

TERM: Fall 2018

COURSE TITLE: Genre: Fiction

COURSE NUMBER: 2202.01

SECTION TIMES/DAYS: TR 2:40 – 4:10

INSTRUCTOR: Chuck Rosenthal

3871 University Hall

Hours of availability: T: 12:30-2:40, Th: 12:30-2:40

310-338-7667; crosenth@lmu.edu

COURSE DESCRIPTION/PRINCIPAL TOPICS

The Language of Fiction is designed to teach the beginning writer insight into literary texts by the process of producing them; analytically in the act of critiquing narrative fiction and creatively in the act of writing literary fiction. We will follow the process through steps taken in the course text. If we are lucky you will learn a lot about writing a short story through the act of studying and writing about short stories and learn a lot about analyzing short stories through the act of trying to write one.

STUDENT LEARNING OUTCOMES

To develop a critical vocabulary for analyzing literary narratives

To recognize narrative techniques

To employ literary device in narrative

To understand the basic elements of short fiction

To employ some of these elements in a creative work

RECOMENDED TEXTS:

The Art and Craft of Fiction, Michael Kardos

On the Road, Jack Kerouac

Selected handouts and suggested readings

COURSEWORK/EXPECTATIONS

Attendance and participation in class and workshops

Eleven short writing assignments

One 8-10 pp. short story

One final project, 8-10 pp.

Grading:

I am interested in your participation in the exercises and workshops and that you produce clean, presentable, carefully presented work. I am much more interested in effort and conscientious participation; more interested that you show improvement and that you're trying to show that you're learning. How creative you are, how fine a writer you might be, are very subjective things, even for an experienced writer. I try to place as little emphasis as possible on making judgments about the quality of your work and put the emphasis on your effort. If you participate in the writing and workshopping, you will learn. If you produce a story, you'll learn. Remember, **your work, attendance, and participation at the beginning of the course is as important as your work at the end.**

This course fulfills the following undergraduate English Major requirement:

Lower Division: 2000-Level Genre

TERM: Fall 2018
COURSE TITLE: Histories: British Literature I
COURSE NUMBER: ENGL 2203
SECTION TIMES/DAYS: MW 12:40-2:10
INSTRUCTOR: Dr. Judy Park
CORE AREA (IF APPLICABLE):
FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course will survey a broad range of British literature from the Anglo-Saxons to the Restoration, providing an introduction to selected works from the English literary canon. Our chosen works are widely considered to be of enduring significance, as relevant to us in the present as they were in their own times. We will examine these works as complex and inventive cultural responses to their diverse historical situations, and in doing so we will trace in these works the development of important categories of social identity, including race, class, gender, nationality, and sexuality. We will consider how these works both reflect and shape their social contexts, and how they contribute to our understanding of such categories in the past and today.

STUDENT LEARNING OUTCOMES

Students who successfully complete this course will be familiar with some of the major literary works in English, and they will have a general awareness of the historical contexts and genres in which these works take part, such as the sonnet, the epic, and drama. They will develop a sense of how literary works convey ideas, thoughts, and values about the societies in which they were produced, and they will cultivate habits of critical thought and textual analysis.

REQUIRED TEXTS

The Norton Anthology of English Literature, 9th Edition, Volume One (available as a three-book set: books A, B, and C)

COURSE WORK/EXPECTATIONS (TENTATIVE)

- Class Participation (20%)
- Assignment (40%)
- Quizzes and exams (30%)
- Presentation (10%)

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: Fall 2018

COURSE TITLE: British Literature II

COURSE NUMBER: ENGL 2204.01

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

INSTRUCTOR: Lee

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course is designed to provide the broad overview of British literary history essential to more in-depth study of individual movements, authors, and texts. Covering some of the most influential works of fiction, nonfiction, poetry, and drama published between the late eighteenth and late twentieth centuries, the course will concentrate on four key moments and movements—Romanticism, the Victorian Age, Modernism, and the Postcolonial. More specifically, we'll explore how each of these moments and movements conceived the nature and function of literature and particular literary genres differently; how specific historical contexts, conditions, and concerns helped shape literary theory and practices; and how literature, in turn, shaped the way in which people understood and grappled with the rapid and sweeping changes associated with political revolution, reform, and democratization; secularization, industrialization and urbanization; and the rise and fall of the British empire.

STUDENT LEARNING OUTCOMES

- Students will learn about major movements in British literary history from Romanticism to the present
- Students will read major works of British literature

PREREQUISITES/RECOMMENDED BACKGROUND

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

REQUIRED TEXTS

Greenblatt, Stephen, et al., eds. *The Norton Anthology of English Literature*, vol. 2. 8th edition. New York: Norton, 2012.

Brontë, Charlotte. *Jane Eyre*. Ed. Richard J. Dunn. New York: Norton, 2001.

COURSE WORK/EXPECTATIONS

Attendance/Class Participation: 15%

Reading Quizzes: 10%

Class Presentation: 15%

Midterm I: 20%

Midterm II: 20%

Take-Home Final Exam: 20%

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: Fall 2018

COURSE TITLE: Introduction to Poetry

COURSE NUMBER: ENGL 2207

SECTION TIMES/DAYS: TR 1:00 – 2:30

INSTRUCTOR: Professor Wronsky

CORE AREA (IF APPLICABLE): Writing

FLAGS (IF APPLICABLE): Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course contains both lecture/discussion and workshop formats and includes the writing of original poetry in addition to critical writing about poetry. Poetry from all eras will be discussed.

STUDENT LEARNING OUTCOMES

Students will learn to read and identify lyric, narrative, and dramatic poetry of the past as well as the present; students will acquire a critical vocabulary for discussing poems orally and in writing; students will learn to write original poems, both formal and free verse; students will learn to write critical close-readings of poems; students will learn how to workshop poems.

PREREQUISITES/RECOMMENDED BACKGROUND

None

REQUIRED TEXTS

The Mind's Eye, by Kevin Clark

The Making of a Poem, by Mark Strand and Eavan Boland

Open 24 Hours, by Suzanne Lummis

Calling a Wolf a Wolf, by Kaveh Akbar

Fuschia, by Mahtem Shiferraw

COURSE WORK/EXPECTATIONS

Students will be expected to attend class and contribute to class and workshop discussions; to read assigned texts and complete writing assignments; to write and revise original poems, both formal and free verse (15 pp); to write one short essay (5-7 pp) and one longer essay (10-12 pp).

TERM: Fall 2018
COURSE TITLE Introduction to Fiction
COURSE NUMBER: ENGL 2208
SECTION TIMES/DAYS: MWF 10:20-11:20
INSTRUCTOR: Dr. Aimee Ross-Kilroy

COURSE DESCRIPTION/PRINCIPAL TOPICS

An introduction to creating fiction and writing about it. As members of a literary community, participants develop the language to analyze fiction critically and academically. As practicing writers, participants create original works of short fiction and analyze (from a writer's perspective) the form and technique involved in crafting fiction.

STUDENT LEARNING OUTCOMES

Upon completing this course, class participants will accomplish the following:

- Define, analyze and apply the forms and techniques of writing fiction.
- Define and apply the terms and conventions of literary criticism.
- Demonstrate competence in critical academic writing and reading.
- Demonstrate competence in writing conventions used in writing fiction.

PREREQUISITES/RECOMMENDED BACKGROUND

For non-majors and non-minors in English . Fulfills Creative Experience Core and Writing Flag.

REQUIRED TEXTS

- Doubletakes*
- Peace Like A River*
- Extremely Loud and Incredibly Close*

COURSE WORK/EXPECTATIONS

attendance; participation in writing workshops and discussions; critical responses; formal essays; fiction writing mini-drafts; original short fiction

TERM: Fall 2018

COURSE TITLE: Shakespeare: Major Plays

COURSE NUMBER: ENGL 3321

SECTION TIMES/DAYS: MW 2:20-3:50

INSTRUCTOR: Dr. Judy Park

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

“The best [...] in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited.” Polonius’s praise of the traveling actors in Shakespeare’s *Hamlet* could easily describe the contemporary public’s judgment of Shakespeare as a playwright. But why are so many of us so interested in Shakespeare, more than 400 years after his death? What can Shakespeare’s “poem unlimited” tell us about his society, and our own? In this course, we will explore these questions through careful readings of some of Shakespeare’s most celebrated works in various genres: the romances, *The Winter’s Tale* and *The Tempest*, the pastoral comedy, *As You Like It*, and the tragedies *Othello*, *Julius Caesar*, *Antony and Cleopatra*, *King Lear*, and *Macbeth*. We will investigate the historical conditions of Shakespeare’s plays and explore what they can tell us about dramatic genres—even when those plays seem to strain the conventions of existing genres, and force the invention of new forms.

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

Completion of English ‘Histories’ requirements.

REQUIRED TEXTS

Tentative reading list: *The Winter’s Tale*, *The Tempest*, *Julius Caesar*, *Coriolanus*, *Hamlet*, *Timon of Athens*, *Titus Andronicus*, *Othello*

COURSE WORK/EXPECTATIONS

- Full Participation: Students will be expected to contribute actively to class discussion as an essential component of their participation. Additionally, each week students will complete a one-page critical response paper analyzing the course readings.
- Formal Presentation: Each student will write and present to the class an informative paper on some facet of seventeenth-century English drama and theatre, such as the Renaissance stage, playacting, and censorship.
- Critical Essays: Students will complete three to four essays involving critical analysis, argumentation, and creative thought.

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre

_____ 2000-Level History

Upper Division

 X Author(s)

_____ Critical/Theoretical

_____ Comparative

_____ Creative/Artistry

TERM: Fall 2018

COURSE TITLE: Children's Literature

COURSE NUMBER: ENGL 3346:01

SECTION TIMES/DAYS: MWF 12:40-1:40

INSTRUCTOR: Aimee Ross-Kilroy

COURSE DESCRIPTION/PRINCIPAL TOPICS

To address the state-credentialing requirements of both liberal studies majors and English teaching emphasis majors, this course examines children's literature through a multicultural emphasis. Hence, this course examines children's literature critically through at least three lenses of ethnic and cultural diversity. By framing discussions within and among these lenses, as well as among additional routes of socio-political diversity, participants reflect on professional and personal values and ethics as they become informed selectors, consumers, and teachers of literature for children. Participants additionally develop a historical understanding of the experiences of diverse cultures in the United States and, through this knowledge, may effectively support ethnic and cultural diversity in their professional and personal lives.

STUDENT LEARNING OUTCOMES

Upon completing this course, class participants will accomplish the following:

- Analyze the influence of historical contexts in relation to the production of children's literature as well as ethnic and cultural representation in this literature.
- Provisionally define the ethics and values that inform their selection and uses of children's literature.
- Synthesize historical and socio-political contexts of multicultural America and the representations of ethnicity (and other areas of diversity) in children's literature and education in general.
- Differentiate existing representations of multiculturalism and their consequences in society.
- Define and evaluate key terms in multicultural research and education.
- Synthesize theories from a variety of disciplines—education, literary studies, sociology, and ethnic studies, among others—and apply these to their roles as future educators, particularly in the selection and teaching of children's literature.
- Demonstrate professional competence through writing and speaking.

PREREQUISITES/RECOMMENDED BACKGROUND

This course is open to Junior and Senior Liberal Studies Majors and English Majors enrolled in STPP; English majors may sometimes enroll with permission of the instructor.

REQUIRED TEXTS

(list may be subject to change)

Norton Anthology of Children's Literature

The Breadwinner

The Giver

Holes

Between Shades of Grey

Chains

Hunger Games

Esperanza Rising

Letters From Rifka

The Absolutely True Diary of a Part-Time Indian

COURSE WORK/EXPECTATIONS

- Conferences with instructor
- extensive reading and reading quizzes
- 3-4 short papers
- final research paper
- midterm and final exam
- group presentation
- preparation and class discussion

This course fulfills the following undergraduate English Major requirements: Critical/Theoretical or Comparative

TERM: Fall 2018

COURSE TITLE: American Literature II

COURSE NUMBER: ENGL 3372 01

SECTION TIMES/DAYS: MWF 12:40 - 01:40

INSTRUCTOR: KJ Peters

CORE AREA (IF APPLICABLE): INT: Interdisciplinary Connections

COURSE DESCRIPTION/PRINCIPAL TOPICS

American Literature II is a general survey of American Literature from the mid-1800's to today. The course concentrates on literary works of significance and major literary trends such as Realism, Naturalism, Modernism, and postmodernism. We will examine literature arising from the first nations, the immigrant experience, minority experiences as well as examine literature that was at one time canonized by the dominant culture. To contextualize and ground our examination of American literature, we will also consider the following questions.

What is literature?

What is American Literature?

Why is literature studied or taught in higher education?

What is the benefit of studying significant works and literary trends?

STUDENT LEARNING OUTCOMES

1. Deeply and critically read complex literary texts.
2. Demonstrate familiarity with the social and political forces shaping American literature and the cultures it signifies.
3. Academically engage interpretations and assertions that differ from yours.
4. Develop your thoughts from informal opinions to persuasive arguments using textual evidence to support interpretations and assertions.

PREREQUISITES/RECOMMENDED BACKGROUND

Passed FFYS and Rhetorical Arts

REQUIRED TEXTS

The Norton Anthology of American Literature 8th ed., Vol. 2

Access to Brightspace

COURSE WORK/EXPECTATIONS

Mid-Term Exam

Final Exam

Weekly Blog

This course fulfills the following undergraduate English Major requirement:

Upper Division

XX Critical/Theoretical

TERM: Fall 2018

COURSE TITLE: The Oldest English: *Beowulf* in Context

COURSE NUMBER: ENGL 3998.01

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

INSTRUCTOR: Shepherd

COURSE DESCRIPTION/PRINCIPAL TOPICS

Beowulf, the longest vernacular poem to emerge from the European Dark Ages, and arguably the most authentic of all English epics, is often read in isolation, separated from the deep cultural and literary contexts that shaped it. This course will attempt to recover many of those contexts, reading the great poem alongside other texts, literary and historical, from the earliest period of the English language. Texts will be taught in translation, though we will also gain some familiarity with the original Old English.

STUDENT LEARNING OUTCOMES

Students will

- Develop a detailed familiarity with the epic poem *Beowulf* in its cultural and literary contexts
- Develop a detailed familiarity with other poems from the Old English corpus
- Learn specific literary and rhetorical terms associated with the study of Old English Literature
- Develop a basic sense of historical events over the roughly 600-year period to be studied

PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 2203

REQUIRED TEXTS

Crossley-Holland, *The Anglo-Saxon World: An Anthology* (Oxford World's Classics)
Campbell, *The Anglo Saxons* (Penguin paperback)

COURSE WORK/EXPECTATIONS

Analytical and comparative essays; midterm; final exam

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: Fall 2018

COURSE TITLE: Women Writing Resistance

COURSE NUMBER: ENGL 3998.02

SECTION TIMES/DAYS: TR 11:20 – 12:50

INSTRUCTOR: Professor Wronsky

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

This class is a hybrid lecture/discussion class and writing workshop in which students will read essays, poems, stories and plays of resistance writing by women and write their own original poems, stories, essays, and/or plays of resistance to political, social, environmental oppression. All genders are welcome in this class.

STUDENT LEARNING OUTCOMES

Students will become familiar with major witness/resistance texts by women writers from the 20th and 21st centuries; students will learn about women's rights issues and the quest for gender equality by reading these texts; students will learn to respond to texts with their own writing of poems, stories, essays and/or drama, thus learning how to use their own voices to contribute to the body of resistance writing.

PREREQUISITES/RECOMMENDED BACKGROUND

Upper division standing

REQUIRED TEXTS

Women Writing Resistance, ed. by Jennifer Browdy

A Room of One's Own, by Virginia Woolf

The Yellow Wallpaper, by Charlotte Perkins Gilman

The Little School, by Alicia Partnoy

De Facto Feminism, by Judy Juanita

For colored girls who have considered suicide . . ., by Ntozake Shange

Citizen, by Claudia Rankine

The Argonauts, by Maggie Nelson

COURSE WORK/EXPECTATIONS

Students will be expected to attend class and participate in classroom discussion; to read assigned texts; to write original responses to the texts in the form of poetry, drama, or prose (2-3 pp/week); to make one classroom presentation; to write one essay about resistance writing by women (8-10 pp).

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

ENGL 3998.03: Literature, Philosophy, and Religion
Mailloux

Instructor: Steven

Tuesday/Thursday 11:20 am - 12:50 pm

DESCRIPTION:

This interdisciplinary course will examine the problem of virtue through three overlapping perspectives: religion, philosophy, and literary study. As an Integrations Course in the University Core, this class is designed to provide a culminating or capstone experience for its students by encouraging them to explore a contemporary issue from multiple perspectives or disciplines. Topics to be covered include Christian theological virtues within religious studies, Existentialism and Virtue Ethics within philosophy, narrative as rhetoric within literary studies, and theories of academic disciplines. An attempt will be made to integrate (or at least interrelate) each of these topics within the Jesuit Catholic traditions of rhetoric, spirituality and social justice.

COURSE READINGS:

Ken Kesey, *One Flew Over the Cuckoo's Nest*
Robert Bolt, *A Man for All Seasons*
Kierkegaard, *Fear and Trembling*
Dostoevsky, "The Grand Inquisitor"
James Joyce, *A Portrait of the Artist as a Young Man*
Jean-Paul Sartre, *No Exit*
Frankl, *Man's Search for Meaning*
Ignatius Loyola, *Spiritual Exercises*
Thomas Kuhn, *The Structure of Scientific Revolutions*
Selections from the works of Aristotle, William James, Martin Heidegger, Hannah Arendt,
Michel Foucault, Kenneth Burke, Gaston Fessard

Course Requirements: participation in class discussion, informal journal assignments, quizzes, three short papers on assigned topics, midterm and final exams

This course counts toward fulfilling an English Major requirement (Upper Division: Critical/Theoretical) as well as a University Core requirement (Integrations).

TERM: Fall 2018

COURSE TITLE: Special Studies: Only Human: Read, Write, Watch, Create, Collaborate

COURSE NUMBER: ENGL 3998.04

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

INSTRUCTOR: Prof. Theresia de Vroom

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

A comparative/ interdisciplinary course in literature, film, and art, that ask us to consider how we reveal ourselves through collaborative and creative disciplines to be truly, uniquely, magically, genuinely, simply, and miraculously, "Only Human." This course is tied to the Bellarmine Forum for Fall , 2018/19 which I will be directing. Therefore there will be some overlap with 4 other courses and, at times, we will all meet together as a group to hear speakers, attend exhibits on campus, including one by the renown photographer, Judy Dater, whose exhibit "Only Human," the course is named after (and whom you will be able to meet). You will also have the opportunity to visit/ tour Los Angeles' Skid Row and the Los Angeles' Catholic Worker Soup Kitchen.

STUDENT LEARNING OUTCOMES

A developing sense of critical and theoretical skills related to reading literature, watching movies, and looking at art; a developing sense of the value of comparative and collaborative relationships.

PREREQUISITES/RECOMMENDED BACKGROUND

Second year or higher standing.

REQUIRED TEXTS

Sophocles' *Antigone*; Shakespeare's *A Midsummer Night's Dream*, *Macbeth* and *The Tempest*. Jeff Dietrich's *The Good Samaritan: Stories from the Los Angeles Catholic Worker on Skid Row* (to be handed out in class); Boccaccio's *The Decameron*; Sr. Wendy's *1000 Masterpieces: A Selection of the Greatest Paintings in Western Art* (to be handed out in class); P.D. James, *The Children of Men*; Jeanette Winterson, *Lighthousekeeping*; selected critical/theoretical essays; more required texts TBA. Films we will watch include: Hitchcock's, *The Lady Vanishes*; Gabriel Axel's, *Babette's Feast*; Pier Paolo Pasolini's version of *The Decameron* as well as selected film versions of Shakespeare.

COURSE WORK/EXPECTATIONS

Active course participation; midterm and final examination; final project which can be research, critical and/ or creative based. Collaborative projects most welcome.

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
___x___ Creative/Artistry

TERM: Fall 2018

COURSE TITLE: American Gothic

COURSE NUMBER: ENGL 3998.07

SECTION TIMES/DAYS: MW 2:20-3:50

INSTRUCTOR: Dr. Miskolcze

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course explores the gothic mode emerging within various artistic genres in the U.S. from the nineteenth century to the present. From Poe's undead to Flannery O'Connor's eerie South, the American gothic is both transatlantic and regional in its origin. James Baldwin, Ralph Ellison, Octavia Butler and Sherman Alexie challenge gothic mainstays of white fear that culminate in Jordan Peale's Oscar-winning film, *Get Out*. Not only will this course explore how American gothic texts interact with specific historical and cultural contexts, we will also explore our own city—Los Angeles. With its graveyard movie nights, Day of the Dead celebrations, tours of the city's murder sites, and suppressed Hollywood histories of racial and sexual violence, Los Angeles is an emerging site of study for its contribution to the American gothic.

STUDENT LEARNING OUTCOMES

To identify the traditional literary characteristics of the European and English gothic mode.
To analyze how American gothic literature changes from the 19th to the 21st century.
To explore how gothic is represented in contemporary film and art.
To consider Los Angeles' contribution to the American gothic mode.

PREREQUISITES/RECOMMENDED BACKGROUND

Recommended that students complete their English major Foundations courses.

REQUIRED TEXTS

Poe, Melville, O'Connor, Faulkner, Ellison, Butler, Alexie, and films such as *Sunset Boulevard*, *Chinatown*, and *Safe*

COURSE WORK/EXPECTATIONS

Students are expected to write posts, take a midterm exam, write a comparative paper and final paper, and present a report on a Los Angeles-based gothic event/location/story.

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

TERM: Fall 2018

COURSE TITLE: Authors: David Mitchell

COURSE NUMBER: ENGL 3998.08

SECTION TIMES/DAYS: W 4:30 – 7:00pm

INSTRUCTOR: Professor Paul Harris

CORE AREA: Not Applicable

FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course undertakes a study of David Mitchell's fiction, in the context of cosmopolitanism, speculative fiction, and the Anthropocene. Mitchell's fiction is known for its innovations in form and structure, designed to create narratives that are global, planetary, and transhistorical in their sweep. We will read a number of Mitchell's novels, in conjunction with selected critical analyses, and explore Mitchell's foray into writing for television (*Sense8*) and the film rendering of his best known novel, *Cloud Atlas*.

STUDENT LEARNING OUTCOMES

Students will analyze contemporary fiction from global, historical, and ecological perspectives

Students will understand the methodological specificities of studying a single author in depth

Students will study formal and structural aspects of fiction and their relation to narrative time

PREREQUISITES/RECOMMENDED BACKGROUND

Upper-division standing

REQUIRED TEXTS

Works by David Mitchell:

Ghostwritten

Number9Dream

Cloud Atlas

Black Swan Green

The Thousand Autumns of Jacob de Zoet

The Bone Clocks

Slade House

COURSE WORK/EXPECTATIONS

Class presentations (20%)

Reading posts (15%)

Midterm Exam (20%)

Short essay (6-8 pages) (20%)

Final research paper (15-20 pages) (25%)

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: Fall 2018

COURSE TITLE: Shakespeare's World, The World's Shakespeare

COURSE NUMBER: ENGL 3998.09

SECTION TIMES/DAYS: R 4:20-7:20

INSTRUCTOR: Dr. B. Rico

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE): Writing Flag application submitted

COURSE DESCRIPTION/PRINCIPAL TOPICS:

This course will examine Shakespearean poetry and drama in the context of the cultural and social environment from which it emerged. This class, which will be conducted as a seminar, will give special attention to the following key questions:

- how race, class and gender are represented in The Sonnets and some of Shakespeare's plays
- how Shakespeare's plays have been reinterpreted in other specific geo-political contexts over the course of time
- how poets, film-makers, critics and other playwrights have fashioned literary and cultural works (across several genres) that use inherited Shakespearean 'scripts' as springboards for other creative work

STUDENT LEARNING OUTCOMES:

Students who successfully complete this course will be more familiar with Shakespeare's place within a larger context of Renaissance culture—which is itself subject to being re-assessed and re-interpreted in newer, more globalized contexts. Students will also be able to articulate responses to the questions highlighted above, in manners informed by their knowledge of primary and secondary source material.

PREREQUISITES/RECOMMENDED BACKGROUND:*

Successful completion of ENGL 2203 (History of British Lit I) or ENGL 2297 (Beowulf to Star Wars), or a comparable class **strongly recommended**

REQUIRED TEXTS:

Please purchase the editions noted below; we will be using the Norton essays as a part of the discussion in class.

Please note: NO E-Books will be used in class.

PRIMARY SOURCES

Aime Cesaire, *A Tempest*

Shakespeare's *Sonnets* (Margreta de Grazia editor)

Norton Casebook editions for the following plays:

Shakespeare, *Much Ado about Nothing*, *The Merchant of Venice*, *Othello*,
King Lear, *The Tempest*

Wendy Wasserstein, *Third*

Stephen Greenblatt, *The Will of the World*

James Shapiro, *A Year in the Life of Shakespeare: 1599*

COURSE WORK/EXPECTATIONS

This class will be conducted as a seminar, in which each student shares the responsibility for the dialogue about the material. In addition to the close reading of the primary texts and the assigned critical material, the anticipated course work will include:

- the writing of short reading responses at the beginning of each class
- a critical paper using research, composed first as a draft and then revised after a writing conference
- frequent short reading quizzes
- at least one panel presentation (Each student will work as a part of a team)
- a visit to Special Collections, Hannon Library
- a final exam

This course fulfills the following English Major requirement:

Lower Division

200-Level Genre
 200-Level History

Upper Division

Author(s)
 Critical/Theoretical
 Comparative
 Creative/Artistry

TERM: Fall 2018

COURSE TITLE: In Search of Slow Time: The Emergent Cosmos and Our Life Within

COURSE NUMBER: ENGL 3998.10/PHIL 3998

SECTION TIMES/DAYS: M/W 2:20 – 3:50pm

INSTRUCTOR: Professor Paul Harris & Professor Robin Wang

CORE AREA: Interdisciplinary Connections

FLAGS: Writing, Engaged Learning

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course integrates contemporary cosmology, religious naturalism, and 'Big History' with classical Daoist philosophical texts to offer an interdisciplinary, intercultural and transhistorical vision of the universe as an unfolding creative energy. On the practical/experiential side, it offers students an extended engaged learning exploration of how to develop a contemplative life style built on a pursuit of wisdom and flourishing life. The contemporary cosmologies and classical Daoist philosophical texts provide a foundation for understanding our cosmos and human life, which students will use as a model to practice a vigorous and self conscious regimen of adaptation, reinvention and innovation.

STUDENT LEARNING OUTCOMES

Students will master the fundamental concepts of cosmos and human well-being as expressed in Daoist philosophical texts

Students will master terrestrial history—the age of the earth, and stages of its evolution

Students will develop a relation to home/cosmos that is aesthetic, imaginative and analytical

Students will develop tools to perceive and analyze gardens.

Students will be able to apply Daoist philosophical texts to their daily life

Students will develop a compassionate global ethical sensibility.

PREREQUISITES/RECOMMENDED BACKGROUND

Upper-division standing

REQUIRED TEXTS

Daodejing, Translated with illuminating explanation by Hans-Georg Moeller, (Open Court, 2007).

Zhuangzi, translated by Brook Ziporyn (Hackett, 2008).

Yinyang: The Way of Heaven and Earth in Chinese Thought and Culture By Robin R Wang

Swimme and Tucker, *Journey of the Universe*

COURSE WORK/EXPECTATIONS

Class presentations (20%)

Discussion questions (10%)

Field trips: some required trips will be scheduled

Slow Time Exercise Journals (20%)

Final life design project (30%)

Final paper (20%)

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: Fall 2018

COURSE TITLE: Play Writing Workshop: One Acts

COURSE NUMBER: ENGL 4413

SECTION TIMES/DAYS: T 4:20pm-7:20pm

INSTRUCTOR: Prof. Kelly Younger

FLAGS (IF APPLICABLE): Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

An intensive workshop in the art of writing one-act plays.

STUDENT LEARNING OUTCOMES

To design short plays

To discover stories

To create settings

To develop characters

To write dialogue

To put yourself out there

PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 2200 Genres: Drama

REQUIRED TEXTS

A More Perfect 10, Gary Garrison ISBN: 978-1-58510-327-0

The Best Ten-Minute Plays 2016, ed. Lawrence Harbison ISBN: 978-1-57525-905-5

Off Off Broadway Festival Plays 39th Series ISBN 978-0-573-70375-1

COURSE WORK/EXPECTATIONS

Dramaturgy: 20%

Idea Boards: 20%

Play I: 20%

Play II: 20%

Staged Reading: 10%

Submissions: 10%

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: Fall 2018

COURSE TITLE: Practicum in Journalism I

COURSE NUMBER: ENGL 4469 (4 units; Writing Flag)

SECTION TIMES/DAYS: TBA (only 2-3 class meetings total; most course work is done on-site at your media outlet (*Loyolan*, Tower, Roar Studios, Marymount Institute Press))

INSTRUCTOR: Prof. Kate Pickert

COURSE DESCRIPTION/PRINCIPAL TOPICS

The Journalism Practicum I is intended to be an acknowledgement of the academic value of your work on an LMU publication or media outlet (*LA Loyolan*, Tower Yearbook, ROAR Studios, or Marymount Institute Press), as well as an opportunity to build your writing portfolio. For example, students who are regular contributors or staff writers, editors, or assistant editors on the *Loyolan* are eligible for Practicum in Journalism II ENGL 4470. Producers, script writers, cartoonists, graphic designers, and photojournalists should consult with Tom Nelson and Kate Pickert regarding eligibility. Special arrangements can be made for many students occupying these roles. **The course functions like an internship and meets only a few times during the semester as a group. The course fulfills a writing flag in the core curriculum and counts toward the journalism minor or major.**

STUDENT LEARNING OUTCOMES

By the end of this course, students should:

- be familiar with basic journalistic style and interview technique.
- be able to explain the role of ethics in reporting.
- be able to produce and publish works of journalism in one or a variety of mediums.
- be able to work as a team with an editor and/or co-author.
- be familiar with the fundamentals of journalistic institutions and/or newsrooms.
- identify the contributions of a free-press to society.

PREREQUISITES/RECOMMENDED BACKGROUND

Position as a staff member on an LMU publication, permission of Media Advisor of the *Los Angeles Loyolan* and/or *Tower Yearbook* and /or ROAR Network, **or** permission of Theresia de Vroom, Director, Marymount Institute Press, **and also** permission of instructor, Prof. Kate Pickert. **Once you have consulted with Tom Nelson (TNELSON@LMU.EDU), media advisor of the *Loyolan*, Tower Yearbook and ROAR Studios, or Elias Wondimu (elias.wondimu@lmu.edu) or Theresia de Vroom (TDEVROOM@LMU.EDU) of the Marymount Institute Press, e-mail Prof. Kate Pickert at kpickert@lmu.edu with your student ID number and telephone number and she will enter the proper permission on Prowl.**

REQUIRED TEXTS

Recommended: *The Associated Press Stylebook and Libel Manual*

COURSE WORK/EXPECTATIONS: Portfolio of Writing Completed, Midterm Report, attendance at 3 Journalism Events.

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

Note: This course fulfills an elective requirement or a community journalism course for the Journalism Minor or fulfills the Internship/Practicum requirement of the Journalism Major. This course also fulfills a WRITING FLAG.

TERM: Fall 2018

COURSE TITLE: CRITICAL AND ETHICAL ISSUES IN JOURNALISM

COURSE NUMBER: JOUR 3300/ENGL 4998.01, 03, AND 04

INSTRUCTOR: FACULTY

COURSE DESCRIPTION/PRINCIPAL TOPICS: A Journalism-based interdisciplinary course offering a critical, cultural studies analysis of ethical and representational issues in digital, broadcast, print, and all modes of media.

STUDENT LEARNING OUTCOMES:

The ability to employ an interdisciplinary lens to critique the journalist's role in the media and the media's role in society.

The ability to understand the ethical guidelines and laws that govern journalism

The ability to practice and critique digital modes of journalism

The ability to analyze and create within one or more literary and journalistic modes or genres

Information and media literacy

Engagement of LMU's social justice mission

PREREQUISITES/RECOMMENDED BACKGROUND: Students should have completed Language of Journalism.

TEXTS: TBD

COURSE WORK/EXPECTATIONS: This is an upper-division English course that will require extensive reading and writing as well as other production skills.

This course is required for the Journalism Major and Minor. It fulfills the English Major requirement for Upper Division Creative/Artistry and Critical/Theoretical.

TERM: Fall 2018

COURSE TITLE: The Human Condition: A Long-form Practicum

COURSE NUMBER: ENGL 4998.02 [CRN: 43470]

(4 units; Writing Flag, Engaged Learning Flag, Creative Experience Attribute)

SECTION TIMES/DAYS: TR 1:-2:30 PM

INSTRUCTOR: Prof. Melissa Chadburn

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course explores the meaning of the literary term the “human condition” and how this applies to a journalistic practice. What qualifies a piece of writing to be perceived as literary are these larger thematic concerns about human nature, human society, and how we live our lives. Long-form journalism is often concerned with the story of people’s lives over time. In this course students will learn the long-form journalistic practice of immersive, in-depth research that is essentially ethnographic. Students will survey and map the relationships between human differences, power, and inequality. This course emphasizes various aspects of societal institutions, societal interaction, and social life, by exposing students to people and communities confronting their capacity for mercy and limitations within the human condition. Through site visits to detention centers, hospice, the county morgue, and immigration detention centers, and through interviews with people nearing the end of their lives, people in captivity, people who bear witness to life’s various transitions, students will discuss and formulate their own ideas of human nature, are we naturally evil or good? Are we born with inherited traits, or are we a blank slate? What’s more important for human beings—law and order or freedom? Are we determined by nature or nurture or do we have free will? Are we naturally social beings or are we individuals first? Are we selfish or altruistic?

Instructional Method

Through a transformative teaching practice—a combination of direct and indirect instruction, wherein both the teacher and students reject status quo content and focus on a transformation of themselves or their world, this course will employ a hybrid of lecture/lab/and activity. There will be multiple site visits scheduled throughout the semester as well as interdisciplinary instruction from departments outside of the English department, for this reason, this course is best suited to meet once weekly for three hours, allowing students commute time to and from site visits as well as in-class debriefing.

Readings:

Books to Buy

Best American Magazine Writing (most current year)
Best American Essays (most current year)
The Presentation of Self in Everyday Life, by Erving Goffman
Writing Ethnographic Field Notes, by Emerson, Fretz & Shaw
Participant Observation, by James Spradley

Books We Will Read From

The Empathy Exams Leslie Jamison
The Right Stuff, by Tom Wolfe
Ted Conover Immersion

This course fulfills the UD Creative/Artistry English Major requirement. It also fulfills the Elective requirement of the Journalism Major, particularly for students who did not take a Journalism FFYS or RHET course, and the elective requirement or community journalism requirement for the Journalism Minor. It also satisfies the Creative Experience Core requirement and writing and Engaged Learning flags.

TERM: Fall 2018

COURSE TITLE: CRITICAL AND ETHICAL ISSUES IN JOURNALISM

COURSE NUMBER: JOUR 3300/ENGL 4998.01, 03, AND 04

INSTRUCTOR: FACULTY

COURSE DESCRIPTION/PRINCIPAL TOPICS: A Journalism-based interdisciplinary course offering a critical, cultural studies analysis of ethical and representational issues in digital, broadcast, print, and all modes of media.

STUDENT LEARNING OUTCOMES:

The ability to employ an interdisciplinary lens to critique the journalist's role in the media and the media's role in society.

The ability to understand the ethical guidelines and laws that govern journalism

The ability to practice and critique digital modes of journalism

The ability to analyze and create within one or more literary and journalistic modes or genres

Information and media literacy

Engagement of LMU's social justice mission

PREREQUISITES/RECOMMENDED BACKGROUND: Students should have completed Language of Journalism.

TEXTS: TBD

COURSE WORK/EXPECTATIONS: This is an upper-division English course that will require extensive reading and writing as well as other production skills.

This course is required for the Journalism Major and Minor. It fulfills the English Major requirement for Upper Division Creative/Artistry and Critical/Theoretical.

TERM: Fall 2018

COURSE TITLE: CRITICAL AND ETHICAL ISSUES IN JOURNALISM

COURSE NUMBER: JOUR 3300/ENGL 4998.01, 03, AND 04

INSTRUCTOR: FACULTY

COURSE DESCRIPTION/PRINCIPAL TOPICS: A Journalism-based interdisciplinary course offering a critical, cultural studies analysis of ethical and representational issues in digital, broadcast, print, and all modes of media.

STUDENT LEARNING OUTCOMES:

The ability to employ an interdisciplinary lens to critique the journalist's role in the media and the media's role in society.

The ability to understand the ethical guidelines and laws that govern journalism

The ability to practice and critique digital modes of journalism

The ability to analyze and create within one or more literary and journalistic modes or genres

Information and media literacy

Engagement of LMU's social justice mission

PREREQUISITES/RECOMMENDED BACKGROUND: Students should have completed Language of Journalism.

TEXTS: TBD

COURSE WORK/EXPECTATIONS: This is an upper-division English course that will require extensive reading and writing as well as other production skills.

This course is required for the Journalism Major and Minor. It fulfills the English Major requirement for Upper Division Creative/Artistry and Critical/Theoretical.

TERM: Fall 2018

COURSE TITLE: Theory of Teaching Writing and Literature

COURSE NUMBER: ENGL 5565 (undergrads)/ENGL 5665 (grads)

SECTION TIMES/DAYS: W 4:30-7:00

INSTRUCTOR: Aimee Ross-Kilroy

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course provides students a basic understanding of the pedagogies, approaches, and practicalities of teaching rhetoric, composition, and literature. Students will study and apply theories of composing, language learning, thinking, and critical pedagogy. Students will also develop an understanding of the politics and ethics of teaching. Students will be required to examine their own writing habits and practices, and students will work toward an understanding of what it means to be a writer in the post-structuralist moment. A central concern of this course will be practical concerns such as grading, classroom management, and issues of diversity. All students are expected to participate in the professional discourse concerning writing, letters, and pedagogy as represented in the required reading.

STUDENT LEARNING OUTCOMES

- Understand the history of rhetorical instruction and composition studies.
- Develop a theoretical framework that informs pedagogical decisions.
- Evaluate pedagogical theories, practices, and classroom approaches.
- Develop an understanding of practical classroom skills.
- Develop a working knowledge of writing pedagogies, applications of writing theory, and methods.
- Demonstrate professional competence through writing assignments and presentations.

PREREQUISITES/RECOMMENDED BACKGROUND

Upper Division or Graduate Standing

REQUIRED TEXTS

Cross-Talk in Comp Theory: A Reader

COURSE WORK/EXPECTATIONS

UNDERGRADUATES:

Short Writing responses and Reports

Midterm Paper of 6-8 pages

Final paper of 8-10 pages.

Frequent Participation

GRADUATE STUDENTS:

Short Writing Responses and Reports

A syllabus, teaching philosophy, and rationale.

Class presentation and written report of 4-6 pages.

Seminar paper of 14-16 pages.

Upper Division

____ Author(s)

__x__ Critical/Theoretical

____ Comparative

____ Creative/Artistry

TERM: Fall 2018

COURSE TITLE: Linguistics

COURSE NUMBER: ENGL 5569.01 (undergrads)/ENGL 5669.01 (grads)

SECTION TIMES/DAYS: MWF 9:10 – 10:10 a.m.

INSTRUCTOR: Dr. Stuart Ching

CORE AREA: Not Applicable

FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

Serving both the undergraduate teaching emphasis in English education and the graduate master's program in rhetoric and composition, this course takes the following format: On the one hand, the course is an inquiry-based approach to the conventions and grammar of modern English with an emphasis on the deep structural rules that inform surface structures and constituent parts of sentences. As part of this inquiry, students study linguistic concepts such as syntax, phonology, and morphology--with most emphasis placed on syntax and generative grammar. On the other hand, the course frames this inquiry-based approach to modern English grammar within the institutional, political, and historical contexts of U.S. literacy. In this strand of the course, students address socio-linguistic concepts such as dialect, language variation, and language change.

STUDENT LEARNING OUTCOMES

Upon completing this course, participants will be able to

- define, apply, and analyze salient concepts in the field of linguistics;
- evaluate social-political contexts that shape public perception of linguistic variation/diversity;
- demonstrate professional competence through academic writing.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS

All texts will be electronically available through the WAC Clearinghouse at Colorado State University or through the electronic text collection of Hannon Library

COURSE WORK/EXPECTATIONS

preparation and participation, weekly response papers and assignments, final seminar-length research project.

This course fulfills the following English

Major requirement:

Lower Division

_____ 200-Level Genre

_____ 200-Level History

Upper Division

_____ Author(s)

Critical/Theoretical

_____ Comparative

_____ Creative/Artistry

TERM: Fall 2018

COURSE TITLE: THE FEMINIST CRITIQUE

COURSE NUMBER: JOUR 5590/ENGL 5590.01 (undergrads)/ENGL 5690.01 (grads)

SECTION TIMES/DAYS: Thursday 7:10-10:10

INSTRUCTOR: McDonnell

COURSE DESCRIPTION/PRINCIPAL TOPICS: Pauline Kael, Ellen Willis, bell hooks, Esther McCoy, Manohla Dargis, Daphne Brooks. Some of the greatest critics of the modern age have been women. And they have been critics of not just the arts, but of the social order surrounding art. As Willis wrote, "there was no area of social life, public or private, that was exempt from a feminist critique." What happens when a woman speaks her mind? Is the female gaze different from the male gaze? Are women given equal platforms for expression of opinion as men? Is there such a thing as "feminine writing"? By exploring the works of these great women, who wrote about multiple artistic fields, and hearing presentations from contemporary working critics, students will explore what it means to be a critic. They will turn what they learn into praxis by writing their own reviews and essays. While the course will study some feminist theory, it is primarily a journalism seminar.

STUDENT LEARNING OUTCOMES: Students will analyze the writings of multiple critics and come to understand the goals and methods of criticism. They will learn not only how to think critically, but how to write critically. They will also explore gender bias in publishing and the media.

PREREQUISITES/RECOMMENDED BACKGROUND: This is an upper-division English course that will require extensive reading and writing. Students should have completed at least one 2000-level English course, preferably the Language of Journalism.

TEXTS

Virginia Woolf, *A Room of One's Own*

Ellen Willis, *From the Vinyl Deeps*

The Age of Movies: Selected Writings of Pauline Kael

bell hooks, *Black Looks*

MFK Fisher, *The Gastronomical Me*

Piecing Together Los Angeles: An Esther McCoy Reader

Evelyn McDonnell and Ann Powers, *Rock She Wrote: Women Write about Rock, Pop and Rap*

The Guerrilla Girls' Bedside Companion to the History of Art

COURSE WORK/EXPECTATIONS: Students will read several books as well as essays. They will write weekly about the reading and about presentations from visiting critics. They will also write several reviews of their own over the course of the semester, culminating in a final, longform essay.

This course fulfills the English Major requirement for Upper Division Creative/Artistry and Comparative. It also fulfills the Journalism Major requirements for Genre Reporting, Specialization, and UD Elective and Journalism Minor requirements for Specialized Reporting.

TERM: Fall 2018

COURSE TITLE: Theory of Teaching Writing and Literature

COURSE NUMBER: ENGL 5565 (undergrads)/ENGL 5665 (grads)

SECTION TIMES/DAYS: W 4:30-7:00

INSTRUCTOR: Aimee Ross-Kilroy

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course provides students a basic understanding of the pedagogies, approaches, and practicalities of teaching rhetoric, composition, and literature. Students will study and apply theories of composing, language learning, thinking, and critical pedagogy. Students will also develop an understanding of the politics and ethics of teaching. Students will be required to examine their own writing habits and practices, and students will work toward an understanding of what it means to be a writer in the post-structuralist moment. A central concern of this course will be practical concerns such as grading, classroom management, and issues of diversity. All students are expected to participate in the professional discourse concerning writing, letters, and pedagogy as represented in the required reading.

STUDENT LEARNING OUTCOMES

- Understand the history of rhetorical instruction and composition studies.
- Develop a theoretical framework that informs pedagogical decisions.
- Evaluate pedagogical theories, practices, and classroom approaches.
- Develop an understanding of practical classroom skills.
- Develop a working knowledge of writing pedagogies, applications of writing theory, and methods.
- Demonstrate professional competence through writing assignments and presentations.

PREREQUISITES/RECOMMENDED BACKGROUND

Upper Division or Graduate Standing

REQUIRED TEXTS

Cross-Talk in Comp Theory: A Reader

COURSE WORK/EXPECTATIONS

UNDERGRADUATES:

Short Writing responses and Reports

Midterm Paper of 6-8 pages

Final paper of 8-10 pages.

Frequent Participation

GRADUATE STUDENTS:

Short Writing Responses and Reports

A syllabus, teaching philosophy, and rationale.

Class presentation and written report of 4-6 pages.

Seminar paper of 14-16 pages.

Upper Division

____ Author(s)

__x__ Critical/Theoretical

____ Comparative

____ Creative/Artistry

TERM: Fall 2018

COURSE TITLE: Linguistics

COURSE NUMBER: ENGL 5569.01 (undergrads)/ENGL 5669.01 (grads)

SECTION TIMES/DAYS: MWF 9:10 – 10:10 a.m.

INSTRUCTOR: Dr. Stuart Ching

CORE AREA: Not Applicable

FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

Serving both the undergraduate teaching emphasis in English education and the graduate master's program in rhetoric and composition, this course takes the following format: On the one hand, the course is an inquiry-based approach to the conventions and grammar of modern English with an emphasis on the deep structural rules that inform surface structures and constituent parts of sentences. As part of this inquiry, students study linguistic concepts such as syntax, phonology, and morphology--with most emphasis placed on syntax and generative grammar. On the other hand, the course frames this inquiry-based approach to modern English grammar within the institutional, political, and historical contexts of U.S. literacy. In this strand of the course, students address socio-linguistic concepts such as dialect, language variation, and language change.

STUDENT LEARNING OUTCOMES

Upon completing this course, participants will be able to

- define, apply, and analyze salient concepts in the field of linguistics;
- evaluate social-political contexts that shape public perception of linguistic variation/diversity;
- demonstrate professional competence through academic writing.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS

All texts will be electronically available through the WAC Clearinghouse at Colorado State University or through the electronic text collection of Hannon Library

COURSE WORK/EXPECTATIONS

preparation and participation, weekly response papers and assignments, final seminar-length research project.

This course fulfills the following English

Major requirement:

Lower Division

_____ 200-Level Genre

_____ 200-Level History

Upper Division

_____ Author(s)

Critical/Theoretical

_____ Comparative

_____ Creative/Artistry

TERM: Fall 2018

COURSE TITLE: THE FEMINIST CRITIQUE

COURSE NUMBER: JOUR 5590/ENGL 5590.01 (undergrads)/ENGL 5690.01 (grads)

SECTION TIMES/DAYS: Thursday 7:10-10:10

INSTRUCTOR: McDonnell

COURSE DESCRIPTION/PRINCIPAL TOPICS: Pauline Kael, Ellen Willis, bell hooks, Esther McCoy, Manohla Dargis, Daphne Brooks. Some of the greatest critics of the modern age have been women. And they have been critics of not just the arts, but of the social order surrounding art. As Willis wrote, "there was no area of social life, public or private, that was exempt from a feminist critique." What happens when a woman speaks her mind? Is the female gaze different from the male gaze? Are women given equal platforms for expression of opinion as men? Is there such a thing as "feminine writing"? By exploring the works of these great women, who wrote about multiple artistic fields, and hearing presentations from contemporary working critics, students will explore what it means to be a critic. They will turn what they learn into praxis by writing their own reviews and essays. While the course will study some feminist theory, it is primarily a journalism seminar.

STUDENT LEARNING OUTCOMES: Students will analyze the writings of multiple critics and come to understand the goals and methods of criticism. They will learn not only how to think critically, but how to write critically. They will also explore gender bias in publishing and the media.

PREREQUISITES/RECOMMENDED BACKGROUND: This is an upper-division English course that will require extensive reading and writing. Students should have completed at least one 2000-level English course, preferably the Language of Journalism.

TEXTS

Virginia Woolf, *A Room of One's Own*

Ellen Willis, *From the Vinyl Deeps*

The Age of Movies: Selected Writings of Pauline Kael

bell hooks, *Black Looks*

MFK Fisher, *The Gastronomical Me*

Piecing Together Los Angeles: An Esther McCoy Reader

Evelyn McDonnell and Ann Powers, *Rock She Wrote: Women Write about Rock, Pop and Rap*

The Guerrilla Girls' Bedside Companion to the History of Art

COURSE WORK/EXPECTATIONS: Students will read several books as well as essays. They will write weekly about the reading and about presentations from visiting critics. They will also write several reviews of their own over the course of the semester, culminating in a final, longform essay.

This course fulfills the English Major requirement for Upper Division Creative/Artistry and Comparative. It also fulfills the Journalism Major requirements for Genre Reporting, Specialization, and UD Elective and Journalism Minor requirements for Specialized Reporting.

TERM: Fall 2018

COURSE TITLE: Pastoralism

COURSE NUMBER: ENGL 5998.01(undergraduates); ENGL 5998.02 (grad students)

SECTION TIMES/DAYS: Monday and Wednesday, 12:40-2:10 p.m.

INSTRUCTOR: Dermot Ryan

COURSE DESCRIPTION/PRINCIPAL TOPICS

You cannot fully understand the racial politics of our current moment in the U.S. without exploring the long historical conflict between city and country in American culture and politics. Donald Trump's vision of an urban apocalypse, his angry promises to drain the swamp in Washington, and the anti-immigrant rhetoric here in the U.S. more broadly are all inflected by the deep history and structuring myths of pastoralism. This course will offer a broad introduction to pastoralism, exploring its deep roots in classical literature and its early American articulation in the writings of Emerson and Jefferson. But our readings and class discussion will focus on American pastoralism in the wake of the sixties. We will explore the role of pastoralism in post-apocalyptic films and fiction ranging from Cormac McCarthy's *The Road* to Matt Ross's film *Captain Fantastic*, in the music of Bob Dylan and Father John Misty, and in the politics of the right and left in the U.S. We will spend an equal amount of time looking at counter- and anti-pastoral efforts to challenge and modify the sexual and racial politics of American pastoralism in such works as Octavia Butler's *Parable of the Sower*, Ang Lee's *Brokeback Mountain*, Leslie Marmon Silko's *Ceremony*, and Jordan Peele's *Get Out*.

STUDENT LEARNING OUTCOMES

- Students will learn about the history and theory of pastoralism and talk about the ways in which writers adapted and innovated in this mode.
- Students will acquire the technical and critical vocabulary necessary to discuss genres more generally.
- Students will develop a richer understanding of how genres organize verbal and non-verbal discourse and shape the actions that accompany these discourses. In other words, students will learn how genres are an inescapable aspect of social meanings and actions.
- In their written work on pastoralism, students will hone their critical and analytical skills.
- By writing a final research paper, students will learn how to locate, evaluate, and incorporate other scholarly materials into their critical writing.

PREREQUISITES/RECOMMENDED BACKGROUND

Students should have completed their lower division requirements

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: Fall 2018

COURSE TITLE: Pastoralism

COURSE NUMBER: ENGL 5998.01(undergraduates); ENGL 5998.02 (grad students)

SECTION TIMES/DAYS: Monday and Wednesday, 12:40-2:10 p.m.

INSTRUCTOR: Dermot Ryan

COURSE DESCRIPTION/PRINCIPAL TOPICS

You cannot fully understand the racial politics of our current moment in the U.S. without exploring the long historical conflict between city and country in American culture and politics. Donald Trump's vision of an urban apocalypse, his angry promises to drain the swamp in Washington, and the anti-immigrant rhetoric here in the U.S. more broadly are all inflected by the deep history and structuring myths of pastoralism. This course will offer a broad introduction to pastoralism, exploring its deep roots in classical literature and its early American articulation in the writings of Emerson and Jefferson. But our readings and class discussion will focus on American pastoralism in the wake of the sixties. We will explore the role of pastoralism in post-apocalyptic films and fiction ranging from Cormac McCarthy's *The Road* to Matt Ross's film *Captain Fantastic*, in the music of Bob Dylan and Father John Misty, and in the politics of the right and left in the U.S. We will spend an equal amount of time looking at counter- and anti-pastoral efforts to challenge and modify the sexual and racial politics of American pastoralism in such works as Octavia Butler's *Parable of the Sower*, Ang Lee's *Brokeback Mountain*, Leslie Marmon Silko's *Ceremony*, and Jordan Peele's *Get Out*.

STUDENT LEARNING OUTCOMES

- Students will learn about the history and theory of pastoralism and talk about the ways in which writers adapted and innovated in this mode.
- Students will acquire the technical and critical vocabulary necessary to discuss genres more generally.
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- In their written work on pastoralism, students will hone their critical and analytical skills.
- By writing a final research paper, students will learn how to locate, evaluate, and incorporate other scholarly materials into their critical writing.

PREREQUISITES/RECOMMENDED BACKGROUND

Students should have completed their lower division requirements

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: Fall 2018

COURSE TITLE: Visual Cultures

COURSE NUMBER: ENGL 5998.05 (undergrads)/ENGL 5998.06 (grads)

SECTION TIMES/DAYS: T 4:30-7pm

INSTRUCTOR: Alexandra Neel

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course examines the exchanges between visual culture and literature in the 19th and early 20th-century in Britain. We'll be focusing on Victorian and Modernist writers (Charlotte Brontë, Cristina Rossetti, George Eliot, Oscar Wilde, Virginia Woolf, and Nella Larson) and art practices (Pre Raphaelitism; Realism, Pictorialism, Aestheticism, Vorticism), as well as dipping into theoretical works that explore theories of perception, such as Jonathan Crary's *Techniques of the Observer*, Roland Barthes' writings on photography, and Mieke Bal's work on visual and verbal convolutions. How did art and literary practice shape and borrow from each other from the 1830s-1930s?

STUDENT LEARNING OUTCOMES:

On completing the required work for this course students will have:

1. developed a vocabulary for analyzing paintings, photographs, and literary texts in complex and nuanced ways;
2. learned to apply appropriate interpretive strategies to the analysis of visual objects and different literary genres;
3. discerned dominant historical and critical trends in analyzing the relationship between art and literature;
4. refined writing and oral skills;
5. learned to value the wealth of cultural practice that both visual and literary arts have engendered.

PREREQUISITES/RECOMMENDED BACKGROUND

Undergraduates student should have junior or senior status

REQUIRED TEXTS

TBA

COURSE WORK/EXPECTATIONS

- Bi-weekly postings and in-class participation: 20%
- Response paper (3-5 pages): 15%
- Literature review (3-5 pages): 15%
- Final research paper (10-15): 30%
- Oral presentation (10 minutes): 20%

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: Fall 2018

COURSE TITLE: Visual Cultures

COURSE NUMBER: ENGL 5998.05 (undergrads)/ENGL 5998.06 (grads)

SECTION TIMES/DAYS: T 4:30-7pm

INSTRUCTOR: Alexandra Neel

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course examines the exchanges between visual culture and literature in the 19th and early 20th-century in Britain. We'll be focusing on Victorian and Modernist writers (Charlotte Brontë, Cristina Rossetti, George Eliot, Oscar Wilde, Virginia Woolf, and Nella Larson) and art practices (Pre Raphaelitism; Realism, Pictorialism, Aestheticism, Vorticism), as well as dipping into theoretical works that explore theories of perception, such as Jonathan Crary's *Techniques of the Observer*, Roland Barthes' writings on photography, and Mieke Bal's work on visual and verbal convolutions. How did art and literary practice shape and borrow from each other from the 1830s-1930s?

STUDENT LEARNING OUTCOMES:

On completing the required work for this course students will have:

1. developed a vocabulary for analyzing paintings, photographs, and literary texts in complex and nuanced ways;
2. learned to apply appropriate interpretive strategies to the analysis of visual objects and different literary genres;
3. discerned dominant historical and critical trends in analyzing the relationship between art and literature;
4. refined writing and oral skills;
5. learned to value the wealth of cultural practice that both visual and literary arts have engendered.

PREREQUISITES/RECOMMENDED BACKGROUND

Undergraduates student should have junior or senior status

REQUIRED TEXTS

TBA

COURSE WORK/EXPECTATIONS

- Bi-weekly postings and in-class participation: 20%
- Response paper (3-5 pages): 15%
- Literature review (3-5 pages): 15%
- Final research paper (10-15): 30%
- Oral presentation (10 minutes): 20%

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: Fall 2018

COURSE TITLE: Critical Methodology

COURSE NUMBER: ENGL 6600

SECTION TIMES/DAYS: Monday, 4:30-7:00 pm

INSTRUCTOR: Dermot Ryan

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course serves as a foundation for graduate studies in the Department of English and introduces students to advanced reading, writing, and researching methods, and other professional skills.

STUDENT LEARNING OUTCOMES

- To lay the groundwork for the successful completion of the MA in English
- To transition from undergraduate to graduate level work, expectations, and demands
- To learn about terms and issues specific to the discipline of literary studies
- To gain experience in academic writing
- To engage critically and deeply with select literature at a graduate level
- To build a supportive community of scholars that encourages the best possible work
- To learn about the applicability of teaching, research and/or writing skills to non-profit organizations

PREREQUISITES/RECOMMENDED BACKGROUND

Required of (and open only to) all 2018 entering graduate students in the Department of English

REQUIRED TEXTS

TBA

COURSE WORK/EXPECTATIONS

Abstract, annotated bibliography, essay, reading journals, engaged learning project

ENGL 6698.01
Creative Writing: Seminar in Narrative Writing and Theory

TERM: Fall 2018
COURSE TITLE: Creative Writing Seminar
COURSE NUMBER: ENGL 6698.01
SECTION TIMES/DAYS: 01, M: 4:30-7
INSTRUCTOR: Chuck Rosenthal

COURSE DESCRIPTION/PRINCIPAL TOPICS

The Creative Seminar is for all M.A. candidates, writing emphasis as well as other M.A. candidates in English interested in writing fiction or non-fiction prose (or any combination, including narrative essays, gonzo journalism, etc.) of any length. Accommodations will be made for students wishing to write poetry as well. We will take a close look at some theories of narrative construction as well as workshop each other's written work in class. It is, as well, an opportunity for those working on their capstone portfolio to begin to test it in a workshop format.

STUDENT LEARNING OUTCOMES

- Understand the nature of narrative (versus non-narrative) prose
- Produce a substantial amount of narrative prose
- Learn a critical vocabulary of narrative
- Recognize and execute different narrative structures

PREREQUISITES/RECOMMENDED BACKGROUND

M.A. Candidate in English

REQUIRED TEXTS

All texts by William Gass:
Omensetter's Luck. A novel
Essays from: *Fiction and the Figures of Life; Habitations of the Word; Tests of Time; The World Within the Word; Finding a Form*

COURSEWORK/EXPECTATIONS

Write 60-75 pp. of narrative or 48 pp. of poetry (about 5 pp./week; can be one long narrative but must be submitted weekly)
Participate in workshops

This course fulfills the following:

- M.A. Creative Artistry
- Theory