

COURSE TITLE: Genres: Poetry
COURSE NUMBER: ENGL 2201-01
SECTION TIMES/DAYS: T/R 2:40-4:10
INSTRUCTOR: Sarah Maclay
FLAG: Writing

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.”

STUDENT LEARNING OUTCOMES: Students will gain practice in drafting, workshopping and revising poems for inclusion in a final portfolio, becoming more skillful and deft in the arts of both writing and constructive criticism, growing more nimble and 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. Also, by committing their 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 going to and responding to at least two readings. 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, 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
Several single-author contemporary collections TBA

COURSE WORK/EXPECTATIONS: Writing original and literary poetry, resulting in a portfolio of at least seven poems; reading poems from various periods as well as reading about and writing both poems and essays on poetry; writing about poems and 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 at least two poetry readings, written about in brief field reports; quizzes, and memorizing selected poems.

This course fulfills the following English Major requirement: Lower Division

 x_2000-Level Genre

 2000-Level History

TERM: Spring 2018
COURSE TITLE: Genres: Fiction
COURSE NUMBER: ENGL 2202.01
SECTION TIMES/DAYS: MW 8-9:30a
INSTRUCTOR: Krause
CORE AREA (IF APPLICABLE): N/A
FLAGS (IF APPLICABLE): Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

By now you have read some fiction. But what constitutes fiction? What are the elements of fictional narratives? How do we read them? How do we build them? And why do we bother? In this course we will grapple with these questions and more by confronting our inherited assumptions about what fiction is (and isn't) and how it works. Students will read closely (and creatively), write critically (and creatively), and discuss voluminously. This course will be a group effort to understand how meaning is created by readers and texts and just what exactly we mean when we say "genre."

STUDENT LEARNING OUTCOMES

Expand critical vocabulary. Develop close/critical reading skills. Develop research skills and ability to incorporate secondary source material. Gain insight through combining theory/praxis. Expand understanding of fiction/genre as categories.

On completion of required genre courses, students will understand the ways in which their chosen genres organize verbal discourse and contribute to the meaning of texts; they will understand the ways in which genres offer horizons of expectations that are either met, modified, or subverted by texts. Students will become knowledgeable practitioners within the world of their chosen genres either by writing critically about them, by experimenting creatively with them, or by doing both.

REQUIRED TEXTS

The reading list for this course is likely to include:

Ventriloquisms (Watterson)

Neverhome (Hunt)

Flaubert's Parrot (Barnes)

Foe (Coetzee)

The Book of Joan (Yuknavitch)

Additional texts will be provided as pdf's.

COURSE WORK/EXPECTATIONS

Regular maniacally active participation; Regular written reading responses; One creative final project; One research paper; Multiple critical responses; Multiple source treatments

This course fulfills the following undergraduate English Major requirement:

Lower Division

___x___ 2000-Level Genre

_____ 2000-Level History

Upper Division

_____ Author(s)

_____ Critical/Theoretical

_____ Comparative

_____ Creative/Artistry

TERM: Spring 2018
COURSE TITLE: Creative Writing for Non-Majors
COURSE Number: ENGL 2205.02
SECTION DAYS/TIMES: 77006/MWF 3:00pm – 4:00pm
INSTRUCTOR: Michelle Nava
3823 U-Hall, (310) 338-5862
CORE AREA: Creative Experience
FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

This is an opportunity to try your hand at writing in three genres – fiction, poetry, and drama. Through reading, discussion, essays, and brief responses to exemplary works, in and out-of-class writing exercises in poetry, fiction, and drama, and workshoping and revision of creative pieces, you'll draft and craft your work for inclusion in a final portfolio, developing greater skill in responding constructively and imaginatively to both your own writing and that of fellow students.

STUDENT LEARNING OUTCOMES

Students will increase understanding and appreciation of literary techniques involved in writing poetry, fiction, and drama, will write poetry using both free verse and received forms, short stories that consciously use literary aspects of fiction, and scenes or very short plays that are ready to perform. Additionally, students will develop skill in revising their creative work, increase effectiveness in giving constructive criticism on the poetry, fiction, and dramatic work of others, and develop the ability to use the feedback they receive, while building a polished portfolio of their creative work.

PREREQUISITES/RECOMMENDED BACKGROUND

Completion of a Freshman Year Seminar and a Rhetorical Arts course, with a minimum grade of 'C.'

REQUIRED TEXTS

Diane Thiel, *Crossroads: Creative Writing in Four Genres*
Ann & Samuel Charters, *Literature and Its Writers: A Compact Introduction to Fiction, Poetry, and Drama*
Jean-Claude van Itallie, *The Playwright's Workbook*
Harold Clurman, *Nine Plays of Modern Theatre*

COURSE WORK/EXPECTATIONS

Course work will include writing original poetry, short stories, scenes (or short plays), and brief exercises which will be revised for inclusion in genre portfolios and developed for a final portfolio, writing an essay examining specific core features across genres, 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 at least two literary events and writing about them in brief field reports; reading and writing about assigned works, occasional quizzes, field research, and participating heartily in classroom discussions.

NOT SUITABLE FOR ENGLISH MAJORS OR MINORS

TERM: Spring 2018
COURSE TITLE: Creative Writing for Non-Majors
COURSE NUMBER: ENGL 2205-03
SECTION TIMES/DAYS: T/R 11:20-12:50
INSTRUCTOR: Sarah Maclay
CORE AREA: Creative Experience
FLAG: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

This is an opportunity to try your hand at writing in three genres—fiction, poetry and drama. Through reading, discussion, essays and brief responses to exemplary works; in- and out-of-class writing exercises in poetry, fiction, and drama; and workshopping and revision of creative pieces, you'll draft and craft your work for inclusion in a final portfolio, developing greater skill in responding constructively and imaginatively to both your own writing and that of fellow students.

STUDENT LEARNING OUTCOMES

Students will increase understanding and appreciation of literary techniques involved in writing poetry, fiction and drama; write poetry using both free verse and received forms, short stories that consciously use literary aspects of 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, fiction 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, with minimum grade of C.

REQUIRED TEXTS

Crossroads: Creative Writing in Four Genres, by Diane Thiel
Literature and its Writers, ed. Ann and Sam Charters
The Playwright's Workbook, by Jean-Claude van Itallie
Complete Works, Volume 2, by Harold Pinter
The Bald Soprano and Other Plays, by Eugene Ionesco
Nine Stories, by J.D. Salinger

COURSE WORK/EXPECTATIONS

Course work will include writing original poetry, short stories, scenes (or short plays) and brief exercises which will be revised for inclusion in genre portfolios and developed for a final portfolio; writing an essay examining specified core features across genres; 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 at least two 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.

This course is not open to English majors and minors.

TERM: Spring 2018

COURSE TITLE: Language of Journalism

COURSE NUMBER: ENGL 2206.01 & ENGL 2206.02

SECTION TIMES/DAYS: TR 2:40 – 4:10 p.m. & T 7:10-10:10 p.m.

INSTRUCTOR: Jessica Langlois

FLAGS: Writing, Engaged Learning

COURSE DESCRIPTION/PRINCIPAL TOPICS

This introductory course focuses on journalism fundamentals, both theoretical and practical. Students learn what sets journalism apart from other kinds of writing, information and musings found in print and on the web. Class time is divided between lectures and lessons on modern American journalism—why it matters, what defines it and why it is essential to a healthy democracy—and lessons on how to report and write news stories. Outside of class, students spend a fair amount of time off campus, attending public meetings and events, conducting interviews and reporting on issues and people in the city of Los Angeles. Students will learn to be resourceful in finding the best sources, fearless in talking to strangers, thorough in their gathering and verifying of information, and clear, precise and engaging in their writing.

STUDENT LEARNING OUTCOMES

Students will:

1. Learn to critically read and analyze news coverage in print, digital, and social formats
2. Understand what makes issues, people or events newsworthy and why
2. Know how to find sources, conduct journalistic interviews and vet information for accuracy and reliability
3. Learn to write in journalistic style and assemble original reporting into a news story
4. Be familiar with the ethical guidelines and U.S. laws that govern the production of journalism

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS

The Elements of Journalism (3rd Edition), by Bill Kovach and Tom Rosenstiel
Writing and Reporting News: A Coaching Method (8th edition), by Carole Rich
The Associated Press Stylebook
Los Angeles Times

COURSE WORK/EXPECTATIONS

Students are required to read the Los Angeles Times and expected to keep up with current events, which may require subscription fees. Students are also required to conduct regular field reporting off campus—such as attending public meetings, meeting with sources, and collecting quotes from the public—all of which requires transportation fees and advance planning. Students are also expected to use social media as a tool to critically engage with current news and working journalists. Students should expect lectures and class exercises that engage critical thinking skills to examine the ethical choices journalists make and how the dissemination of news impacts individuals, communities, governments and institutions. Students will complete increasingly advanced reporting assignments over the semester and produce several written stories that will be workshopped with peers.

This course fulfills the English Major requirement for Lower Division:2000-Level Genre. It fulfills a requirement for the English Minor in Journalism and may be used toward the Journalism Certificate.

TERM: Spring 2018

COURSE TITLE: Language of Journalism

COURSE NUMBER: ENGL 2206.01 & ENGL 2206.02

SECTION TIMES/DAYS: TR 2:40 – 4:10 p.m. & T 7:10-10:10 p.m.

INSTRUCTOR: Jessica Langlois

FLAGS: Writing, Engaged Learning

COURSE DESCRIPTION/PRINCIPAL TOPICS

This introductory course focuses on journalism fundamentals, both theoretical and practical. Students learn what sets journalism apart from other kinds of writing, information and musings found in print and on the web. Class time is divided between lectures and lessons on modern American journalism—why it matters, what defines it and why it is essential to a healthy democracy—and lessons on how to report and write news stories. Outside of class, students spend a fair amount of time off campus, attending public meetings and events, conducting interviews and reporting on issues and people in the city of Los Angeles. Students will learn to be resourceful in finding the best sources, fearless in talking to strangers, thorough in their gathering and verifying of information, and clear, precise and engaging in their writing.

STUDENT LEARNING OUTCOMES

Students will:

1. Learn to critically read and analyze news coverage in print, digital, and social formats
2. Understand what makes issues, people or events newsworthy and why
2. Know how to find sources, conduct journalistic interviews and vet information for accuracy and reliability
3. Learn to write in journalistic style and assemble original reporting into a news story
4. Be familiar with the ethical guidelines and U.S. laws that govern the production of journalism

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS

The Elements of Journalism (3rd Edition), by Bill Kovach and Tom Rosenstiel
Writing and Reporting News: A Coaching Method (8th edition), by Carole Rich
The Associated Press Stylebook
Los Angeles Times

COURSE WORK/EXPECTATIONS

Students are required to read the Los Angeles Times and expected to keep up with current events, which may require subscription fees. Students are also required to conduct regular field reporting off campus—such as attending public meetings, meeting with sources, and collecting quotes from the public—all of which requires transportation fees and advance planning. Students are also expected to use social media as a tool to critically engage with current news and working journalists. Students should expect lectures and class exercises that engage critical thinking skills to examine the ethical choices journalists make and how the dissemination of news impacts individuals, communities, governments and institutions. Students will complete increasingly advanced reporting assignments over the semester and produce several written stories that will be workshopped with peers.

This course fulfills the English Major requirement for Lower Division:2000-Level Genre. It fulfills a requirement for the English Minor in Journalism and may be used toward the Journalism Certificate.

TERM: Spring 2018

COURSE TITLE: Introduction to Fiction

COURSE NUMBER: ENGL 2208.01

SECTION TIMES/DAYS: MWF 11:30-12:30p

INSTRUCTOR: Krause

CORE AREA (IF APPLICABLE): ECRE

FLAGS (IF APPLICABLE): Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

Introduction to Fiction is an introduction to reading, writing, and writing about fiction. By reading and writing both critically and creatively, we will develop our ability to appreciate, understand, and generate the forms and techniques of fictional narratives. By discussing what we read and what we write we will develop language to analyze and further our understanding of just what it is we are doing and why we do it!

STUDENT LEARNING OUTCOMES

Gain an understanding of forms and techniques of fiction;
Expand and develop facility with critical vocabulary;
Develop close/critical/creative reading skills;
Develop research skills and ability to incorporate secondary source material;
Gain insight through combining theory/praxis.

REQUIRED TEXTS

Ventriloquisms (Watterson)

Foe (Coetzee)

Additional texts will be provided as pdf's.

COURSE WORK/EXPECTATIONS

Regular active participation

Regular written responses to readings and in-class exercises

Multiple source treatments

Two short essays

One creative final project

This course does not count toward the English Major.

TERM: Spring 2018
COURSE TITLE: Introduction to Fiction
COURSE Number: ENGL 2208.02
SECTION DAYS/TIMES: 79051/TR 11:00am – 12:50pm
INSTRUCTOR: Michelle Nava
3823 U-Hall, (310) 338-5862
CORE AREA: Creative Experience
FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course will examine major trends in European and American fiction. The readings will be organized in a generally historical framework, but some attention will also be given to cross-cultural comparisons. A variety of theoretical approaches to the material will be introduced through critical essays assigned and discussed in class. As a creative arts class with a writing flag, the class will include several opportunities for students to respond both critically and creatively to what they have read.

STUDENT LEARNING OUTCOMES

Students who successfully complete the course will be more familiar with some of the ways in which the short story has developed over the years. Students will also have an opportunity to analyze and write persuasive essays on a variety of kinds of narrative. Additionally, students will learn about factors influencing both canon formation and challenges to established canons of fiction. Moreover, students will have an opportunity to enact the role as author—responding and refashioning some of the narrative and other elements of the canonical works they have been assigned.

PREREQUISITES/RECOMMENDED BACKGROUND

English 110 or the equivalent required

REQUIRED TEXTS

Charters, *Story and Its Writer*,
And selected handouts

COURSE WORK/EXPECTATIONS

The course work will consist of an overview of historical issues and the close reading and discussion of literary works. Writing assignments will include two critical papers of 5-7 pages, (submitted in draft form and then revised), frequent reading quizzes, shorter written exercises, and a final examination. Each student will also be responsible for preparing an oral presentation on a critical issue explored in the class.

In order to receive a passing grade, all students will be expected to attend class regularly and to participate actively in both class discussions and collaborative learning projects. No more than three absences will be allowed.

NOT SUITABLE FOR ENGLISH MAJORS OR MINORS

TERM: 201810 Spring 2018

COURSE TITLE: Introduction to Drama

COURSE NUMBER: CRN ENGL 2209.01

SECTION TIMES/DAYS: TR 11:20 AM – 12:50 PM STR 237

INSTRUCTOR: Prof. Reilly Ext. 87669 jreilly@lmu.edu

CORE AREA (IF APPLICABLE): Creative Experience

FLAGS (IF APPLICABLE): Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS:

We will study the evolution of Western drama from antiquity to modern times, and we will experience writing, performing and critiquing dramatic scenes. In these ways, our course will be analytical and imaginative, requiring us to explore plots, characters and themes of canonized plays as well as write, stage and evaluate our own short dramas, possibly with the assistance of outside theatre professionals. Portions of video versions of plays and filmed documentaries on theatre will be shown regularly.

STUDENT LEARNING OUTCOMES:

Participants will learn the evolution of drama, different genres of drama, and the arts of writing, reviewing and critiquing dramas.

PREREQUISITES/RECOMMENDED BACKGROUND:

100 level courses in English and literature.

REQUIRED TEXTS:

The Bedford Introduction to Drama, Seventh Edition.

COURSE WORK/EXPECTATIONS:

Review a live play in Los Angeles.	18%
Write, present and critique an original dramatic skit.	18%
Discuss dramas and essays.	24%
Write one short essay on readings.	18%
Complete a final exam on theater vocabulary.	12%
Three in-class writings.	06%
One consultation with the professor	04%

This course does not count toward the English major or minor requirements.

TERM: Spring 2018

COURSE TITLE: Special Studies in Histories: Modern and Contemporary African American Literature

COURSE NUMBER: ENGL 2297

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

INSTRUCTOR: Julia Lee

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

“The problem of the Twentieth Century,” W. E. B. Du Bois prophesied, “is the problem of the color-line.” Beginning with Du Bois’s 1903 masterwork, *The Souls of Black Folk*, this American Histories course will consider how various African American writers negotiate boundaries of color, class, geography, and identity. How do writers confront the nation’s past while articulating a vision of its future? How does movement—both coerced and voluntary—color the African American experience in the twentieth century and beyond? And how does the struggle to prove the value of black lives form a through-line from past to present? Among the works we will read are Ralph Ellison’s *Invisible Man*, Toni Morrison’s *Beloved*, and Claudia Rankine’s *Citizen*.

STUDENT LEARNING OUTCOMES

- Students will learn major concepts and terms about the African American literary tradition
- Students will read major works of 20th- and 21st-century African American literature
- Students will gain an understanding of the historical debates surrounding race and citizenship
- Students will gain insight into the continued struggle for racial and social justice

PREREQUISITES/RECOMMENDED BACKGROUND

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

REQUIRED TEXTS

Henry Louis Gates, Jr. and Valerie Smith, editors. Norton Anthology of African American Literature, 3rd edition (Volume 2). ISBN-13: 978-0393923704

Ralph Ellison, *Invisible Man*

Toni Morrison, *Beloved*

Claudia Rankine, *Citizen*

COURSE WORK/EXPECTATIONS

Reading Quizzes: 15%

Class Participation: 15%

Presentation: 10%

2 Short Papers: 40%

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

Spring, 2018

Dr. B. Rico

Prof. and Chair of English

brico@LMU.edu

310.338.2844

UNH 3855

WRITING FLAG APPLICATION PENDING

ENGL 2297.02: Reading the Landscape, from *Beowulf* to *Star Wars*

OBJECTIVES:

In a classic work of criticism, the quest in chivalric romance as described as a process whereby the knight learns to read the landscape. This class will present ways in which a variety of poets, writers, and film-makers have focused on the ability of the hero, the heroine, and the implied audience to read the landscape -- to interpret signs within systems. Using examples from current film and graphic novels, the course design for the final two week explore the re-formatting of romance narrative in popular culture.

REQUIRED TEXTS: *Norton Anthology of British Literature*, Vol. I

LEARNING OUTCOMES: Those students who successfully complete the course should be more familiar with the key generic classifications in English literature, especially as they relate to the development of the genre of romance. They will understand some of the key terms and points of departure for the study of each period, as well as the horizons of expectation traditionally associated with the genre. They will be able to see how such generic expectations are adapted, re-fashioned, and violated in important elements of popular culture, including graphic novels, and important works of modern film.

OPEN TO ENGLISH MAJORS AND MINORS; SCREENWRITING MAJORS AND MINORS only

COURSE REQUIREMENTS:

Regular quizzes

Three panel presentations

Short in-class reader responses – to be completed each class session

Regular attendance in class; consistent class participation

Focused reading of the primary texts and supplementary material

Final examination -- essay and short-answer format

Thirty pages of text will be produced over the course of the semester

ATTENDANCE: Because discussion of the assigned readings is crucial to course objectives, students should attend all classes. Each unexcused absence will result in a lowering of the grade; excessive absences may result in failure in the class.

OFFICE HOURS: I will hold office hours during the times posted during the first week of classes. If you have a question about anything discussed in class, please visit my office so that we can go over the material.

GRADING:	Reading Quizzes and Writing Assignments	60%
	Participation (including recitation)	20%
	Final	20%

PLAGIARISM AND ACADEMIC DISHONESTY: Any instance of plagiarism or any breach of academic honesty will cause the student or students involved to fail the class and to have the Dean of his or her college informed.

AMERICANS WITH DISABILITIES ACT; Students with special needs as addressed by the Americans with Disabilities Act who need reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the Disability Support Services Office. Any student who currently has a documented disability (physical, learning, or psychological) needing academic accommodations should contact the Disability Services Office (Daum Hall Room 224, 310-338-4535) as early in the semester as possible. All discussions will remain confidential. Please visit <http://www.lmu.edu/dss> for additional information.

This course fulfills the following English Major requirement: Lower Division

___ 2000-Level Genre
x 2000-Level History

TERM: Spring 2018

COURSE TITLE: Shakespeare: Major Plays

COURSE NUMBER: ENGL 3321

SECTION TIMES/DAYS: TR 8:00-9:30

INSTRUCTOR: Dr. Judy Park

CORE AREA (IF APPLICABLE): N/A

FLAGS (IF APPLICABLE): N/A

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: spring 2018
COURSE TITLE: Children's Literature
COURSE NUMBER: ENGL 3346
SECTION TIMES/DAYS: Section 01/MWF 8:00 – 9:00 a.m.
INSTRUCTOR: Dr. Stuart Ching

COURSE DESCRIPTION/PRINCIPAL TOPICS

Participants examine children's literature critically through at least three lenses of ethnic/racial and cultural diversity. By framing discussions within and among these lenses, as well as among additional contexts 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. Finally, participants evaluate aesthetics and literary conventions within their selection process.

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 and representations of ethnicity, race, and other kinds of diversity in this literature.

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 the selection and teaching of children's literature.

Demonstrate professional competence through writing and speaking.

PREREQUISITES/RECOMMENDED BACKGROUND

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REQUIRED TEXTS

6-8 children's and adolescent novels, to be determined
research on children's literature on reserve in Hannon Library

COURSE WORK/EXPECTATIONS

weekly critical responses; a midterm critical essay; a final critical essay; full and prepared participation;
class presentation

This course fulfills the following English Major requirement:

X Lit. Elective

TERM: Spring 2018
COURSE TITLE: American Literature
COURSE NUMBER: ENGL 3371
SECTION TIMES/DAYS: MWF 1:50-2:50 pm
INSTRUCTOR: Julia Lee
CORE AREA (IF APPLICABLE): INT: Interdisciplinary Connect
FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course offers a broad overview of American literary history essential to more in-depth study of individual movements, authors, and texts. It covers some of the most influential works of fiction, nonfiction, poetry, and drama published from pre-Columbian contact to the start of the Civil War. Among the topics we will discuss are American exceptionalism, the Atlantic slave trade, settler colonialism, and creole nationalism.

STUDENT LEARNING OUTCOMES

Students will learn to identify persistent themes within American literature from pre-history to 1861. Students will learn the broad historical contexts within which early American literature appeared.

PREREQUISITES/RECOMMENDED BACKGROUND

First Year Seminar and Rhetorical Arts
This course is restricted to English majors and minors.

REQUIRED TEXTS

Norton Anthology of American Literature Shorter Eighth Edition. Volume 1 ISBN: 9780393918861

COURSE WORK/EXPECTATIONS

Reading Quizzes: 10%
Class Participation: 10%
Class Presentation: 10%
Midterm I: 20%
Midterm II: 20%
Final Exam: 30%

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 2018

COURSE TITLE: American Literature II

COURSE NUMBER: ENGL 3372

SECTION TIMES/DAYS: TR 0940-1110

INSTRUCTOR: KJ Peters

CORE AREA (IF APPLICABLE): INT: Interdisciplinary Connections

FLAGS (IF APPLICABLE):

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

ENGL 3376.01
StreetWrite

TERM: Spring 2018

COURSE TITLE: StreetWrite

COURSE NUMBER: ENGL 3376

SECTION TIMES/DAYS: 01 M-W 12:40-2:10 (other selected days to teach in schools)

INSTRUCTOR: Chuck Rosenthal
3871 University Hall
310-338-7667
croseuth@lmu.edu

COURSE DESCRIPTION/PRINCIPAL TOPICS

StreetWrite gives the undergraduate writer an opportunity to teach creative writing in public and private schools, as well as other institutions like nursing homes, after school programs, and Boys and Girls Clubs. We spend half the semester learning how to teach creative writing and in the second half the students go out and teach it. Students in this class and those they teach are encouraged to find their voice from inside their life situations and cultures in concrete images that allow meaning to emerge, rather than trying to communicate some intended message. **Students must be prepared to give up one day a week, either a morning or afternoon, to go into these institutions to teach.**

STUDENT LEARNING OUTCOMES

- Responsibility
- Interpersonal skills
- Ability to perform in front of a classroom
- The rewards of seeing people get to turned onto something and learn
- Using writing as a way to discover one's own diverse meanings

PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 2201, public speaking

REQUIRED TEXTS

Selected weekly instructional hand-outs

COURSEWORK/EXPECTATIONS

- Complete attendance in every prep class
- Meet students at your assigned institution every time
- Compile a portfolio of students' work
- Final essay

Course fulfills Creative Artistry

TERM: Spring 2018
COURSE TITLE: Journalism and New Media
COURSE NUMBER: ENGL 3381.01
SECTION TIMES/DAYS: Thursday, 7:10 PM-10:10 PM
INSTRUCTOR: LANGLOIS

COURSE DESCRIPTION/PRINCIPAL TOPICS

The democratization of media in the digital age has changed the very nature of the news—who drives the news, who reads it, and who produces it. Native digital news outlets, apps, and start-ups are redefining storytelling and prioritizing marginalized voices, and legacy media is finding ways to reach new audiences. While the flourishing of new media forms has led to much more public engagement with the news, it has also triggered the spread of misinformation and muddled the meaning of news. The social media platforms that aggregate our news are informed by algorithms and personal filter bubbles, rather than news values of accuracy, fairness and balance. The news media is at once facing great threats and great possibilities.

In this class, students will learn to differentiate between original reporting, opinion/commentary, fake news, lazy reporting, and political propaganda. They will track the evolution of the new media age through the lens of media thinkers and find their place within it. Using the latest tech tools, they will learn the basics of different modes of storytelling to engage diverse audiences—explanatory writing, photography, audio, video, and visual design. They will be fearless in their reporting, diligent in their writing, and ambitious in their exploration of new technologies. They will learn to harness the power of social media and mobile technology to find and tell true stories driven by original reporting, transparent methods, and ethical practices.

STUDENT LEARNING OUTCOMES

By the end of this course, you will:

1. Be able to describe how digital technology and social media are disrupting and, in some cases, displacing the traditional role of the news media.
2. Gain experience with digital storytelling tools, including audio, video, photography, and design.
3. Understand the basic ethical guidelines and techniques that guide professional journalists and be able to discern “fake news” and spin from facts.
4. Know how to write in a journalistic style for the web.

PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 110 and upper division standing
ENGL 2206 or 3301 (Writing for Journalism 1 and 2)

REQUIRED TEXTS

AP Stylebook
Mark Briggs, *Journalism Next*
Assigned weekly readings
Daily news reading

COURSE WORK/EXPECTATIONS

Students must follow the news daily, which may require subscription fees. Students will also need to go off campus to complete certain reporting assignments, which will require advance planning and transportation fees. There will be considerable weekly reading, regular reporting assignments, and occasional quizzes. Students must also be on Twitter and will learn to use it for reporting, storytelling, and engaging with journalists and newsmakers. Students will need to use their own smartphones, cameras, audio recorders, and personal computers, OR plan to check out equipment from the department or use library resources. The final group project will require advance planning and collaboration with classmates.

This course fulfills the English Major requirement for Upper Division: Creative/Artistry. It is required for the English Minor in Journalism and may be used toward the Journalism Certificate.

TERM: Spring 2018

COURSE TITLE: Authors: **Louise Erdrich**

COURSE NUMBER: ENGL 3998.01

SECTION TIMES/DAYS: MWF 10:20-11:20

INSTRUCTOR: Robin Miskolcze

COURSE DESCRIPTION/PRINCIPAL TOPICS

A semester-long exploration of Louise Erdrich, an award-winning contemporary author of sixteen novels. We will look at the historical and cultural contexts that helped shape Erdrich's work as a Native American writer who has been consistently committed to exploring the historical and contemporary lives of Chippewa families in North America. Erdrich's key texts include a trilogy that traces multiple branches of one Chippewa family, as well as novels that dramatize contemporary Native American challenges throughout history and today.

STUDENT LEARNING OUTCOMES

*Students will explore the corpus of Louise Erdrich, winner of multiple awards including the National Book Award for Fiction and the National Book Critics Circle Award.

Students will understand the benefits of exploring the *oeuvre* of an author

*Students will learn how to pose significant research questions about a field of inquiry

*Students will learn how to limit their topic scope, develop a plan for investigation, and formulate a clear thesis

*Students will learn how to locate, evaluate, and incorporate relevant scholarly work into writing

REQUIRED TEXTS

Love Medicine, The Beet Queen, Tracks, Roundhouse

COURSE WORK/EXPECTATIONS

Presentation/short paper

Midterm

Final paper

Quizzes

This course fulfills the following English Major requirement:

Upper Division

 X Author(s)

TERM: Spring 2018
COURSE TITLE: "Literature, Photography, and the Uncanny"
COURSE NUMBER: ENGL 3998.03
SECTION TIMES/DAYS: W 16:20-19:20
INSTRUCTOR: Neel, Alexandra
CORE AREA: Not Applicable
FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course explores the intimate connection between writing and photography, looking at the ways in which writers mobilize photography in different literary forms from the short story to works of literary nonfiction. If today we understand the photograph as a privileged source of evidence, our selection of texts challenges the comfortable maxim that "seeing is believing." Pairing texts on photographic practice and theories of photography such as Henry Fox Talbot's *The Pencil of Nature* with fiction that draws on the emergent technology of photography such as George Eliot's *The Lifted Veil*, we'll investigate how literature borrows from the language of photography in complex ways—not simply as a shorthand for presenting the "real" but as a means of questioning representation and documentation itself. Through historical and theoretical approaches to photography and fiction, we'll focus on texts from the 1830s to 1930s, examining different methods of approaching the word-image divide. We'll also look at contemporary deployments of photography in the book, concentrating on W.G. Sebald's *The Emigrants*. What do these hybrid books tell us about writing and photography?

STUDENT LEARNING OUTCOMES

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

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

PREREQUISITES/RECOMMENDED BACKGROUND

Junior or senior standing recommended

REQUIRED TEXTS

Roland Barthes, *Camera Lucida*
John Berger, *Ways of Seeing*
Marguerite Duras, *Hiroshima, Mon Amour*
George Eliot, *The Lifted Veil*
W.G. Sebald, *The Emigrants*
Susan Sontag, *Regarding the Pain of Others*
Virginia Woolf, *Three Guinea*

COURSE WORK/EXPECTATIONS

- Bi-weekly postings and in-class participation: 25%
- Response paper (3-5 pages): 15%
- Annotated bibliography (3-5 pages): 15%
- Final research paper (10-15): 30%
- Oral presentation (10 minutes): 15%

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 2018

COURSE TITLE: Heretics, Monsters, and Poets

COURSE NUMBER: ENGL 3998-04 / THST 3224-01

SECTION TIMES/DAYS: TR 13:00-14:30

INSTRUCTOR: SHEPHERD (ENGL) / RADLER (THST)

CORE AREA: INT: Faith and Reason

FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course examines the constructions of otherness in medieval theological and English literature. The governing idea of the course is that orthodoxy, heresy, and alterity are always elastic and ambiguous concepts; they emerge out of and are persistently renegotiated through conflicts of varying degrees of severity. The course aims to shed light on the persistent redefinitions of and tensions regarding orthodoxy, heresy, and otherness in the Middle Ages, and the relation of these things to the emergence of vernacular literature in English. Attending to theological, linguistic, philosophical, historical, gender, cultural, and political issues, we will examine major themes, including: heresy and orthodoxy, reform, mysticism, vernacular texts, women, crusades, witchcraft, and the monstrous and magical.

STUDENT LEARNING OUTCOMES

Students will gain an understanding of orthodoxy, heresy, and otherness as expressed in medieval English and theological texts. Students will become familiar with central texts in the medieval literary and theological 'canons,' but will also study more 'eccentric' vernacular expressions. Students will be able to carry out critical research and construct informed positions on the notions of heresy, orthodoxy, and alterity in medieval English and theological texts. Students are, furthermore, expected to be able to conduct critical and properly contextualized analyses of texts, and write intelligently and persuasively on the above-mentioned topics. Students will learn about the richness and complexity of medieval English literary and medieval traditions as well as the diverse voices that constitute these traditions.

PREREQUISITES/RECOMMENDED BACKGROUND

One 1000-level Theological Studies or English course.

REQUIRED TEXTS

1. Texts on LMU pedagogical servers.
2. Course Reader (to be purchased online from Mozena Publishing, Inc. Website: www.aristotext.com)
3. Elizabeth Spearing, ed. *Medieval Writings on Female Spirituality* (London: Penguin Books, 2002)
4. William Langland. *Piers Plowman: A Norton Critical Edition*. Eds. Elizabeth Robertson and Stephen H. A. Shepherd (New York: W.W. Norton and Co., 2006)
5. Geoffrey Chaucer. *The Canterbury Tales: A Norton Critical Edition*. Eds. V. A. Kolve and Glending Olson (New York: W.W. Norton and Co., 2005)
6. J.R.R. Tolkien, ed. *Sir Gawain and the Green Knight; Pearl; and Sir Orfeo* (New York: Del Rey, 1979)

COURSE WORK/EXPECTATIONS

One hands-on archival research assignment, two critical/research essays, one in-class midterm examination, and one in-class final examination.

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 2018

COURSE TITLE: Writing Internship in Media

COURSE NUMBER: ENGL 4402

SECTION TIMES/DAYS: TBA

INSTRUCTOR: Evelyn McDonnell
Room 3851, University Hall
310-258-2662
Evelyn.McDonnell@lmu.edu

OFFICE HOURS: TBA

COURSE DESCRIPTION/PRINCIPAL TOPICS

Interns will be placed in local business or professional firms that most closely match their interests and skills. Placement sites will include newspapers, magazines, websites, advertising agencies, literary agencies, government agencies, film and TV production offices, public relations firms, etc. Interns will be exposed to various professional writing problems, including publication issues. This is a regular 4-unit LMU, tuition-bearing course.

STUDENT LEARNING OUTCOMES

- Student writers must successfully perform in professional writing environments.
- Students will demonstrate knowledge of a particular professional writing field (i.e. Public Relations, Newspaper, etc.)
- Students will develop a working relationship with internship site supervisors and create contacts for future employment.
- Students will research and write publishable “real-world” prose.

COURSE WORK/EXPECTATIONS

Course Format

8-11 hours per week at the placement site. Per LMU guidelines, students are expected to work 12 hours per week for a four-unit class. If your internship involves less than 10 hours per week of work, I will expect you to make up the expected time by attending Journalism events and writing about them in your blog.

Course Work

- Written Evaluation of Internship Experience (due May 4, 5-6 pages).
- Writing Portfolio of all writing done as intern. Due May 4.
- Evaluation letter from supervisor. Due May 4.
- Weekly blog at MYLMU Connect, 2-500 words per week. Due every Monday at 9 a.m. through April 23.

This course fulfills the following undergraduate English Major requirements:

Creative/Artistry; Journalism Minor Elective; Journalism Certificate

TERM: Spring 2018

COURSE TITLE: Investigative Reporting

COURSE NUMBER: ENGL 4407

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

INSTRUCTOR: Faculty

CORE AREA (IF APPLICABLE): Not Applicable

FLAGS (IF APPLICABLE): Information Literacy

COURSE DESCRIPTION/PRINCIPAL TOPICS

Investigative reporting is the hardest kind of journalism there is. It is also, in many cases, the most impactful, meaningful and memorable. Rather than cover news that happens day-to-day, investigative journalists invest time and resources in pursuit of deeper truths. Great investigative journalism serves the public interest and that will be our standard and our goal in this course. This class will teach you the critical deep-dive reporting techniques necessary to produce hard news stories and large-scale reporting projects.

This course will be divided so you spend about half your time studying investigative reporting, both examples and techniques, and the other half executing this skill through a single longform story.

STUDENT LEARNING OUTCOMES

You will master investigative reporting techniques, including document research and analysis and interviewing. You will understand how to process a large amount of reporting on a single topic and assemble that reporting into a coherent narrative for a general audience.

PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 110 and upper division standing
ENGL 2206 or 3301 (Writing for Journalism 1 and 2)

REQUIRED TEXTS

Weekly readings

COURSE WORK/EXPECTATIONS

TBA

This course fulfills the following undergraduate English Major requirement:

Lower Division

____ 200-Level Genre
____ 200-Level History

Upper Division

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

TERM: Spring 2018

COURSE TITLE: Fiction Writing Workshop: Style

COURSE NUMBER: 4411.01

TIMES/DAYS: M-W, 2:20-3:50

INSTRUCTOR: Chuck Rosenthal

3871 U-Hall, 8-7667 (crosenth@lmu.edu)

COURSE DESCRIPTION/PRINCIPAL TOPICS

Advanced Fiction Writing: Style, offers the motivated undergraduate fiction writer the opportunity to experiment with a number of literary styles by modeling their prose after several well-known literary stylists, as directed by the instructor. Then students will have the opportunity to experience what it's like to participate in a graduate fiction workshop in preparation for similar workshops on the MFA level. In the second half of the course students are expected to produce literary narratives and critique each other's narratives in class on a weekly basis.

STUDENT LEARNING OUTCOMES:

- Be able to shift among literary styles
- Learn the relationship between style and content
- Be able to produce a narrative text(s)
- Exercise the basic techniques of literary narrative
- Demonstrate a critical vocabulary in preparation for M.A. level workshops
- Produce narratives beyond the introductory or intermediate undergraduate level

PREREQUISITES/REQUIRED BACKGROUND: ENGL 201 and 202; Introduction to Fiction suggested

REQUIRED TEXTS:

- Will You Please be Quiet, Please?*, Raymond Carver
- Last Evenings on Earth*, Roberto Bolaño
- Distant Star*, Roberto Bolaño
- Selected handouts

COURSEWORK/EXPECTATIONS

- Attendance and participation in every workshop
- Seven 2-3 page directed assignments (presented to class on time)
- One 10 page or longer work of creative narrative presented and workshopped
- Attendance at and report on one off campus literary reading

This class fulfills Upper Division Creative Artistry and is applicable to a Creative Writing Specialization in fiction.

TERM: Spring 2018

COURSE TITLE: Playwriting Workshop: Full-Lengths

COURSE NUMBER: ENGL 4424

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

INSTRUCTOR: K. Younger

COURSE DESCRIPTION/PRINCIPAL TOPICS

A workshop in the art of writing full-length plays.

STUDENT LEARNING OUTCOMES

To deepen our understanding of the fundamentals of dramatic writing.

To increase the skill of reading and interpreting drama as both a literary and performance art.

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

To revise and complete major writing samples with submission materials.

To establish relationships with Los Angeles theatre companies.

To solidify the habit of play-going.

To foster a life-long love of the theatre.

PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 2200 Genres: Drama or equivalent THEA course

TEXTS

4000 Miles by Amy Herzog PDF

Gruesome Playground Injuries by Rajiv Joseph PDF

The Cake by Bekah Brunstetter PDF

Thom Pain (based on nothing) by Will Eno ISBN 0-8222-2076-8

The Pillowman by Martin McDonagh ISBN 978-0-8222-2100-5

Red by John Logan ISBN 978-0-8222-2483-9

Sex With Strangers by Laura Eason ISBN 978-0-8222-3255-1

The Aliens by Annie Baker ISBN 978-0-8222-2473-0

The Piano Teacher by Julia Cho ISBN 978-0-8222-2285-9

The Humans by Stephen Karam ISBN 978-0-8222-3527-9

COURSE WORK/EXPECTATIONS

Workshop Participation and Critical Responses to Plays

Full-length Play and Submission Packet

This course fulfills the following undergraduate English Major requirement:
Creative/Artistry

Capstone: The Backpack Journalist

TERM: Loyola Marymount University, Spring 2018

COURSE NUMBER: ENGL 4468.02

INSTRUCTOR: Gary Dauphin

SECTION TIMES/DAYS: Monday, 4:20 PM-7:20 PM

COURSE DESCRIPTION/PRINCIPAL TOPICS

In today's multi-platform, digital news environment, working journalists are increasingly expected to have a broad range of competencies in addition to traditional news gathering and writing skills – website coding and management, video production, photography, graphic and visual design, data analysis, project management, and so on. While there will always be a need for experts, aspiring journalists who enter the market with demonstrated fluency in these core technical and creative vocabularies will have a significant advantage over their peers not only as potential hires but as storytellers.

The purpose of ENGL 468, Capstone Course in Journalism: Multi-platform Storytelling is to give students a creative, supportive, hackathon-like environment within to pursue semester-long digital storytelling projects. These projects are to be understood as professional calling cards – the first work of their adult careers – and should be undertaken accordingly. The Capstone Course will complete the student's Journalism minor by asking them to steer a multi-platform storytelling project from beginning to end, including concept, pitch, research and reporting, media production, website construction, and launch. This project will allow students who are completing the Journalism minor to demonstrate the full range of skills they have acquired throughout their preparatory journalism coursework.

The project will be of their choosing and may be hard news, an in-depth feature, arts & entertainment, sports, advocacy journalism, social issues, human behavior, or “hyper-local” coverage some aspect of the L.A. and LMU communities. It should exhibit depth and breadth of reporting, engage a minimum of three sources, and be backed up with research providing context and background. In addition to a substantial written component, the project should also meaningfully deploy at least three distinct multimedia approaches to its subject matter taken from this list:

- Photography [Note: Given that students are building websites / blogs, their project will very likely, by definition, require some basic photographic elements. To count as an approach, however, photography must be a major storytelling aspect, in the form of portraits, location photography, galleries and so forth.]
- Video, interview or short documentary
- Audio, interview or short documentary
- Infographics
- Data collection, analysis, and presentation

- Social and community

STUDENT LEARNING OUTCOMES

Students who successfully complete the class will have:

1. Successfully steered a multimedia journalism project - a professional “calling card” - to completion
2. Gained confidence and fluidity in digital storytelling techniques necessary to satisfy entry-level professional requirements
3. Demonstrated an understanding of both the role of a journalist and journalism’s purpose within a digital news environment

REQUIRED TEXTS

There are no required texts, however, the instructor will provide links to sites and

TERM: Spring 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, MIP/Tsehai)

INSTRUCTOR: Dr. Linda Bannister

COURSE DESCRIPTION/PRINCIPAL TOPICS

The Journalism Practicum 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 I ENGL 4469. Producers, script writers, cartoonists, graphic designers, and photojournalists should consult with Tom Nelson and Linda Bannister 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.**

STUDENT LEARNING OUTCOMES

By the end of this course, students should:

- be familiar with basic journalistic style and interview technique.
- explain the role of ethics in reporting.
- be able to write a competent hard-news article and a competent feature article.
- be able to work as a team with an editor and/or co-author.
- be familiar with the fundamentals of journalistic layout.
- 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, Dr. Linda Bannister. **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 Dr. Bannister at linda.bannister@LMU.EDU with your student ID number and she will enter the proper permission on Prowl. Make sure you include your telephone number and student ID in your e-mail.**

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/Artist

Note: This course fulfills an elective requirement or a community journalism course for the English Minor in JOUR and also is a course included in The Journalism Certificate Program. This course also fulfills a WRITING FLAG.

TERM: Spring 2018
COURSE TITLE: A Course About Nothing
COURSE NUMBER: ENGL 4998.01
SECTION TIMES/DAYS: T/R 1:00 – 2:30pm
INSTRUCTOR: Professor Paul Harris
CORE AREA (IF APPLICABLE): Interdisciplinary Connections
FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course is about nothing. We will examine nothing from a variety of perspectives and disciplines, including literature, film, mathematics, philosophy, theology, and art. Nothing is a potentially paradoxical and productive thing to study and contemplate, leading to challenging and boundary-exploring thinking.

STUDENT LEARNING OUTCOMES

Students will think about nothing
Students will write about nothing
Students will synthesize disciplinary discourses
Students will integrate course concepts into writing style

PREREQUISITES/RECOMMENDED BACKGROUND

Upper-division standing

REQUIRED TEXTS

Shakespeare, *King Lear*
Leader, *Stealing the Mona Lisa*
Perec, *A Void*
Rotman, *Signifying Nothing*

COURSE WORK/EXPECTATIONS

Quizzes, participation (10%)
Short Essay (15%) (4 – 6 pp.)
Mid-term Exam (15%)
Short Essay (20%) (4 – 6 pp.)
Final Exam (20%)
Research project (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: Spring 2018

COURSE TITLE: INTO THE DESERT

COURSE NUMBER: THST 3750.01/ ENGL 4998.02

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

INSTRUCTOR: Douglas Christie, Rubén Martínez

CORE AREA (IF APPLICABLE): Integrations/Interdisciplinary Connections

FLAGS (IF APPLICABLE): Engaged Learning

COURSE DESCRIPTION/PRINCIPAL TOPICS

This interdisciplinary (Theological Studies and English) course aims to encourage students to reflect on the meaning of the desert as it has been conceived in the literatures of ancient Christian monasticism and contemporary contemplative practice, as well as in the art, literature and politics of the American West and Borderlands. The course fulfills the “engaged learning” flag by offering students an embodied experience of the desert through an intensive field trip to the Mojave. We mean to explore the varied meanings of the desert in diverse historical and cultural moments and ask what it means not just to imagine but also inhabit the desert today. These inquiries have real implications for what it means to inhabit the world with some sense of meaning and purpose—both in the profound sense of individual spiritual development as well as the pursuit of social justice. *Into the Desert* seeks to entwine these threads through close readings across genres as well as through embodied experience: a key class activity is a field trip into the desert itself. The interdisciplinary aspect of the course entails the two instructors meeting separately with their respective cohorts (students must sign up for the course in through English OR Theological Studies), “trading places,” and, on occasion, holding joint class sessions.

STUDENT LEARNING OUTCOMES

Knowledge of early Christian literatures of the desert and their social-historical context.

Knowledge of historical and contemporary representations of the deserts of the American Southwest and Borderlands and the critical models that engage them.

Knowledge of spiritual and contemplative traditions specific to the desert.

Engaged learning: experiencing the desert through a field trip to the Mojave.

Integrative vision of the desert and its importance as both a material and spiritual site.

PREREQUISITES/RECOMMENDED BACKGROUND

Students should have upper-division standing.

REQUIRED TEXTS

Leslie Marmon Silko, *Ceremony*

Guzmán, Patricio, *Nostalgia de la luz* (film)

Martínez, Rubén, *Desert America: A Journey Across our Most Divided Landscape*

Christie, Douglas, *Blue Sapphire of the Mind*

(There will also be weekly selected e-readings.)

COURSE WORK/EXPECTATIONS

You will write short responses (of about 1 to 2 pages) to class readings each week. You will write a personal essay of about five pages and present it orally in class. A final paper of between 10 and 12 pages will combine material from the short papers with additional research and critique. Participation in class field trip to the Mojave is obligatory.

This course fulfills the following undergraduate English Major requirement:

Upper Division

____ Author(s)

Critical/Theoretical

Comparative

TERM: Spring 2018

COURSE TITLE: Literature of the Holocaust

COURSE NUMBER: ENGL 5534 (undergraduates)/5634 (graduates) and JWST 4340

SECTION TIMES/DAYS: TH 4:30-7:00pm

INSTRUCTOR: Dr. Holli Levitsky

CORE AREA (IF APPLICABLE): NA

FLAGS (IF APPLICABLE): Engaged Learning

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course examines literary and narrative responses to the Holocaust, or Shoah, including diaries, journals, memoirs, visual art, film, and poetry. Our work will be informed by the notion that literary and other representational responses to the Holocaust are, as Carolyn Forché has written, in themselves "material evidence of that-which occurred." Reading and discussion will address such issues as the evidentiary nature of literary responses to the Shoah, the problem of representation, and the literary and artistic commodification of the Holocaust.

Holocaust literature, unlike any other subject, makes great demands on our hearts and spirits.

Indeed, we sometimes refer to Holocaust Literature as the "literature of atrocity." What we do in this class does not swerve or turn away from human suffering and human cruelty, even deliberate, extreme cruelty. I expect you to read deeply and attentively, to ask questions, and to share your thinking. I insist that you respect the memories of the victims and survivors and the discourse of your fellow classmates as we struggle to engage this difficult subject.

STUDENT LEARNING OUTCOMES

Learn the historical facts that led to the Holocaust;

Identify and analyze the impact of specific literary and other forms of representational texts and authors as a means to understanding the Holocaust;

Value the community of Jewish life and culture which was destroyed;

Learn about individual victims and rescuers, and value their contributions to the world;

Be informed about perpetrators and their role in the Holocaust;

Analyze the hatred and bigotry that can lead to genocide

PREREQUISITES/RECOMMENDED BACKGROUND

While this course is recommended for seniors and graduate students, any student may petition the instructor to enroll. It is expected that all students, from any major, are competent at research and critical writing skills.

REQUIRED TEXTS

Art From the Ashes, Lawrence Langer

Maus (vols. I & II), by Art Spiegelman

Night, by Elie Wiesel

COURSE WORK/EXPECTATIONS

Our objectives for the course will be to establish a context for reading Holocaust literature by studying the literature of witness. Students will be responsible for two close readings of a literary text; research paper; and group engaged learning project that will involve curating an exhibit. Regular attendance and enthusiastic participation in class discussions are expected of each student.

This course fulfills the following undergraduate English Major requirement:

Upper Division

_____ **Author(s)**

_____ **Critical/Theoretical**

 X **Comparative**

_____ **Creative/Artistry**

TERM: Spring 2018

COURSE TITLE: Rhetoric and the Media

COURSE NUMBER: ENGL 5574.01 (4 Units--Undergraduates) and 5674 (3 Units--Graduates)

SECTION TIMES/DAYS: T 4:30-7 p.m.

INSTRUCTOR: Dr. Linda Bannister

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course explores persuasion in contemporary American media. "Texts" for class include current newspapers and magazines, online media, including social media, video and audio news programs, and television, radio and print advertising. Media coverage of historical and contemporary events like the assassination of JFK, the impeachment of Bill Clinton, the 15-year anniversary of 9/11, Hurricanes Katrina, Harvey and Maria, the Black Lives Matter demonstrations, the Russia Investigation, The Las Vegas Massacre and others will be analyzed. Our goal is to discover how audiences are swayed and seduced, "subliminally" or otherwise. The coursework includes a survey of important contemporary rhetorical theories, as well as contemporary communication theory, covering Burke, McLuhan, Toulmin, "spin" theory, fantasy theme analysis, feminist approaches, and post-modern approaches.

STUDENT LEARNING OUTCOMES

- Students will learn a variety of rhetorical approaches to media and be able to use them to effectively analyze (orally and in writing) media coverage of significant events.
- Students will be able to list and define particular rhetorical strategies used to affect audiences.
- Students will be able to discuss how media coverage of an event alters the public understanding of the event.

PREREQUISITES/RECOMMENDED BACKGROUND

Upper-Division or Graduate Standing.

REQUIRED TEXTS

Making Sense of Messages: A Critical Apprenticeship in Rhetorical Criticism by Stoner and Perkins (Houghton Mifflin, 2017)

- ISBN-10: 113846547X
- ISBN-13: 978-1138465473

COURSE WORK/EXPECTATIONS

- Active Participation in Class Discussion
- Two Rhetorical Analyses of Media (4-5 pgs. Each)
- Occasional Reading/Viewing Quizzes
- Research Paper/Media Analysis/Theorizing Project (15 pgs.)

This course fulfills the following English Major requirement:

Lower Division

____ 200-Level Genre

____ 200-Level History Upper Division

____ Author(s)

___X___ Critical/Theoretical

____ Comparative

___X___ Creative/Artistry

NOTE: This course is required for the STPP Secondary Teacher Preparation Program in English. This course fulfills an elective requirement for the English Minor in JOUR and also is a course included in The Journalism Certificate Program.

TERM: Spring 2018

COURSE TITLE: Pazz and Jop: Writing Music Criticism

COURSE NUMBER: ENGL 5592 (for undergraduates)/5692 (for graduates)

SECTION TIMES/DAYS: Thursday, 7:10-10:10 p.m.

INSTRUCTOR: McDonnell

COURSE DESCRIPTION/PRINCIPAL TOPICS: So you wanna be a rock'n'roll critic? A great writer can interpret the world through the prism of a song. This course will explore the history of popular music writing and teach students to think critically about musical terms and genres. Students will learn in part by studying the works of noted critics, past and present: Richard Goldstein, Greil Marcus, Ellen Willis, Lester Bangs, Greg Tate, Daphne Brooks, etc. Various genres of popular music will be discussed, including jazz, country, dance, punk, hip-hop, rock, electronic, and pop. (For years *The Village Voice* has called its annual critics poll Pazz & Jop, in whimsical recognition of the problems inherent in labeling music.) Students will learn how to think critically about music and express their opinions. They will study the ethical standards of journalism and how they apply to criticism. They will write album reviews, concert reviews, artist profiles, and essays. Students will use new media tools as well as traditional narrative forms. Prominent working critics will appear as guest lecturers.

STUDENT LEARNING OUTCOMES: Students will learn to

1. Understand popular music history.
2. Think critically about musical structures and practices.
3. Differentiate and rethink musical genres.
4. Analyze lyrics.
5. Write a review on deadline.
6. Write an essay/thinkpiece.
7. Incorporate new and social media into journalism.
8. Conduct interviews and write a profile.
9. Apply ethical standards to their journalism.

PREREQUISITES/RECOMMENDED BACKGROUND:

ENGL 2206 and upper division standing

REQUIRED TEXTS:

Weekly readings

COURSE WORK/EXPECTATIONS

There will be weekly readings and a great deal of writing and rewriting, including an album review, concert review, artist profile, and a final 2,000-word paper. Students will also give a presentation on the work of a major critic. Graduate students will be required to write a 5,000-word final paper.

This course fulfills the following English Major and Journalism Minor requirements: Creative/Artistry; Journalism Elective and Specialized Journalism

TERM: Spring 2018

COURSE TITLE: Capstone Seminar—**Creative**

COURSE NUMBER: ENGL 5595

SECTION TIMES/DAYS: MW 2:20 – 3:50

INSTRUCTOR: Wronsky

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 nonfiction. They will learn how to construct appropriate reading lists and project descriptions, and to pursue advanced independent creative writing and rewriting. The course will be a combination workshop/tutorial.

STUDENT LEARNING OUTCOMES

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

REQUIRED TEXTS

Students will be devising their own reading lists

COURSE WORK/EXPECTATIONS

Students will be expected to attend class, participate in class discussions, produce a project description, a working bibliography, a timeline, a literature review and a creative project of 30 -100 pages, depending on genre (poetry, fiction, etc.)

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 2018

COURSE TITLE: Capstone Seminar—Critical

COURSE NUMBER: ENGL 5595.02

SECTION TIMES/DAYS: TR 9:40-11:10 a.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

This course is restricted to undergraduate students of Senior standing.

REQUIRED TEXTS

Novel TBA

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

COURSE WORK/EXPECTATIONS

- Class participation: 20%
- Project description and working bibliography (10-15 secondary sources): 10%
- Literature Review (2-3 pages) and Proposal (250 words): 20%
- Research Paper (23-5 pages excluding notes/works cited): 30%
- Significant revision of Research Paper: 20%

This course fulfills the following English Major requirement:

Upper Division

Critical/Theoretical

TERM: 201810 Spring 2018

Course Title: SS: A Study of Racial Whiteness in 19th and 20th Century American Literature/Critiquing and Creating White American Characters in Fiction, Drama and the Personal Essay.

COURSE NUMBERS: CRN 77142 ENGL 5998 01 (undergraduate student section)

CRN 77607 ENGL 5998 02 (graduate student section)

SECTION TIMES/DAYS: TR 2:40 PM -410 PM STR 246

INSTRUCTOR: Professor Reilly UHN 3869 Ext. 87669 jreilly@lmu.edu

COURSE DESCRIPTION/PRINCIPAL TOPICS

Racial Whiteness in America has been an important, provocative, defining, inspiring, transformative and profitable topic for creative writers, social critics, historians, politicians, and humorists from colonial times to the advent of President Donald J. Trump. In this course, we will critique delineations of racial whiteness/White Americans in plays, fiction, nonfiction and essays by multicultural, 19th through 21st century, American authors, such as Cooper, Emerson, Apess, Far, Twain, Faulkner, Yeziarska, Baraka, Morrison, Price, Coates, Miranda, and, most importantly, ourselves.

While theoretical and critical writings may guide our analyses of white racial and cultural identities, our samples of creative writing may provide models for how we may portray these identities in our personal projects. By combining critical analyses and creative expressions in an atmosphere of free, earnest, respectful, enlightening, engaging and pleasing exchanges, we may perceive how multidimensional/protean whiteness is and how germane whiteness has been to the processes by which American literature has been created and evaluated. More broadly we may perceive how significantly gender, race, color, class, sexual orientation, creed, and ethnicity intersect and how awesomely they influence our objectivity and creativity.

STUDENT LEARNING OUTCOMES

To quote Euro-American filmmaker Whitney Dow, creator of PBS' *Whiteness Project*, "Most people take for granted that there is a 'white' race in America, but rarely is the concept of whiteness investigated. What does it mean to be white? Can it be genetically defined? Is it a cultural construction? A state of mind?"

In contrast to Dow's view, the outcome of this course will be (1) to reveal how investigations of this whiteness have been **all but rare** in 19th, 20th and 21st century American literature, (2) to distinguish this whiteness as a cultural phenomenon/force and state of mind from individuals who happen to look white, and (3) to make the multiple, contrary characteristics of this whiteness, its goodness, badness, beauty, ugliness, and strengths and weaknesses, as visible as possible. Ergo, we may determine the impact that race and color have on our abilities to critique and create American literature.

PREREQUISITE/RECOMMENDED BACKGROUNDS

Recommended but not required: Courses of 200 level English, American literature II, African American literature, or American cultures.

COURSE WORK/EXPECTATIONS

Class Discussions: This component entails generating a friendly, respectful environment where ideas on theoretical, critical and creative texts may flow freely between participants. This exchange of ideas will be based on the readings. 20%

Three Short, Literary Critiques: Four-five page essays on each genre under examination. 1 on dramas, 1 on fiction and 1 on nonfiction. 45%

Option One: Creative Endeavor: A short story, one act play or personal essay portraying American whiteness. 35%

Option Two: Critical Endeavor: A 12-15 page term paper on how racial/cultural whiteness has been perceived by American writers from different eras and American cultures. 35%

REQUIRED TEXTS

Excerpts from critical analyses, such as *Critical White Studies*, *Critical Race Theory*, *Race, Whiteness and Education*, *Black on White*, *Playing in the Dark*, *The Heart of Whiteness*, *Producing American Races*, *White Women and Race Matters*, *Displacing Whiteness*, *The Invention of the White Race*, *Literary Theory: An Anthology*, *Whiteness Visible*, and *White Like Me: Reflections on Race from a Privileged Son* by Richard Delgado, Zeus Leonardo, David Roediger, Toni Morrison, Robert Jansen, Patricia McKee, Ruth Frankenberg, Theodore Allen, Julie Rivkin, Valerie Babbs and Tim Wise respectively.

Excerpts from essays, short stories and dramas, such as *Notes on the State of Virginia*, *David Walker's Appeal*, *The Last of the Mohicans*, *Octoroons*, *An Indian's Looking Glass for the White Man*, *La conciencia de la mestiza/Towards a New Consciousness*, *Going to Meet the Man*, *Another Country*, *Huckleberry Finn*, *American Woman*, *Plague of the Doves*, *Clybourne Park*, *Dutchman*, *Miss Spring Fragrance*, *Moby Dick*, *Benito Cereno*, *Gone with the Wind*, and *Lost Beautifulnes* by Thomas Jefferson, David Walker, James Fennimore Cooper, Lydia Maria Child, William Apess, Gloria Anzaldua, James Baldwin, Mark Twain, Susan Choi, Louise Erdich, Bruce Norris, Amiri Baraka, Sui Sin Far, Herman Melville, Margaret Mitchell, and Anzia Yezierska respectively.

This course fulfills the following undergraduate English Major Requirement:

Critical/Theoretical Course

Comparative

Undergraduate Students completing a creative writing project (option one under course expectations) can process a Degree Audit Adjustment form for the course to count as a Creative/Artistry Class.

TERM: Spring 2018

COURSE TITLE: Ecopoetry

COURSE NUMBER: ENGL 5998-03 (CRN: 77608 for undergraduates)

ENGL 5998-04 (CRN: 78515 for graduates)

SECTION TIMES/DAYS: T 4:00 – 7:00

INSTRUCTOR: Sarah Maclay

COURSE DESCRIPTION/PRINCIPAL TOPICS

From a core practice in keeping a regular observational journal on a natural site, such as the Ballona Wetlands, over time, through exposure to essential, landmark environmental texts, to the writing of poems and essays inspired by close readings of poets working with an array of distinct approaches to nature and on ecological concerns, through a final portfolio and presentation of best work, this course provides both practice in trusting one's own perceptions—and refining their expression—and ballast, giving students a solid and substantial grounding in works that have paved the eco-way by attending to the scientific, the observational, the consciousness-stretching, and place-based devotional practices, heightened by a series of multi-disciplinary guest speakers to focus these several lenses for eco-looking.

STUDENT LEARNING OUTCOMES

Students will develop an enduring relationship with a natural site through regular visits and the practice of recording observations and changes, over time; will gain an understanding of the history and import of ecological writing through engaging with its pioneering texts; will carry with them the multitude of approaches available to poets writing with an awareness of our intersections with nature, ecological crises, and the other residents with whom we humans share the planet; will continue to develop their own abilities and artistry as writers of both essays and poetry.

PREREQUISITES/RECOMMENDED BACKGROUND

2201 or other courses in reading and writing poetry

REQUIRED TEXTS

Walden, by Henry David Thoreau

Silent Spring, by Rachel Carson (excerpts)

The Practice of the Wild, by Gary Snyder

The End of Nature, by Bill McKibben

The Spell of the Sensuous, by David Abram

News of the Universe: Poems of Two-Fold Consciousness

Never, by Jorie Graham

The Ecopoetry Anthology, eds. Anne Fisher-Wirth and Laura Street, with an intro by Robert Hass

Buffalo Yoga, by Charles Wright

Ecology of a Cracker Childhood, by Janisse Ray

The Wild God of the World: An Anthology of Robinson Jeffers, ed. Gelpi

The Dirty Side of the Storm, by Martha Serpas

Watchful, by Molly Bendall

The Wild Iris, by Louise Gluck

Imperfect Pastorals, by Gail Wronsky

COURSE WORK/EXPECTATIONS Weekly visits to the same natural site, resulting in an observational journal; completion of all readings, with hearty and attentive participation in classroom discussions; drafting, workshopping, revision, and polishing of a group of poems, for inclusion in a final portfolio; periodic posting of eco-articles to discussion board; several brief quizzes and papers; one final essay; final presentation of best work, and for grads, one pilgrimage to a second ecologically-inspiring site of your choice, with field report, along with an exploration of Terry Tempest Williams' *The Hour of Land*.

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 2018

COURSE TITLE: Writing: Prose Poem/Flash Fiction

COURSE NUMBER: ENGL 5998.05 (CRN: 78516 for undergraduate students)

ENGL 5998.06 (CRN: 78517 for graduate students)

Days/Times: W 4:30 PM-7:00 PM

INSTRUCTOR: Wronsky

COURSE DESCRIPTION/PRINCIPAL TOPICS

This is a writing workshop in the genres of prose poetry and flash fiction (very, very short stories) and what lies between.

STUDENT LEARNING OUTCOMES

Students will learn to identify and define prose poetry and flash fiction in all of its various manifestations.

Students will study prose poetry and flash fiction, becoming familiar with the writers most noted for these forms.

Students will write their own prose poetry and flash fiction.

Students will write critically about prose poetry and flash fiction.

Students will increase critical vocabulary and enhance their editing and workshop skills.

Students will be able to take all of these skills and apply them to their understanding of contemporary poetry and fiction, while improving their writing of more conventional forms of poetry and fiction.

PREREQUISITES/RECOMMENDED BACKGROUND

Upper division English majors and M.A. candidates

REQUIRED TEXTS

FLASH FICTION, Norton Anthology

GREAT AMERICAN PROSE POEM, ed. by Lehman

FLASH FICTION INTERNATIONAL, ed. by Thomas and Shapard

THE TORMENTED MIRROR, Russell Edson

DON'T LET ME BE LONELY, Claudia Rankine

COURSE WORK/EXPECTATIONS

Students will write and revise original flash fiction/prose poems throughout the semester. A portfolio of work (25 pp) will be submitted at the end of the semester. Workshop attendance and participation is required.

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