

TERM: Spring 2019

COURSE TITLE: Genres: Drama

COURSE NUMBER: ENGL 2200-01

SECTION TIMES/DAYS: 1:00 – 2:30 p.m. T/R

INSTRUCTOR: Sarah Maclay

FLAG: Writing

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

An introduction to reading (both silently and communally), viewing, writing, and writing about drama, while engaging with a panoply of plays from across eras, styles, and countries, this course fulfills a pre-major English requirement, and is open to English majors and minors and to Screenwriting majors.

#### STUDENT LEARNING OUTCOMES

Students will increase understanding and appreciation of context, literary techniques and terms, sub-genre, and aesthetic and philosophical stances involved in writing plays; will be able to draft scenes or short plays across a range of aesthetic styles; will increase comfort and skill in presenting original works via rehearsal and performance, in collaboration with classmates; will witness or practice improv as a writing tool; will increase skill and flexibility in revision, using feedback, and giving effective constructive criticism on the dramatic works of others, while building a polished portfolio of their creative work.

#### PREREQUISITES/RECOMMENDED BACKGROUND

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

#### REQUIRED TEXTS

*The Playwright's Workbook*, by Jean-Claude van Itallie

Access to Pinterest, Kanopy, and Swank

Plays or excerpts of works TBA by Williams, Ibsen, Strindberg, Chekhov, Bergman, Beckett, Ionesco, O'Neill, Miller, Pinter, Mamet, Ntozake Shange, Sam Shepard, Robert Wilson, & Sarah Ruhl

Occasional supplemental texts or links

#### COURSE WORK/EXPECTATIONS

Course work will include reading/viewing and responding to all assigned material; writing related scenes (or short plays) which will be revised for inclusion in portfolios and developed for a final portfolio; participating with gusto in the workshops and discussions, which are the heart of this course, by contributing original writing and responding to the writing of both masters and peers; attending at least two plays and writing about them in brief field reports; taking occasional quizzes; field research for setting, character, and dialogue; participating in classroom exercises and demos; writing a short compare-contrast paper (5-7 pages) and one longer paper (8-10), and presenting best work, in collaboration with classmates.

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

**Lower Division**        x   **Genres**

TERM: Spring 2019  
COURSE TITLE: Genre: Fiction  
COURSE NUMBER: 2202  
SECTION TIMES/DAYS: M-W-F: 1:50-2:50  
INSTRUCTOR: Chuck Rosenthal  
3871 University Hall  
crosth@lmu.edu

### COURSE DESCRIPTION/PRINCIPAL TOPICS

The Genre: Fiction, once the Language of Fiction is designed to teach the beginning literary student and writer insight into literary texts by the process of reading them and then producing them; analytically in the act of critiquing narrative fiction and creatively in the act of writing literary fiction. 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 recognize and employ literary device in narrative
- To understand the basic elements of “fiction”
- To employ some of these elements in a creative work

### TEXTS: \*(highly recommended)

*On the Road*, Jack Kerouac  
“In the Heart of the Heart of the Country,” William Gass  
“The Lady with the Dog,” Anton Chekhov”  
“Hills Like White Elephants,” “A Clean Well-lighted Place,” Ernest Hemingway  
*Mrs. Dalloway*, Virginia Woolf  
*The Woman Warrior*, “No Name Woman,” Maxine Hong Kingston  
*Flash Fiction*, Thomas, Thomas & Hazuka eds.  
Selected handouts and suggested readings  
\**The Art and Craft of Fiction*, Michael Kardos  
**A writing assignment will follow each reading.**

### COURSEWORK/EXPECTATIONS

- Attendance and participation in class and workshops
- 10-12 short writing assignments
- One 8-10 pp. short story
- One final project, 8-10 pp.

### Course Policies and 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.**

These are the things that will affect your final grade:

**Timeliness.** Late assignments will be downgraded one letter grade per class late; assignments **cannot be made up**

**Attendance.** You are permitted three (3) absences. After that your grade will be affected

**Tardiness.** Consistently arriving late or leaving early will be noted and downgraded

**Attention.** Be alert and attentive. If you read or do other work in class or spend too much time on your phone or computer it will be noted and downgraded

**Participation.** Verbal participation is not a necessity, but if you talk in class it will help your grade

**Extra credit.** Fiction Readings

**Presentation.** Though I do not make judgements as to the “quality” of your work, incorrect punctuation, paragraphing, spacing, and formatting will be downgraded per assignment

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

**Lower Division**

**X   2000-Level Genre**

\_\_\_\_\_

TERM: Spring 2019  
COURSE TITLE: History of British Literature II  
COURSE NUMBER: ENGL 2204:01  
SECTION TIMES/DAYS: MWF 12:40-1:40  
INSTRUCTOR: Dr. Aimee Ross-Kilroy  
CORE AREA: Not Applicable  
FLAGS: Not Applicable

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

This course covers British literature from the Romantic period through the Modern period. Students will read significant works from each period, discuss the connections between works of different periods, and study the historical contexts that gave rise to various works of literature. We will discuss the concept of periods in the study of literature, as well as some of the problems that attend period designations. We will explore what makes each period unique, as well as the overlapping issues—including authorship, class, gender, and style—that connect these periods to each other.

#### STUDENT LEARNING OUTCOMES

Students who successfully complete this course will

- be familiar with the authors, titles, content and thematic material within Romantic, Victorian and Modern British literature
- be able to distinguish between these three major periods and understand why these periods are designated in literary scholarship
- demonstrate knowledge of thematic connections between these three periods
- perform close readings of literature that take into account historical context
- have formed an overarching understanding of this literature that will be the basis for in-depth studies of these periods in subsequent English classes

#### PREREQUISITES/RECOMMENDED BACKGROUND

Successful completion of Rhetorical Arts and FFYS.

#### REQUIRED TEXTS

Damrosch, et al., *The Longman Anthology of British Literature Volume II*

#### COURSE WORK/EXPECTATIONS

Reading Quizzes  
Participation  
Two Midterms  
Final Exam  
Presentation

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

#### Lower Division

\_\_\_\_ 2000-Level Genre  
\_\_X\_\_ 2000-Level History

#### Upper Division

\_\_\_\_ Author(s)  
\_\_\_\_ Critical/Theoretical  
\_\_\_\_ Comparative  
\_\_\_\_ Creative/Artistry

TERM: Spring 2019  
COURSE TITLE: Creative Writing for Non-Majors  
COURSE NUMBER: ENGL 2205-01  
SECTION TIMES/DAYS: T/R 8:00–9:30  
INSTRUCTOR: Jeffrey Nazzaro  
CORE AREA: Creative Experience  
FLAG: Writing

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

Students will study forms, techniques, and conventions of literary creative writing, and they will craft, workshop, revise, and polish their own original literary works in three genres: poetry, fiction, and drama. Students will also reflect on their creative journey across the genres through in-class writing assignments and journaling that culminates in a final essay.

#### STUDENT LEARNING OUTCOMES

Students will increase understanding and appreciation of literary techniques involved in writing poetry, fiction, and drama. They will write poetry using both free verse and received forms, short-short stories that consciously use literary aspects of fiction, and a fully conceived ten-minute play that is ready to perform. Students will develop skills in revising this creative work in concert with the instructor and fellow students, 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 TEXT

Starkey, David. *Creative Writing: Four Genres in Brief*, 3rd ed., Bedford/St. Martin's, 2017. Print.

#### COURSE WORK/EXPECTATIONS

Course work will include writing original poetry, short-short stories, a ten-minute play, and a final reflective essay. Students will also keep a journal used for brief writing assignments both in and out of the classroom. All students will be expected to fully and enthusiastically participate in providing constructive feedback, both in the classroom and through Brightspace discussion threads, for their classmates, as well as in all classroom discussions.

This course is not open to English majors and minors.

TERM: Spring 2019  
COURSE TITLE: Creative Writing for Non-Majors  
COURSE NUMBER: ENG 2205-02  
SECTION TIMES/DAYS: 2:40 – 4:10 p.m. T/R  
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, brief responses to exemplary works; in- and out-of-class writing exercises and demos in poetry, fiction, and dram, 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 feedback and influence in 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 be able to write poetry in several genres, short stories that consciously use literary aspects of fiction, and scenes or very short plays that are ready to perform; will develop skill in revising this creative work; and will 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; will increase comfort and skill in presenting original works.

#### PREREQUISITES/RECOMMENDED BACKGROUND

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

#### REQUIRED TEXTS

*Write Moves: A Creative Writing Guide*, by Nancy Pagh  
*Crossroads: Creative Writing in Four Genres*, by Diane Thiel, 3<sup>rd</sup> edition (used, or rent)  
*The Playwright's Workbook*, by Jean-Claude van Itallie  
*A Doll's House and Other Plays*, by Henrik Ibsen, tr. Tore Rem, Penguin Classics  
*Nine Stories*, by J.D. Salinger  
Occasional supplemental texts

#### 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; participating with gusto in the workshops and discussions, which are the heart of this course, by contributing original writing and responding to the writing of masters and peers; attending at least two literary events and writing about them in brief field reports; reading and responding to assigned works, with occasional quizzes; field research; and presenting best work, in collaboration with classmates.

This course is not open to English majors and minors.

TERM: Spring 2019  
COURSE TITLE: Language of Journalism  
COURSE NUMBER: ENGL 2206.01/JOUR 2100  
SECTION TIMES/DAYS: TR 1:00 – 2:30 p.m.  
INSTRUCTOR: Tara Pixley  
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 online. 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 research, report and produce 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 and photography.

#### 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 interviews and vet information for accuracy and reliability
3. Learn to write in journalistic style, turn original reporting into a news story and adhere to AP Style
4. Learn to tell journalistic stories visually using images, audio and video
5. 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  
The Associated Press Stylebook  
New York Times

#### COURSE WORK/EXPECTATIONS

Students are required to read the NY Times, the LA 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 and visual 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 and Major in Journalism.

TERM: Spring 2019  
COURSE TITLE: Language of Journalism  
COURSE NUMBER: ENGL 2206 / JOUR 2100  
SECTION 2: MW 12:40 – 2:10 p.m.  
SECTION 3: MW 2:20 – 3:50 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, on television and on the web. Class time is divided between discussions on the news and modern American journalism and lessons on how to report, produce, edit and fact-check journalistic content, both written and visual. Outside of class, students spend a fair amount of time reporting on and off campus, attending public meetings and events, conducting interviews, taking photos, and gathering original research. Students will learn to be resourceful in finding the best sources, fearless in approaching 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, visual and social formats
2. Understand what makes issues, people or events newsworthy and why
2. Practice finding sources, conducting interviews and vetting information for accuracy and reliability
3. Learn to write in journalistic style and think about stories visually
4. Be familiar with the ethical and legal guidelines that govern the production of journalism

#### PREREQUISITES/RECOMMENDED BACKGROUND

#### REQUIRED TEXTS

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 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 will complete multiple reporting assignments and journalistic stories that will be workshopped with peers. There will be periodic quizzes on the news, assigned reading, journalistic style, and/or core concepts. Students should have a camera or phone with a camera as well as a laptop to bring to class. Equipment can be checked out from the journalism program as needed.

This course fulfills the English Major requirement for Lower Division: 2000-Level Genre. It fulfills a requirement for the Journalism Minor and Journalism Major.

TERM: Spring 2019

COURSE TITLE: Introduction to Poetry

COURSE NUMBER: ENGL 2207

SECTION TIMES/DAYS: MWF 3:00 – 4:00

INSTRUCTOR: Wronsky

CORE AREA: Creative Experience

FLAGS: Writing

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

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

A hybrid writing workshop/lecture-discussion class in which students will write original poetry, write about poetry, and learn about poetry.

#### STUDENT LEARNING OUTCOMES

Students will gain an understanding of poetry as an art form;  
Learn terminology which will allow them to increase their understanding of poetry;  
Learn the various forms of poetry such as sonnet and villanelle;  
Learn how to workshop poetry and be workshopped as a poet;  
Learn critical terminology and write critical essays about poetry;  
Become familiar with the work of contemporary as well as traditional poets.

#### PREREQUISITES/RECOMMENDED BACKGROUND

None

#### REQUIRED TEXTS

*The Mind's Eye*, by Kevin Clark

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

*Open 24 Hours*, by Suzanne Lummis

*Life on Mars*, by Tracy K. Smith

#### COURSE WORK/EXPECTATIONS

Attendance and participation in class discussion; weekly reading and writing assignments; the completion, by the end of the semester of a portfolio of original, revised poems (15 pp); watching 10 poetry videos and writing of ten mini-essays (1-2 pp); final exam essay (5-7 pp). You will also be expected to attend 3 poetry readings on or off campus and write brief reports on each.

#### GRADING

Your final grade will be based on the following percentages

Participation	30%
Portfolio	40%
Mini-essays	20%
Final Exam	10%

#### ATTENDANCE POLICY

Four absences will result in the lowering of your grade by one step (A to A-, for example). The only excused absences are for illnesses documented by a doctor's note. Family emergencies, weddings, etc, are not excused absences.

**TERM: Spring 2019**  
**COURSE TITLE: Introduction to Fiction**  
**COURSE Number: 2208**  
**SECTION DAYS/TIMES: 01, M-W-F, 4:30-7**  
**INSTRUCTOR: Chuck Rosenthal**  
**[crosesth@lmu.edu](mailto:crosesth@lmu.edu)**

CORE: EXP: Creative Experience  
FLAG: Writing

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

**COURSE DESCRIPTION/PRINCIPAL TOPICS:**

We will begin by reading some Flash Fiction. We'll use this form to introduce you to the basics of fiction and fiction writing. I will have the list and order of the readings to you by the end of the first week. After we discuss each story, trying to recognize its patterns and forms, students will be asked to write a similar story of their own. Sometimes I'll try to select an appropriate setting for you to visit for inspiration, so once we really get under way, we'll likely use Fridays for writing days and Mondays and Wednesdays for you to present your work to the class and discuss the next story we'll be reading.

**STUDENT LEARNING OUTCOMES:**

- Be able to self-consciously implement literary genre
- Recognize closure and the denial of closure
- Be able to differentiate the differences in literary genres
- Understand how action develops from character
- Foregrounding language
- Learn to recognize Flash Fiction
- Learn to write Flash Fiction
- Learn the basic forms of Flash Fiction

**REQUIRED TREXTS:** *Flash Fiction*, Thomas, Thomas, & Hazuka, eds.  
*Fictions*, Trimmer & Jennings, eds.

**COURSEWORK/REQUIREMENTS:**

- Attendance and participation in all classes
- Read all required material (quizzes)
- Final Exam
- 10-12 pp. writing assignment

TERM: Spring 2019  
COURSE TITLE: Introduction to Drama  
COURSE NUMBER: ENGL 2209.01  
SECTION TIMES/DAYS: MW 9:40-11:10a  
INSTRUCTOR: Krause  
CORE AREA (IF APPLICABLE): Creative Experience  
FLAGS (IF APPLICABLE): Writing

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

Introduction to Drama is designed to develop an appreciation of drama through critical analysis and creative writing. It focuses on drama as both a literary and performance art form. Students will read, critique, and create dramatic works, engaging the language of drama as both artist and audience member. Students will read a variety of plays, attend and respond to live productions, and write, workshop, and produce their own dramatic scenes and/or monologues.

#### STUDENT LEARNING OUTCOMES

To appreciate the fundamentals of dramatic literature and performance  
To hone the skills of reading, interpreting, and writing about drama  
To learn to write “dramatically” and to think “theatrically”  
To synthesize personal opinion and imagination with research and writing  
To foster a lifelong love of theatre

#### REQUIRED TEXTS

Reading list may include:  
Arcadia (Stoppard)  
God of Carnage (Reza)  
No Exit (Sartre)  
Rhinoceros (Ionesco)  
Rosencrantz and Guildenstern are Dead (Stoppard)  
Six Characters in Search of an Author (Pirandello)  
The Importance of Being Earnest (Wilde)  
Who’s Afraid of Virginia Woolf (Albee)  
Additional texts will be provided as pdf’s.

#### COURSE WORK/EXPECTATIONS

Regular maniacally active participation; Regular written reading responses; One Source Treatment; One research paper; One creative final project.

TERM: Spring 2019

COURSE TITLE: Writing for Journalism Workshop

COURSE NUMBER: ENGL 2210.01 / JOUR 2210.01

SECTION TIMES/DAYS: Monday, 7:10 PM-10:10 PM

INSTRUCTOR: Jessica Langlois

FLAG: Writing

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

This intermediate-level writing workshop and continuing examination of journalistic forms and style will focus on feature writing, interview strategies, sourcing original information, and legal and ethical concerns. We will also explore the role of journalism in American society and the shifting landscape of news consumption platforms, focusing on the importance of accuracy, inclusiveness, ongoing reporting, storytelling, reporting on solutions to systemic problems, visual journalism, and the responsibility of reporters and editors to represent the communities they serve. We will read daily news coverage and study classic and contemporary examples of feature writing and longform journalism that will inform the original, reported stories that students will produce.

#### STUDENT LEARNING OUTCOMES

Students will learn to write in journalistic style, with a focus on feature writing. They will be able to conceive and pitch story ideas for print or online. They will learn reporting skills, including interviewing and gathering original data or research. They will practice concise writing and exercise news judgment. They will incorporate narrative storytelling skills. They will write and they will re-write. They will learn how to edit and refine their work. They will learn to take photos or create visuals to accompany or illustrate their written stories. They will begin to grasp the foundations of journalism, including the ethical and legal considerations implicit in delivering the news.

#### PREREQUISITES/RECOMMENDED BACKGROUND

English 2206

#### REQUIRED TEXTS

AP Stylebook and Briefing on Media Law

Los Angeles Times

TBA

#### COURSE WORK/EXPECTATIONS

This course will include reading, writing, researching, interviewing, and engaging in off-campus reporting, which will require transportation fees and advance planning. Students are expected to read the news daily, which may require subscription fees, and actively participate in class discussions on the news and assigned readings. Because this class is focused on writing, students will produce multiple drafts of three original reported stories in addition to regular news aggregations. There will be periodic quizzes on the news, assigned reading, journalistic style, and/or core concepts. All student writing will be shared or workshopped with peers. Students should have a camera or phone with a camera as well as a laptop to bring to class. Equipment can be checked out from the journalism program as needed.

This course fulfills a requirement for the Journalism Major and Journalism Minor.

TERM: Spring 2019

COURSE TITLE: Creativity Through Constraints

COURSE NUMBER: ENGL 2222.01

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

INSTRUCTOR: Harris

CORE AREA: EXP: Creative Experience

FLAGS: Writing

### COURSE DESCRIPTION/PRINCIPAL TOPICS

Creativity Through Constraints invites students to experience ways in which imposing constraints on writing literary texts produces innovative, original, and creative work. We will do close readings of a range of writers characterized by unique experiments with constraint-based production, including members of the Oulipo group (Workshop for Potential Literature) based in Paris. The philosophy of the Oulipo is that constraints liberate the writer's imagination, and induce writers to explore the possibilities of literature in ways they would never expect or accomplish otherwise. Students will study the different kinds of constraints the Oulipo have used and then engage in creating texts under constraints they get to choose. The overarching goal of the course is to induce students to experience literary creativity in both reading and writing texts. You must be prepared to read painstakingly, think analytically, and write attentively in this course. This class is a workshop, defined as a place where an artisan practices applied techniques and produces and delivers particular goods. The encompassing ethos of this class emphasizes experimentation and rigorous play. Challenging oneself to do difficult things, including reading complex texts and writing original works, takes one into new, unexpected territories.

### STUDENT LEARNING OUTCOMES

- Students will learn to attend to the structure and linguistic patterns of literary texts
- Students will experience how constraints enhance creativity in writing texts.
- Students will think about the forms of literary texts in theoretical and practical terms
- Students will analyze literary texts in order to identify their original, singular elements.
- Students will learn to critique peer work effectively

### PREREQUISITES/RECOMMENDED BACKGROUND

FYS and Rhetorical Arts should be completed before taking this course.

### REQUIRED TEXTS

Perec, *Life A User's Manual*

Queneau, *Exercises in Style*

### COURSE WORK/EXPECTATIONS

- 1. 5 creative constraint-based texts (varying 3 – 5 pages in length) (10% each)**
- 2. 3 critical analysis essays (10% each)**
- 3. Peer editing/workshop/class participation (10%)**  
Includes in-class discussions and workshops, editing, group work
- 4. Oral presentation**  
Students will present and perform one of their creative texts.

**This course does NOT fulfill any undergraduate English Major requirement.**

TERM: Spring 2019  
COURSE TITLE: Great Literary Journeys  
COURSE NUMBER: ENGL 2296.01  
SECTION TIMES/DAYS: MWF 10:20-11:20  
INSTRUCTOR: SHEPHERD  
CORE AREA: Not Applicable  
FLAGS: Not Applicable

### COURSE DESCRIPTION/PRINCIPAL TOPICS

This course will examine five main texts as examples of “journeys,” physical, intellectual, personal, social, religious, chemically-induced, and/or insane. In so doing, we will span more than one thousand years of literary expression. We will also look at some “touchstone” essays on human neurology and psychology by Oliver Sacks, as a way of opening up both the literal and figurative possibilities of the five main literary “journeys.”

### STUDENT LEARNING OUTCOMES

- Be familiar with some major texts written in English from the earliest period of the language through to the modern period
- Understand some of the major developments in literature written in English over this period
- Develop a general sense of the historical settings for these literary works
- Learn some of the literary, historical, and psychological terms and vocabulary associated with this literature
- Develop an appreciation of the idea of the “journey” as a mode of endeavor, expression, and thought common to many ages, places, and walks of life

### PREREQUISITES/RECOMMENDED BACKGROUND

### REQUIRED TEXTS

*Beowulf: A Prose Translation, Second Edition: A Norton Critical Edition:* ISBN-13: 978-0393974065  
Sir Thomas Malory, *Le Morte Darthur: A Norton Critical Edition:* ISBN-13: 978-0393974645  
Christopher Marlowe, *Doctor Faustus: A Norton Critical Edition:* ISBN-13: 978-0393977547  
Montague (and Treves) *The Elephant Man: A Study in Human Dignity:* ISBN-13: 978-0925417411  
Hunter S. Thompson, *Fear and Loathing in Las Vegas* (Vintage, 2nd ed.): ISBN-13: 978-0679785897  
Oliver Sacks, *The Man Who Mistook His Wife for a Hat* (Touchstone, 1998): ISBN-13: 978-0684853949

### COURSE WORK/EXPECTATIONS

Four essay assignments, one research assignment, and a final exam.

**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

**ENG 2297.01: Reading the Landscape: The Quest from *Beowulf* to *Star Wars***

**OBJECTIVES:**

In a classic work of criticism, the quest in chivalric romance is 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 weeks of the class will explore the re-formatting of the quest narrative

Assigned works will include *Beowulf*, Chaucer's "Wife of Bath's Tale," and selections from Malory, *Morte d'Arthur*, Spenser's *Faerie Queene*, Sidney's *Astrophel and Stella*, Milton's *Paradise Lost*, Swift's *Gulliver's Travels*, Rawlings' *Harry Potter and the Sorcerer's Stone*, Satrapi's *Persepolis*, Boorman's *Excalibur*, Lucas' *Star Wars: The Force Awakens*

**REQUIRED TEXTS:** *Norton Anthology of British Literature*, Vol. I  
Satrapi's *Persepolis*  
J.K. Rawlings, *Harry Potter and the Sorcerer's Stone*  
Murfin, *Bedford Guide*

**LEARNING OUTCOMES:** Those students who successfully complete the course

- will be more familiar with and be able to describe in writing the key generic classifications in English literature, especially as they relate to the development of the literature of the quest;
- 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) and be able to apply those distinctions in critical and creative responses to the reading;
- will be able to demonstrate in writing how such generic expectations are adapted, re-fashioned, and re-contextualized in important elements of popular culture--including graphic novels, and important works of modern film.

**COURSE REQUIREMENTS:** Regular quizzes

Three panel presentations

Short in-class reader responses – assigned at the beginning of each class

Writing assignments, which call on students to organize and revise earlier reader-responses and oral presentations

Regular attendance in class; consistent class participation

Focused reading of the primary texts and supplementary material

Final examination

<b>GRADING:</b> Reading Quizzes	30%
Written work (30 pp., including in-class and out-of-class writing assignments)	30%
Participation	20%
Final	20%

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

**Lower Division: 2000-Level History**

TERM: Spring 2019

COURSE TITLE: Histories: Native American to Transcendental

COURSE NUMBER: ENGL 2297.02

SECTION TIMES/DAYS: MWF 10:20-11:20 SEC 02

INSTRUCTOR: Dr. Miskolcze

CORE AREA: Not Applicable

FLAGS: Not Applicable

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

This American Histories course explores several literary and historical transformations in early America. Historically, the U.S.' most defining event is regularly identified as the Revolutionary War. The course examines the philosophies and histories that influenced early American independence from England as well as the legacy of Enlightenment ideas evidenced in various subsequent literary movements. While early Anglo and Euro-American writers relied on "Old World" principles to validate their "New World" ideals, the widespread removal of Native Americans and the institution of slavery also affected their declarations of independence. We will study how several Native American nations responded to U.S. removal policies and African Americans forged an abolitionist movement in response to the formation of the new republic. Our subject of analysis will also include two early American literary modes and genres—gothic short stories and Transcendental essays—both of which serve as examples of how the legacy of the revolution and what Richard Slotkin calls the U.S.' "regeneration through violence" emerges in our nation's early literature.

#### STUDENT LEARNING OUTCOMES

- Students will know early American literary historical terms and concepts
- Students will be able to recognize the specific character of early American protest, gothic and transcendental literature
- Students will have an appreciation of how and why early American literary texts and practices change across time.
- Students will understand how the literature in any given period draws on and modifies its literary and cultural antecedents.

#### PREREQUISITES/RECOMMENDED BACKGROUND

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

#### REQUIRED TEXTS

*Norton Anthology of American Literature*, Shorter 8<sup>th</sup> edition; Other possible texts TBA but may include Frederick Douglass, *The Heroic Slave*; Toni Morrison, *Playing in the Dark*; excerpts from Richard Slotkin, *Regeneration Through Violence*; Roxanne Dunbar-Ortiz, *An Indigenous Peoples' History*; Peter Nabakov *Native American Testimony*

#### COURSE WORK/EXPECTATIONS

3 short papers: 60%

Reading quizzes: 15%

Posts: 15%

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

**Lower Division**

     2000-Level Genre

  X   2000-Level History

TERM: Spring 2019

COURSE TITLE: Shakespeare and the Comedy of Forgiveness

COURSE NUMBER: ENGL 3332.01

SECTION TIMES/DAYS: TR/ 11:20-12:50

INSTRUCTOR: PROF. THERESIA DE VROOM

CORE AREA: Not Applicable

FLAGS: Not Applicable

### COURSE DESCRIPTION/PRINCIPAL TOPICS

We will discuss 10-12 plays—moving toward the end of Shakespeare’s work in terms of his tragedies and its resolution of sorts in his tragicomedies.

### STUDENT LEARNING OUTCOMES

Learning to read Shakespeare well; enhanced critical analysis; mastering some of the historical, cultural and religious contexts in which his plays were written.

### PREREQUISITES/RECOMMENDED BACKGROUND

Sophomore standing recommended. Any major accepted.

### REQUIRED TEXTS

*The Riverside Shakespeare* or another comparable text approved by the instructor.

### COURSE WORK/EXPECTATIONS

Active class participation; reading quizzes; 3 memorizations of Shakespeare; a midterm; final; and final paper.

**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 2019

COURSE TITLE: World Literature: Monsters and the Monstrous

COURSE NUMBER: ENGL 3341

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

INSTRUCTOR: Margarete Feinstein

CORE AREA: Not Applicable

FLAGS: Not Applicable

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

This class will explore the legend of the golem (traditionally, a clay figure brought to life) as it has been retold and reimagined across centuries and cultures. From the medieval Polish golem that runs amok to the Golem of Prague that protects the Jews from attack to non-Jewish (German) appropriations of the golem legend (and back), we will study the different genres as well as the changing historical contexts in which the golem appears. We will especially investigate the reemergence of golem tales following the Holocaust.

#### STUDENT LEARNING OUTCOMES

Ability to identify key tropes in golem stories, awareness of the role of the written word in Jewish imagination, ability to analyze the intertextuality of golem stories, and an understanding of the importance of the golem story in the production of post-Holocaust literature.

#### PREREQUISITES/RECOMMENDED BACKGROUND

None

#### REQUIRED TEXTS

Readings include a selection of primary texts and critical essays, such as Jakob Grimm's version of the Golem legend, Yudl Rosenberg, *The Golem and the Wondrous Deeds of the Maharal of Prague*; Gershom Scholem, "The Idea of the Golem," Peter Demetz, "Rabbi Loew and his Golem in German Literature"

#### COURSE WORK/EXPECTATIONS

Journal

2 Analytical Essays

Midterm

Final Exam

Class Participation

**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 2019

COURSE TITLE: Children's Literature

COURSE NUMBER: ENGL 3346

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

INSTRUCTOR: Dr. Stuart Ching

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

Participants study children's, adolescent, and young adult literature through two perspectives. (1) multicultural educational and literary studies and (2) creative writing. Within the former context, participants study and write critically about the moral questions that children's, adolescent, and young adult stories raise within contexts of diversity—questions about history, violence, race, culture, friendship, betrayal, loyalty, sexuality, gender, and matters of death and life. Within the latter context, participants study the conventions and design of children's fiction—point of view, plot, setting, description, conflict, and narrative prose style. They also examine the eternal questions—in varied figurations—that inspire children's literary plots: Who am I? Why am I here? What is my reason for being? Finally, they practice these conventions and explore these essential questions as they write original children's literature.

#### STUDENT LEARNING OUTCOMES

Through this course, participants will

- understand the historical development of Western children's literature;
- critically and reflectively read multicultural children's, adolescent, and/or young adult literature through lenses of diversity;
- practice critical thinking, reading, and writing through oral discussion and academic essays;
- practice library research skills; and
- practice the conventions of fiction writing within the genres of children's, adolescent, and/or young adult literature.

#### PREREQUISITES/RECOMMENDED BACKGROUND

Priority given to liberal studies majors.

#### REQUIRED TEXTS

Texts will include novels across children's, adolescent, and young adult literature. Possible titles include

Thomas, Angie. *The Hate You Give*; Ryan, Pamela Munoz, *Esperanza Rising*;  
Houston, Jeanne Wakatsuki, and James D. Houston. *Farewell to Manzanar*;  
Lowry, Lois. *The Giver*; Taylor, Mildred. *Roll of Thunder, Hear My Cry*  
Sachar, Louis. *Frindle*; Babbitt, Natalie. *Tuck Everlasting*; Beam, Cris. *I am J*  
Woodson, Jacqueline. *The House you Pass on the Way*

***The list above is tentative for now. For students planning to read some of the titles over the winter break, please check with me in December. At that time I will have the complete reading list assembled.***

Supplemental material will include children's and young adult films, scholarly articles and books accessible through the Hannon Library databases and e-book collection, and picture books.

#### COURSE WORK/EXPECTATIONS

- one critical essay
- one formal research essay
- short creative writing installments
- one extended creative project (2-3 opening chapters of a children's, adolescent, or young adult novel)
- participation in group and class discussions as well as writing workshops

**This course is restricted to STPP and Liberal Studies students.**

TERM: Spring 2019

COURSE TITLE: Prison Literature

COURSE NUMBER: ENGL 3354 (cross-listed with CLST 3398)

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

INSTRUCTOR: Juan D. Mah y Busch

CORE AREA (IF APPLICABLE): Interdisciplinary Connections

FLAGS (IF APPLICABLE):

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

In this course, we read first-person writings by current and former prisoners, trying to learn about the sociopolitical context of their incarceration and the ways in which this literary art form might resist power. To do so, students will learn about concepts like torture and justice, discourse and fascism, in order to develop a theory about *resistance literature*. In this historical moment in the United States, when children are incarcerated at the border and more African American men are incarcerated than during apartheid in South Africa, this class will try to make us more articulate about the significance of the prison/military-industrial complex.

#### STUDENT LEARNING OUTCOMES

To learn to read literary narrative carefully.

To learn concepts relevant for understanding the prison/military-industrial complex.

To develop critical analysis through writing.

#### PREREQUISITES/RECOMMENDED BACKGROUND

#### TEXTS

Some readings include:

McCoy, Alfred. *A Question of Torture*.

Peltier, Leonard. *Prison Writings*.

Begg, Moazzam. *Enemy Combatant*.

Foucault, Michel. *Discipline and Punish*.

Shakur, Assata. *Assata*.

Partnoy, Alicia. *The Little School*.

Stanley, Jason. *How Fascism Works*.

#### COURSE WORK/EXPECTATIONS

This course requires considerable reading and a willingness to learn and interconnect sociopolitical, literary, and philosophical concepts.

**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 2019

COURSE TITLE: American Literature II

COURSE NUMBER: ENGL 3372.01

SECTION TIMES/DAYS: 1:00 pm - 2:30 pm / TR

INSTRUCTOR: KJ Peters

CORE AREA: 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* 8<sup>th</sup> ed., Vol. 2. ISBN-13: 978-0393918878  
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: Spring 2018**  
**COURSE TITLE: StreetWrite**  
**COURSE NUMBER: ENGL 3376**  
**SECTION TIMES/DAYS: 01 , M-W-F: 3-4**  
**INSTRUCTOR: Chuck Rosenthal**  
**3871 University Hall**  
[croseuth@lmu.edu](mailto:croseuth@lmu.edu)

### **COURSE DISCRIPTION/PRINCIPAL TOPICS**

StreetWrite gives the undergraduate writer an opportunity to teach creative writing in middle schools and high schools, as well as other institutions like nursing homes, Boys and Girls Clubs, and other after school tutoring programs. We spend half the semester learning how to teach poetry writing by means of eight cumulative poetry exercises. In the second half of the semester the students go out and teach these exercises. Students in 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 or find time for individual tutoring.**

### **STUDENT LEARNING OUTCOMES**

- Responsibility
- Interpersonal/intercultural\* skills (\*most teaching situations will involve multi-cultural/multi-ethnic students)
- Ability to perform in front of a classroom
- The rewards of seeing people get to turned on to something and learn
- Using writing as a way to discover ones own diverse meanings

### **PREREQUISITES/RECOMMENDED BACKGROUND**

ENGL 2201 or 2202  
Recommended: any 400-level poetry writing workshop, public speaking

### **REQUIRED TEXTS**

Selected weekly instructional hand-outs (8).

### **COURSEWORK/EXPECTATIONS**

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

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

TERM: Spring 2019

COURSE TITLE: Introduction to Early Modern Studies

COURSE NUMBER: ENGL 3998.03

SECTION TIMES/DAYS: TR 2:40-4:10

INSTRUCTOR: Dr. Judy Park

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

The early modern period saw the emergence of political forms often associated with modernity, such as the nation-state, the social contract, capitalism, and the global economy. In England, these developments resounded in the theaters of sixteenth- and seventeenth-century London. We will explore the political concerns of early modern dramatists and their plays in this introductory seminar in Early Modern Studies.

#### STUDENT LEARNING OUTCOMES

Students will gain a foundational understanding of some of the key concerns that arise in the study of drama in the early modern period.

#### PREREQUISITES/RECOMMENDED BACKGROUND

Genres and Histories lower-division courses recommended.

#### REQUIRED TEXTS

TBA

#### COURSE WORK/EXPECTATIONS

Essays, weekly short writing assignments, presentations, group work, and exams.

**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 2019

COURSE TITLE: Authors: Hemingway

COURSE NUMBER: ENGL 3998.04

SECTION TIMES/DAYS: 11:20 am - 12:50 pm / TR

INSTRUCTOR: KJ Peters

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

Hemingway was the American literary voice of the twentieth century and the talisman of American identity in a time of war and social upheaval. From the 1950s to the 1990s, Hemingway was a staple of University literature courses and creative writers studied his prose to learn elision from the master. Writers such as Norman Mailer, Joan Didion, J.D. Salinger, and John Updike have claimed Hemingway as their literary hero. Yet, Hemingway is rarely taught, due to his problematic portrayal of women, his unsophisticated understanding of gender, and his hyper-masculinity that lead young men to grow beards, drink too much, and hone their expressions of indifference. A reevaluation of Hemingway is due because our cultural moment resonates with Hemingway's. Much like Hemingway's time, we are experiencing a journalistic evolution shaping the news of the constancy of war, a distrust of financial markets and structures, and a reshuffling of national limits and global involvement. In this course we will study Hemingway's work and his time in an attempt to understand how his writing and his characters became models for so many.

#### STUDENT LEARNING OUTCOMES

Understand the literary techniques and motifs of Hemingway's style.

Understand the themes common to Hemingway's work.

Understand Hemingway's influence upon American Literature.

Examine critical reception of Hemingway's writing during his time and now.

#### PREREQUISITES/RECOMMENDED BACKGROUND

Must have passed FFYS and Rhetorical Arts and hold upper class standing.

#### REQUIRED TEXTS

*In Our Time*. ISBN-13:9780684822761 Scribner (1925)

*A Moveable Feast*. ISBN-13:9781439182710 Scribner (1964)

*The Sun Also Rises* ISBN-13: 9781501121968 Scribner (1926)

*To Have and Have Not* ISBN-13:978-0684818986 Scribner (1937)

*Old Man and the Sea*. ISBN: 978-0684801223 Scribner. (1952)

#### COURSE WORK/EXPECTATIONS

Weekly blogs

Mid-term draft

Final research paper

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

**Upper Division  
XXX Author(s)**

TERM: Spring 2019  
COURSE TITLE: Writing Internship in Media  
COURSE NUMBER: JOUR/ENGL 4402  
SECTION TIMES/DAYS: TBA  
INSTRUCTOR: Evelyn McDonnell  
FLAG: Engaged Learning

#### 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 (5-6 pages).
- Writing Portfolio of all writing done as intern.
- Evaluation letter from supervisor.
- Weekly report on Brightspace, 2-500 words per week. Due every Monday at 9 a.m. Tell me what you did each week, what you are learning, how the workplace environment is, and post any links to stories published.

This course fulfills the following undergraduate requirements:

English Major: Creative/Artistry; Journalism Major: Experience Requirement; Journalism Minor: Community or Elective

TERM: Spring 2019

COURSE TITLE: Investigative Reporting

COURSE NUMBER: JOUR/ENGL 4407

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

INSTRUCTOR: Ky Henderson

FLAGS: Writing, Info Literacy

### **COURSE DESCRIPTION/PRINCIPAL TOPICS**

Investigative reporting is arguably the hardest kind of journalism there is. It is also, in many cases, the most impactful and the most rewarding. Instead of covering only the nonstop churn of daily news, investigative journalists invest time and resources pursuing a deeper understanding of the topic on which they're reporting; they then produce exhaustively researched stories that shed new light on that topic, and often serve the public interest. Students will spend about half their time learning deep-dive reporting techniques necessary to produce large-scale reporting projects, and the other half employing those techniques as they produce a single longform story that will be due toward the end of the semester.

### **STUDENT LEARNING OUTCOMES**

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

### **PREREQUISITES**

JOUR 21000/ENGL 2206

### **REQUIRED TEXTS**

Weekly readings

### **COURSE WORK/EXPECTATIONS**

Students will receive feedback from the entire class but they will work individually. They will produce and present, in class, a weekly reporting memo updating their professor and their classmates on their reporting progress. The course culminates in a longform (3,000- to 5,000-word) story.

**This course fulfills the Journalism Major requirement for Genre reporting or Elective and the Journalism Minor requirement for Specialization and Elective. It also fulfills the following undergraduate English Major requirement:**

**Upper Division**

**Creative/Artistry**

TERM: Spring 2019

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. SCRW majors also welcome to apply.

#### 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

TERM: Spring 2019

COURSE TITLE: Journalism Capstone

COURSE NUMBER: JOUR 4468/ENGL 4468-01

SECTION TIMES/DAYS: 7:10-10:10 p.m./Monday

INSTRUCTOR: Prof. Kate Pickert

### COURSE DESCRIPTION/PRINCIPAL TOPICS

In Journalism Capstone, journalism minors and majors will spend a semester producing a large-scale storytelling project of their own choosing. The project will serve as the culmination of a student's journalism education at LMU—the richest, deepest and most challenging work of reporting, writing and presentation they will produce as undergraduates. Each student will steer a project from beginning to end, including concept, pitch, research and reporting, media production, website construction, and launch. This project will allow students to demonstrate the full range of skills they have acquired throughout their preparatory journalism coursework.

The project may cover hard news, arts and culture, sports or any other sub-field in journalism. Students should aim to produce a professional-quality work of journalism. The instructor must approve each project proposal and will guide students through the reporting and writing process over the course of the semester. All projects will be published on dedicated websites that must include both text and visual components. Students may choose a primary medium for the project, supplementing that work with other components or tell a story in different ways through various mediums, including text, video, audio, photography and infographics.

### STUDENT LEARNING OUTCOMES

Students who successfully complete the class will have:

1. Successfully steered a multimedia journalism project to completion, creating a portfolio-worthy work of journalism.
2. Gained confidence and fluidity in digital storytelling techniques.
3. Demonstrated an understanding of both the role of a journalist and journalism's purpose within a digital news environment.

### PREREQUISITES/RECOMMENDED BACKGROUND

Must be a journalism minor or major and have completed all other courses required for the minor or major.

REQUIRED TEXTS: None

### COURSE WORK/EXPECTATIONS

Journalism Capstone is a workshop class in which students will largely work independently with guidance from the instructor and support from their classmates in research, reporting, writing, and production. Students will be required to meet a series of project milestones throughout the semester and submit weekly or biweekly memos documenting their reporting, writing and production progress. In-class time will be used for analysis of professional multi-platform projects, guest speakers, student presentations, feedback from the instructor, troubleshooting and content creation. The capstone is a significant undertaking and students should expect to spend an average of 9 hours per week outside of class working on their projects.

**This course fulfills the Journalism Major and Minor requirements for a Capstone.**

TERM: Spring 2019

COURSE TITLE: Journalism Capstone

COURSE NUMBER: JOUR 4468/ENGL 4468-02

SECTION TIMES/DAYS: 2:20-3:50 p.m./Monday and Wednesday

INSTRUCTOR: Prof. Kate Pickert

### COURSE DESCRIPTION/PRINCIPAL TOPICS

In Journalism Capstone, journalism minors and majors will spend a semester producing a large-scale storytelling project of their own choosing. The project will serve as the culmination of a student's journalism education at LMU—the richest, deepest and most challenging work of reporting, writing and presentation they will produce as undergraduates. Each student will steer a project from beginning to end, including concept, pitch, research and reporting, media production, website construction, and launch. This project will allow students to demonstrate the full range of skills they have acquired throughout their preparatory journalism coursework.

The project may cover hard news, arts and culture, sports or any other sub-field in journalism. Students should aim to produce a professional-quality work of journalism. The instructor must approve each project proposal and will guide students through the reporting and writing process over the course of the semester. All projects will be published on dedicated websites that must include both text and visual components. Students may choose a primary medium for the project, supplementing that work with other components or tell a story in different ways through various mediums, including text, video, audio, photography and infographics.

### STUDENT LEARNING OUTCOMES

Students who successfully complete the class will have:

1. Successfully steered a multimedia journalism project to completion, creating a portfolio-worthy work of journalism.
2. Gained confidence and fluidity in digital storytelling techniques.
3. Demonstrated an understanding of both the role of a journalist and journalism's purpose within a digital news environment.

### PREREQUISITES/RECOMMENDED BACKGROUND

Must be a journalism minor or major and have completed all other courses required for the minor or major.

### REQUIRED TEXTS

None

### COURSE WORK/EXPECTATIONS

Journalism Capstone is a workshop class in which students will largely work independently with guidance from the instructor and support from their classmates in research, reporting, writing, and production. Students will be required to meet a series of project milestones throughout the semester and submit weekly or biweekly memos documenting their reporting, writing and production progress. In-class time will be used for analysis of professional multi-platform projects, guest speakers, student presentations, feedback from the instructor, troubleshooting and content creation. The capstone is a significant undertaking and students should expect to spend an average of 9 hours per week outside of class working on their projects.

**This course fulfills the Journalism Major and Minor requirements for a Capstone.**

TERM: Spring 2019

COURSE TITLE: Broadcast Journalism

COURSE NUMBER: JOUR 4472/ENGL 4472

SECTION TIMES/DAYS: 7:10-10:10 p.m./Wednesday

INSTRUCTOR: Instructor Carol Costello and Prof. Kate Pickert

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

In Broadcast Journalism, students will learn the fundamentals of reporting, writing, and producing news for television and digital platforms. They will learn how to create visual stories that resonate with viewers and uphold the fundamental ethical guidelines of responsible journalism. Students will develop these skills by conducting real-world interviews in the field; mastering interview, research and performance techniques; and effectively marrying words and visuals. Student work will be driven by deadlines. **Although previous experience shooting and editing video is not required, students with this experience are encouraged to enroll.**

Students will shoot and edit video, interview for video and work in reporter/producer teams in the field, always mindful of the vital role journalists serve in our nation.

As former Justice Hugo Black stated in the Pentagon Papers case:

*"In the First Amendment the Founding Fathers gave the free press the protection it must have to fulfill its essential role in our democracy. The press was to serve the governed, not the governors. The Government's power to censor the press was abolished so that the press would remain forever free to censure the Government. The press was protected so that it could bare the secrets of government and inform the people. Only a free and unrestrained press can effectively expose deception in government."*

#### STUDENT LEARNING OUTCOMES

Students who successfully complete the class will:

- Know how to produce short video/broadcast stories
- Have a well-developed sense of what stories can be told effectively through video
- Understand the various professional roles that exist in a broadcast newsroom
- Understand the current broadcast/video news landscape in American journalism

#### PREREQUISITES/RECOMMENDED BACKGROUND

Language of Journalism JOUR/ENGL 2100 (Previously JOUR/ENGL 2206)

#### REQUIRED TEXTS

Broadcast News and Writing Stylebook 6th Edition, by Robert A. Papper

#### COURSE WORK/EXPECTATIONS

Students will shoot and edit video primarily outside of class, producing assignments of increasing challenge throughout the semester. In class, students will learn and practice the fundamentals of shooting and editing and discuss and analyze the current broadcast/video news landscape, examining how cable and networks news stations and web-only outlets utilize video to inform viewers.

This course fulfills the Journalism Minor or Major requirements for Elective/Specialization and fulfills the following undergraduate English Major requirement:

Upper Division

Creative/Artistry

TERM: Spring 2019

COURSE TITLE: CRITICAL AND ETHICAL ISSUES IN JOURNALISM

COURSE NUMBER: JOUR 3300/ENGL 4998.01

SECTION TIMES/DAYS: MW 12:40-2:10 P.M.

INSTRUCTOR: McDONNELL

CORE AREA: INT

**COURSE DESCRIPTION/PRINCIPAL TOPICS:** This journalism-based interdisciplinary course offers a critical, cultural studies analysis of ethical and representational issues in digital, broadcast, print, and all modes of media. We will examine legal and ethical media issues through the lens of contemporary news, media, and case studies. Key themes will arise repeatedly throughout the semester, including: libel law, free speech, digital media production and regulation, ethics of representation, invasion of privacy, transparency, implicit bias, democratization of the media, media manipulation, and truth vs facts. Our focus will not be to find answers to the problems facing journalists today, but to raise questions about where we as news producers and consumers have come from and where we go from here.

**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:** Language of Journalism (JOUR 2100/ENGL 2206).

**TEXTS:** Daily reading of *The New York Times*, *The Washington Post*, *Los Angeles Times*, and Poynter. Plus assorted articles and books.

**COURSE WORK/EXPECTATIONS:** This is an upper-division English and Journalism course that will require extensive reading and writing skills.

**This course is required for the Journalism Major and Minor (replacing Journalism and New Media). It fulfills the English Major requirement for Upper Division Creative/Artistry and Critical/Theoretical.**

TERM: Spring 2019  
COURSE TITLE: Photojournalism  
COURSE NUMBER: ENGL 4998.05/JOUR 4400  
SECTION TIMES/DAYS: T 4:30-7:00 p.m.  
INSTRUCTOR: Tara Pixley

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

This introductory course focuses on photojournalism fundamentals, both theoretical and practical. Students learn what sets photojournalism apart from other kinds of photography and how to compose images for compelling and complex storytelling. Class time is divided between lectures and lessons on photojournalism and photo exercises where students become accustomed with particular approaches to visual storytelling. Outside of class, students spend a fair amount of time off campus, attending events and reporting on issues and people in the city of Los Angeles. Students will learn the best practices of photojournalism and engaging visual storytelling through the use of portraiture, feature and spot news and the photo essay. Students will finish the course with a portfolio of documentary imagery spanning the genres listed above and a long term photo project.

#### STUDENT LEARNING OUTCOMES

Students will:

1. Study, explore and practice the techniques for photojournalism.
2. Select and use the appropriate equipment for different types of journalistic projects.
3. Thoroughly dissect contemporary visual news media practice through critical discourse.
4. Engage in short form writing to accompany and enhance visual stories.
5. Learn to photograph and edit a cohesive visual news story from planning to post-production.
6. Complete a project that utilizes one of the photographic genres discussed in the course.

#### PREREQUISITES/RECOMMENDED BACKGROUND

Previous photo experience is not required. Students must have access to a camera phone or other digital camera they feel comfortable using.

#### REQUIRED TEXTS

Photojournalism: The Professional's Approach by Kenneth Kobre [2008]  
The Associated Press Stylebook  
The Elements of Journalism (3rd Edition), by Bill Kovach and Tom Rosenstiel

#### COURSE WORK/EXPECTATIONS

Students are required to read the assigned readings, stay up to date on current events and review the content of the New York Times LENS blog, ReadingThePictures.org, Time LIGHTBOX and other news photography outlets weekly. Students are expected to actively participate in class discussions about readings, current events and contemporary photojournalistic practices. Participation entails coming prepared for discussions, posing questions, offering opinions, taking notes and being respectful of the learning environment. 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 photojournalists make and how the dissemination of news images impacts individuals, communities, governments and institutions. Students will complete increasingly advanced photo assignments over the semester and produce several photo exercises that will be workshopped with peers.

**This course fulfills the Journalism major and minor requirements for an elective and for specialization and the English UD requirement for Creative/Artistry.**

TERM: Spring 2019

COURSE TITLE: English Literature of the Middle Ages

COURSE NUMBER: ENGL 5503.01 (CRN: 72941 undergraduate students)  
ENGL 5603.01 (CRN: 72943 graduate students)

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

INSTRUCTOR: SHEPHERD

## COURSE DESCRIPTION/PRINCIPAL TOPICS

This course will examine English literature from its beginnings more than a thousand years ago through to the advent of the printing press in the late fifteenth century. With careful attention to detail, and a sensitivity to authorial intelligence in its critical, codicological, historical, theological, and philosophical contexts, we will study representative masterworks, including some by Chaucer and some about King Arthur. We will also study key moments in the diverse formation of the English language itself, and the production of the ancient manuscripts that preserve this literature. Among the literary subjects: warriors, knights and damsels, a dragon, fervent visionaries, madmen and madwomen, true lovers, fools. Among the authors: the same—**except for the dragon**.

## STUDENT LEARNING OUTCOMES

Students who successfully complete the course will:

- Be familiar with some of the major literature written in pre-modern English
- Understand the major developments in English literature and the English language over this period
- Develop a general sense of the historical settings for these literary works, as well as a reading knowledge of the English language as it was written from 1300 onwards (earlier texts will be taught in translation)
- Learn some of the literary and historical terms and vocabulary associated with this literature
- Above all, in achieving these objectives, students will develop an appreciation of the intellectual power and creative skill of the authors studied

## PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 2203, and (recommended) some reading knowledge of Chaucer's English

## REQUIRED TEXTS

- *Beowulf: A Prose Translation, Second Edition: A Norton Critical Edition* ISBN-13: 978-0393974065
- *Middle English Romances: A Norton Critical Edition* ISBN-13: 978-0393966077
- *The Gawain Poet: Complete Works: Sir Gawain and the Green Knight, Patience, Cleanness, Pearl, Saint Erkenwald* ISBN-13: 978-0393912357
- Geoffrey Chaucer, *Dream Visions and Other Poems: A Norton Critical Edition* ISBN-13: 978-0393925883
- William Langland, *Piers Plowman: A Norton Critical Edition* ISBN-13: 978-0393975598
- Sir Thomas Malory, *Le Morte Darthur: A Norton Critical Edition* ISBN-13: 978-0393974645

## COURSE WORK/EXPECTATIONS

Three medium-length essays, a midterm, a textual criticism ("manuscript archaeology") research assignment, and a final exam; one class presentation on research.

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

**Upper Division**

Author(s)

Critical/Theoretical

Comparative

Creative/Artistry

TERM: Spring 2019

COURSE TITLE: Caribbean Literature

COURSE NUMBER: ENGL 5558-01 (undergrad) ENGL 5658-01 (grad)

SECTION TIMES/DAYS: TR 11:20-12:50

INSTRUCTOR: Dr. Julia Lee

CORE AREA: Not Applicable

FLAGS: Not Applicable

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

This course surveys the literature of the Caribbean world in the 20<sup>th</sup> and 21<sup>st</sup> century. Topics include colonialism, creolization, migration, transnationalism, citizenship, and tourism.

#### STUDENT LEARNING OUTCOMES

- Students will read major works of 20<sup>th</sup>- and 21<sup>st</sup>-century Caribbean literature
- Students will learn major concepts and terms about postcolonialism
- 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

English major or minor; junior or senior standing

#### REQUIRED TEXTS (tentative)

Selected works by Caryl Phillips, Jamaica Kincaid, Junot Diaz, Jean Rhys, Derek Walcott, Edwidge Danticat, Aime Cesaire, Frantz Fanon, Maryse Conde.

#### COURSE WORK/EXPECTATIONS

Reading Quizzes: 10%

Attendance/Class Participation: 15%

Class Presentation: 15%

Close-Reading Paper: 30%

Digital Project: 30%

**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 2019**

**COURSE TITLE: Contemporary Rhetorical Theory: Popes and Presidents**

**COURSE NUMBER: ENGL 5562 (CRN: 72949, undergraduate students)**

**ENGL 5662 (CRN: 72950 graduate students)**

**SECTION TIMES/DAYS: TU 4:30-7:00**

**INSTRUCTOR: Mailloux**

## **COURSE DESCRIPTION/PRINCIPAL TOPICS**

How do words change individuals and whole societies? Can attention to how words are used influence the way political and religious issues are publicly discussed in the current era of so-called “fake news,” “alternative facts,” and hyper-partisan debates? We will address these questions by examining contemporary theories of rhetoric: the use of language in a context to have effects. Contexts to be discussed include the literary, the political, and the religious involving popes and presidents, e.g., Presidents Donald Trump and Barack Obama and Popes Francis and Pius XI. We will read Mary Doria Russell’s *The Sparrow*, a classic science fiction novel about a Jesuit-led expedition to an alien world, and use it throughout the semester to illustrate approaches to several rhetorical topics, including audience, ideology, culture, conscience, interpretation, narrative, ethics, and political theology.

## **STUDENT LEARNING OUTCOMES**

Students will leave the class with knowledge of a range of contemporary rhetorical theories. Students will be able to use rhetoric as an interpretive framework for examining various genres of discourse, including contemporary news accounts of current events in national and international politics

## **PREREQUISITES/RECOMMENDED BACKGROUND**

Junior, senior, or graduate student.

## **REQUIRED TEXTS**

Readings will include texts by Mary Doria Russell, Kenneth Burke, William James, Hannah Arendt, Paul Ricoeur, Martin Heidegger, Louise Rosenblatt, Wayne Booth, Richard McKeon, Gaston Fessard, Alain Badiou, Michel Foucault, Diane Davis, Bruno Latour, Judith Butler, Jacques Derrida, Roland Barthes, and Ignatius Loyola.

## **COURSE WORK/EXPECTATIONS**

Class participation, journal responses to readings, final take-home exam, two short essays or a seminar paper.

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

**Upper Division -- Critical/Theoretical**

TERM: Spring 2019

COURSE TITLE: Poetry of Witness

COURSE NUMBER: ENGL 5582 (CRN: 72957, undergraduate students)

ENGL 5682 (CRN: 72958, graduate students)

SECTION TIMES/DAYS: M 4:30 O 7:00

INSTRUCTOR: Wronsky

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

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

#### STUDENT LEARNING OUTCOMES

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

#### PREREQUISITES/RECOMMENDED BACKGROUND

Upper division major status or M.A. candidates

#### REQUIRED TEXTS

*Against Forgetting*, ed. by Carolyn Forché

*Citizen*, by Claudia Rankine

#### COURSE WORK/EXPECTATIONS

Students will complete assigned weekly reading and writing; will write original poems of witness (15 – 25 pps by the end of the semester); will participate in workshop by submitting poems and by discussing the work of other students; will write a 10-15 pp essay on the relationship of poetry and politics; will attend poetry readings both on and off campus.

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

#### Lower Division

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

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

#### Upper Division

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

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

  x   Comparative

  x   Creative/Artistry

TERM: Spring 2019

COURSE TITLE: The Poetry of Night

COURSE NUMBER: ENGL 5583-01 (CRN: 72959 undergraduate students)

ENGL 5683-01 (CRN: 72960 graduate students)

SECTION TIMES/DAYS: 7:10 – 10:10 p.m. T

INSTRUCTOR: Sarah Maclay

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

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

#### STUDENT LEARNING OUTCOMES

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

#### PREREQUISITES/RECOMMENDED BACKGROUND

Successful completion of 2201 or equivalent

#### REQUIRED TEXTS

Nikola Madzirov, *Remnants of Another Age*

Jean Valentine, *Break the Glass*

Bridget Pegeen Kelly, *The Orchard*

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

Paul Celan & Rosemarie Waldrop, *Collected Prose*

Paul Celan, *From Threshold to Threshold*, tr. David Young

Tomas Tranströmer, *The Great Enigma*

Carolyn Forché, *Blue Hour*

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

Robert Bly et al, *Leaping Poetry*

Occasional supplemental texts & links

#### COURSE WORK/EXPECTATIONS

Generation and workshopping of seven assigned poems, best versions of which will appear in a portfolio, along with a two-page preface or afterword. Four two-page craft annotations. Hearty participation in each of the discussions and workshops. A visit to Slete Gallery or The Museum of Jurassic Technology. One exam. One 8-10 page (undergrads) or 12-15 page (grads) final essay. In addition, grads must produce a project to be discussed with and approved by me.

This course is open to English majors and minors.

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

**Upper Division**

  x   Creative/Artistry

TERM: Spring 2019

COURSE TITLE: The Black Aesthetic 49092

COURSE NUMBER: ENGL 5584 (CRN: 72961, undergraduate students)

ENGL 5684 (CRN: 72963, graduate students)

SECTION TIMES/DAYS: M/W 12:45-2:15

INSTRUCTOR: Laura Warrell

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

The goal of this course is to explore the myriad ways in which art, primarily literature, attempts to navigate, question, reconfigure, and counteract notions of race in America; address and overcome inequality; and engage with individual experience in order for artists and audiences to unearth and express authentic selves in light of the so-called “psycho-cultural injury” of racism and other forms of oppression.

Our study will focus primarily on the literary arts – poetry, fiction, and drama – though we will also incorporate critical theory and other art forms, such as film, television, music, and visual art. Though we will discuss many aspects of African-American history and experience, we will center our study on three significant moments: the Harlem Renaissance, the Black Arts Movement of the 1960s, and the years during and following the presidency of Barack Obama.

In the contemporary classic, *Who’s Afraid of Post-Blackness?*, cultural critic Touré asks “what it means to be black now,” which, by extension, begs the question of what it means to be white or a person of any cultural background in modern day America. While we may never find a definitive answer, we will use this question as a guidepost for our inquiry.

#### STUDENT LEARNING OUTCOMES

The course will introduce (or reintroduce) students to significant texts in the African-American cultural canon and provide opportunities to analyze and respond to the texts in unique ways that help shape their worldviews. Students will also use those texts to sharpen their critical thinking, analytical writing, and creative writing skills.

#### PREREQUISITES/RECOMMENDED BACKGROUND

Undergraduate: 1000 to 3000-level courses in fiction, drama, poetry, or rhetoric

Graduate: Upper division and graduate-level courses in American literature and literary criticism or theory

#### REQUIRED TEXTS

*Norton Anthology of African American Literature* (3<sup>rd</sup> Edition, Two-Volume Set) [ISBN 978-0393911558]

#### COURSE WORK/EXPECTATIONS

Students can expect to read a range of texts, which will be discussed extensively in class. Through a combination of critical papers, presentations, and original creative work, students will demonstrate their insights and evolving perspectives on the topics at hand.

Students will write:

- a critical essay analyzing one of the works of literature discussed in class (4 pages)
- a critical essay examining a larger sampling of the works discussed through the lens of at least one of the critical theories presented in class (6 pages)
- a critical essay interpreting the question, “What does it mean to be black now?” (10 pages)
- an original short story (5 pages)
- a collection of poems OR an opening scene to a play, plus one-page synopsis (5 pages)

Students may also be asked to deliver a final presentation summarizing their work and/or final impressions of the ideas, theories, and works covered in class.

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

**Upper Division**

     Author(s)

  X   Critical/Theoretical

  X   Comparative

     Creative/Artistry

TERM: Spring 2019

COURSE TITLE: Capstone Seminar

COURSE NUMBER: ENGL 5595

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

INSTRUCTOR: Juan D. Mah y Busch

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

In the Capstone Seminar, students will write a meaningful written project. Whether critical or creative in nature, students will learn how to ask certain questions about their field of inquiry, how to research those questions, and how to write them into an advanced independent written project. Students should be prepared to do a considerable amount of independent work.

#### STUDENT LEARNING OUTCOMES

Students will learn how to articulate the question(s) they are asking.

Students will learn how to focus their attention around a particular topic/question.

Students will learn how to develop a research plan in order to respond to their interests.

Students will learn how to present their work effectively.

#### PREREQUISITES/RECOMMENDED BACKGROUND

#### REQUIRED TEXTS

The required readings will be developed one-on-one with each student. There will be a couple of shared readings, but these are minimal.

#### COURSE WORK/EXPECTATIONS

Students will write a brief abstract and a literature review. Both are designed to facilitate the final project, which is the majority of the grade. The nature of the final project will be established by each student in one-on-one consultation with professor.

**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 2019

COURSE TITLE: Digital Humanities

COURSE NUMBER: ENGL 5998.01 (CRN: 71626 undergrad students)  
ENGL 5998.02 (CRN: 72033 graduate students)

SECTION TIMES/DAYS: R 4:20 – 7:20pm

INSTRUCTOR: Paul Harris & Melanie Hubbard

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

This course engages upper-division undergraduate and graduate students in the emerging field of Digital Humanities (DH) through projects grounded in the study and analysis of literary texts. Students will develop research skills using digital tools (including textual analysis tools and mapping tools) and integrate quantitative methods with qualitative analysis and close reading. Students will develop individual and collaborative projects in both critical and creative modes, assembling multi-media projects. These projects will explore themes including networks, mapping and power; the environmental impact of digital technologies; literature, theory, and ecology in the Anthropocene era.

#### STUDENT LEARNING OUTCOMES

- You will learn how to talk and write critically about complex literary texts.
- You will master digital tools to analyze literary texts and other documents.
- You will understand key scholarly and professional debates around DH.
- You will learn how to present scholarly arguments and ideas in a digital environment.
- You will learn how to “write for the web,” a major component of digital and public scholarship.
- You will develop deep understanding of the Anthropocene era and identify key issues.

#### PREREQUISITES/RECOMMENDED BACKGROUND

Upper-division or graduate standing required.

#### REQUIRED TEXTS

Italo Calvino, *Invisible Cities*

Ruth Ozeki, *A Tale for the Time Being*

Roy Scranton, *Learning to Die in the Anthropocene*

#### COURSE WORK/EXPECTATIONS

- Class participation: 10%
- DH tools exercises 30%
- Critical project 20%
- Creative project 20%
- Collaborative 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

\_\_\_\_\_ Comparative

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

TERM: Spring 2019

COURSE TITLE: Telling L.A.'s Story

COURSE NUMBER: ENGL 5998.03 (undergrads)/ENGL 5998.04 (grads)/JOUR 5501.01

SECTION TIMES/DAYS: 7:10 – 10:10 T

INSTRUCTOR: Rubén Martínez

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

## COURSE DESCRIPTION/PRINCIPAL TOPICS

How to tell the story of a city whose power structures – which just happen to be among the most powerful media companies in the world – regularly deploy representations that elide the communities resisting those very structures? That is the key question at the heart of “Telling L.A.’s Story,” a course that braids together multiple historical and contemporary narratives and processes them through various critical lenses to produce a three-dimensional view of Los Angeles.

We will explore the city as a Western (American) subject, as a site of ongoing (de-) colonial struggle, as both a quintessential modernist and post-modernist city, as incubator of radical and utopian artists and spiritual leaders, as an urban as a liminal space sitting astride several borders (with Mexico, with the southwestern desert regions, with the Pacific Ocean and Asia, as the capital of the film, music and (increasingly) digital media industries.

A key component of this Engaged Learning flag course (pending) is a series of field trips meant to immerse students in a series of contrasting subjectivities. Potential sites include Boyle Heights, the Arts District in Downtown and Skid Row, El Pueblo de Los Angeles Historical Monument, the Santa Monica Mountains National Recreation Area and the Mojave National Preserve.

The course is cross-listed between English and Journalism and is appropriate for students of literature, journalism and creative writing. The course is both reading- and writing-intensive, with the goal of producing a hybrid essay that is equal parts critical assessment and a narrative on a topic of local import resulting from students’ original research.

## STUDENT LEARNING OUTCOMES

- Knowledge of key literary and journalistic representations of Los Angeles.
- Fluency in critical and theoretical lenses that approach Los Angeles as subject
- Acquisition of a critical sense of *place* in the geographical, historical, cultural and political senses.
- Knowledge of historical and contemporary journalistic publications representing Los Angeles
- Engaged learning of through immersive field trips in the city.

## PREREQUISITES/RECOMMENDED BACKGROUND

Upper Division standing or Graduate standing.

## REQUIRED TEXTS

MacWilliams, Carey, *Southern California: An Island on the Land*

Didion, Joan, *The White Album*

Davis, Mike, *City of Quartz*

Isherwood, Christopher, *A Single Man*

Viramontes, Helena, *The Moths and Other Stories*

Valle, Victor, and López-Calvo, Ignacio, eds., *Latinx Writing Los Angeles: Nonfiction Dispatches from a Decolonial Rebellion*

Films:

*L.A. Plays Itself*, Dir. Thom Andersen

*Killer of Sheep*, Dir. Charles Burnett

*Boogie Nights*, Dir. P.T. Anderson

*Chinatown*, Dir. Roman Polanski

*Bladerunner*, Dir. Ridley Scott

COURSE WORK/EXPECTATIONS

- 2-3 page weekly responses to reading assignments
- Final paper (20 pages for graduate students, 15 pages for undergraduates) that combines critical assessment of course readings alongside original research on a particular local topic.
- Mandatory attendance for field trips will require some flexibility in scheduling.

**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