotiate the borders between Anglo-Saxon and Norman identity, and English and Celtic (Welsh, Irish, Scottish) identity, and foreign authors writing about emerging English cultural distinctions .

## STUDENT LEARNING OUTCOMES

Students will become familiar with the very diverse cultural streams that informed notions of English identity in the ages before the modern emergence of Englishness as a more monolithic and quasi-imperial formulation. Students will improve their skills in reading and writing about medieval English literature.

## PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 2203 (Histories I recommended, but not required.)

## REQUIRED TEXTS

A course reader, compiled from various sources by the professor, along with some supplementary public-domain materials. The most demotic and the earliest English texts will be taught in translation, as will works in other languages.

## COURSE WORK/EXPECTATIONS

Two interpretive essays, one engaged-learning assignment, and one final research paper.

**This course fulfills the following undergraduate English Major requirement:**

### Lower Division

\_\_\_\_\_ 2000-Level Genre

\_\_\_\_\_ 2000-Level History

### Upper Division

\_\_\_\_\_ Author(s)

\_\_\_\_\_ Critical/Theoretical

  X   Comparative

\_\_\_\_\_ Creative/Artistry

TERM: Spring 2022

COURSE TITLE: Contemporary Asian American Literature

COURSE NUMBER: ENGL 3998.15

SECTION TIMES/DAYS: T/R 11:20 AM-12:50 pm

INSTRUCTOR: Julia Lee

CORE AREA: Not Applicable

FLAGS: Not Applicable

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

In this course, we will read a selection of contemporary fiction, poetry, essays, and journalism by Asian American writers. What does it mean to be Asian American? Where do Asian Americans fit in the American racial imaginary? Does “Asian American” cohere (or fail) as a category or identity? This course will include Zoom/in-person author visits, the Library’s commemoration of the 80<sup>th</sup> anniversary of Executive Order 9066 authorizing the incarceration of 120,000 Japanese Americans, a visit to LMU’s Special Collections and Archives, and possibly a field trip to USC’s Pacific Asia Museum for their exhibit, “Intervention: Fresh Perspectives After 50 Years.”

#### STUDENT LEARNING OUTCOMES

To learn the history of Asian American racial formation in the United States

To explore how gender, sexuality, class, and other forms of identity intersect with race

To read recent works of Asian American fiction, poetry, and nonfiction

To understand how Asian American writers grapple with settler colonialism, white supremacy, patriarchy, imperialism, intergenerational trauma, and the American racial imaginary.

#### PREREQUISITES/RECOMMENDED BACKGROUND

#### REQUIRED TEXTS (tentative)

Jean Chen Ho, *Fiona and Jane*

Marianne Chan, *All Heathens*

Min Jin Lee, selections

Jhumpa Lahiri, selections

Stuart Ching, selections

Viet Thanh Nguyen, selections

Ocean Vuong, *On Earth We’re Briefly Gorgeous*

Cathy Park Hong, *Minor Feelings*

John Okada, *No-No Boy*

“The Asian Americans” (PBS documentary)

#### COURSE WORK/EXPECTATIONS

TBD

**This course fulfills the following undergraduate English Major requirement:**

**Upper Division**

Author(s)

Critical/Theoretical

Comparative

Creative/Artistry

TERM: Spring 2022

COURSE TITLE: The Poetry of Night

COURSE NUMBER: ENGL 4998-01

SECTION TIMES/DAYS: R 7:30 – 10:30 p.m.

INSTRUCTOR: Sarah Maclay

CORE AREA: Not Applicable

FLAGS: Not Applicable

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

The poetry of silence, the poetry of night; the poem of the dream, the poem as dream: beyond nocturne, we can recognize a poetry of night by its embrace of threshold, space and silence; of the liminal and the surreal—less a *terra firma* than a *terra unfirma*. In this class, we'll abandon the diurnal as we explore the writing of poems under the influence of masters of this terrain, following in their footsteps to create a final portfolio of revised work, several smaller studies on technique, and a final essay.

#### STUDENT LEARNING OUTCOMES

Students will grow more skillful and deft in the arts of writing, reading, and constructive criticism; nimbler and more flexible in editing and revising as they move from first drafts toward a wider sense of what the possible poem might look like in its final form, with special attention to the imagination—especially to the surreal, the liminal, and the “magically real”—and to the use of silence, space and reverie, challenging previous limits. Close critique and the mining of exemplary texts for “permissions” of all kinds will be used to spur and inspire students to the next level of individual creative exploration. Use of elements and aspects of poetry will continue to become more conscious and refined. Students will risk writing with increasing originality, imagination and artistic ambition, demonstrating a growing mastery of craft and a sense of “music” or “ear.” Related critical writing and discussion will heighten both the ability to discover the impact of signature authorial patterns, and the use of close observation.

#### PREREQUISITES/RECOMMENDED BACKGROUND

Successful completion of 2201 or equivalent

#### REQUIRED TEXTS

Nikola Madzirov, *Remnants of Another Age*

Jean Valentine, *Break the Glass*

Bridget Pegeen Kelly, *The Orchard*

Georg Trakl, *Trakl: Poems*, tr. Stephen Tapscott

Paul Celan & Rosemarie Waldrop, *Collected Prose*

Paul Celan poems in translations TBA

Tomas Tranströmer, *The Great Enigma*

Carolyn Forché, *Blue Hour*

W.S. Merwin, *The Shadow of Sirius*

Robert Bly et al, *Leaping Poetry*

Occasional supplemental texts & links

#### COURSE WORK/EXPECTATIONS

Generation and workshopping of a growing portfolio of assigned poems, best versions of which will appear with a two-page preface or afterword. Brief craft annotations. Hearty participation in each of the discussions and weekly workshops. One final essay. Individual visit to Slete Gallery or the Museum of Jurassic Technology, pandemic permitting.

This course is open to English majors and minors.

**This course fulfills the following undergraduate English Major requirement:**

**Upper Division: Creative/Artistry**

ENGL 5998.08  
Fiction Writing Seminar

TERM: Spring 2022

TIMES/DAYS: W: 4:20-7:20

COURSE TITLE: SS: Fiction Writing

COURSE NUMBER: ENGL 5998.08 (CRN 76341 for undergraduate students)

ENGL 5998.09 (CRN 76609 for M.A. students)

INSTRUCTOR: Professor Chuck Rosenthal, [croseenth@lmu.edu](mailto:croseenth@lmu.edu)

CORE AREA: Not Applicable

FLAGS: Not Applicable

COURSE DESCRIPTION

We will examine some novels that foreground language over the conventional devices of story, plot, character, etc., though from the start students will be expected to produce 35-75 pages of material.

STUDENT LEARNING OUTCOMES

Aside from producing prose that relies more on metaphor and metonym, students will be guided as to how to conceive of fiction that demonstrates a world view.

PREREQUISITES/RECOMMENDED BACKGROUND

Graduate students: Pursuit of the M.A. with Creative Writing Emphasis

Undergraduates: Completion of at least two of the 4000 level fiction courses

REQUIRED TEXTS (likely)

*Dr. Sax*, Jack Kerouac

*Beloved*, Toni Morrison

*On Earth We're Briefly Gorgeous*, Ocean Vuong

*To the Lighthouse*, Virginia Woolf

COURSE EXPECTATIONS

Weekly attendance and participation in workshops

A minimum of 45 total pages for grad students, 35 for undergrads

Fulfills: Undergraduate **Upper Division Creative Artistry**

Graduate Creative Writing

