

TERM: Spring 2020
COURSE TITLE: Genres: Drama
COURSE NUMBER: ENGL 2200.02
SECTION TIMES/DAYS: MWF 3-4pm
INSTRUCTOR: Prof. Molly Youngkin
CORE AREA: None
FLAGS: Writing flag

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course assumes that the act of reading drama and writing drama inform each other, and each activity can be used to improve a student's ability to do the other well. With this premise in mind, we will read plays by a variety of playwrights, analyze them using the language of both creative writers and literary critics, and do writing exercises to improve our ability to use literary conventions both creatively and critically. We will discuss conventions such as plot, character, setting, and dialogue, and we will engage a variety of critical perspectives as we read and write drama.

STUDENT LEARNING OUTCOMES

Since this course fulfills a lower-division requirement for English majors and minors and Journalism majors, it is in part designed to prepare you for future work in the department's program. More specifically, this course is designed to enhance your critical reading skills, especially the "close reading" of specific texts; enhance your writing skills, both creative and critical; and enhance your ability to articulate verbally your ideas about literary representation and interpretation.

PREREQUISITES/RECOMMENDED BACKGROUND

English major, English minor, or Journalism major

REQUIRED TEXTS

Kelly, Joseph, editor. *The Seagull Book of Plays*. 4th ed., W. W. Norton & Company, 2017.
The Modern Language Association of America. *MLA Handbook*. 8th ed., The Modern Language Association of America, 2016.
Van Itallie, Jean-Claude. *The Playwright's Workbook*. Applause, 1997.

COURSE WORK/EXPECTATIONS

Participation in class discussion and other class activities; weekly writing exercises; an 8-10 page dramatic piece (e.g. a ten-minute play); and a 6-8 page critical paper involving research.

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 2020
COURSE TITLE: Genres: Poetry
COURSE NUMBER: ENGL 2201.01
SECTION TIMES/DAYS: TR 1:00 – 2:30
INSTRUCTOR: Wronsky
CORE AREA: Not Applicable
FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course is a hybrid literature/creative writing course in which students study poetry, read and write about poetry, and write their own poetry. Lecture/discussion and workshop formats.

STUDENT LEARNING OUTCOMES

Students will learn how to approach the reading of a poem; how to read poems intelligently and critically.

Students will acquire a general understanding of the history of poetry and of poetic forms, including free verse.

Students will learn critical vocabulary for discussing poetry; will learn to write critically about poetry.

Students will learn how to write and revise original poetry, formal and free verse, and how to workshop the poetry of other people.

PREREQUISITES/RECOMMENDED BACKGROUND

For pre-English majors

REQUIRED TEXTS

The Discovery of Poetry, by Frances Mayes
Decoding Sparrows, by Mariano Zaro

COURSE WORK/EXPECTATIONS

Students will be expected to complete weekly reading and writing assignments (2-4 pp per week); to write two brief essays (4-5 pp); to write and revise approximately 15 pp of original poetry; to attend class and participate thoughtfully in classroom discussion; to attend two poetry readings.

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 2020
COURSE TITLE: Genres: Poetry
COURSE NUMBER: ENGL 2201-02
SECTION TIMES/DAYS: T/R 9:40-11:10
INSTRUCTOR: Sarah Maclay
FLAG: Writing

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

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

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

REQUIRED TEXTS: *Poems. Poets. Poetry*, by Helen Vendler
The Triggering Town, by Richard Hugo
The Mind's Eye, by Kevin Clark
Several single-author contemporary collections TBA

COURSE WORK/EXPECTATIONS: Writing original and literary poetry, resulting in a portfolio of at least seven poems; reading poems from various periods as well as reading about and writing both poems and essays on poetry; writing about poems and process, using close reading as a springboard into discovery; participating with gusto, focus, discernment and care in the workshop, which is the heart of this course, by contributing original poems and commenting on the poems of others; attending at least two poetry readings, written about in brief field reports; quizzes, and memorizing selected poems.

This course fulfills the following English Major requirement: Lower Division
_x_2000-Level Genre

TERM: Spring 2020

COURSE TITLE: Genres: Fiction

COURSE NUMBER: ENGL 2202.01

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

INSTRUCTOR: Stuart Ching

CORE AREA (IF APPLICABLE): NA

FLAGS (IF APPLICABLE): LWRT (writing)

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course is an introduction to creating fiction and writing about it. As members of a literary community, participants develop the language to analyze fiction academically. As practicing writers, participants create original works of short fiction and creative non-fiction, and analyze (from a writer's perspective) the form and technique of narration in both genres.

STUDENT LEARNING OUTCOMES

In this course, class participants will do the following:

- define, analyze and apply the forms and techniques of fiction;
- define and apply the terms and conventions of literary criticism;
- demonstrate competence in critical academic writing and reading;
- demonstrate competence in fiction and creative non-fiction writing.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS

Lahiri, Jhumpa. *The Interpreter of Maladies*. Houghton Mifflin Company, 1999.

Kardos, Michael. *The Art and Craft of Fiction: A Writer's Guide*. Bedford St. Martin's, 2013.

Kogawa, Joy. *Obasan*. 1981. Anchor Books, 1994.

COURSE WORK/EXPECTATIONS

- weekly writing activities (2-3 pages each throughout the semester)
- one original short story (10 – 25 pages)
- two critical essays (each 5-8 pages)

This course fulfills the following undergraduate English Major requirement:

Lower Division

 x_)2000-Level Genre

 2000-Level History

Upper Division

 Author(s)

 Critical/Theoretical

 Comparative

 Creative/Artistry

TERM: Spring 2020

COURSE TITLE: Genres: Fiction

COURSE NUMBER: ENGL 2202.02 and ENGL 2202.03

SECTION TIMES/DAYS: Section 2: MWF 9:10 AM-10:10 AM

Section 3: MWF 10:20 AM-11:20 AM

INSTRUCTOR: Dr. Jenny Ferguson

CORE AREA: Not Applicable

FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

Stories and storytelling underpin our cultures. Stories have power. Storytellers have power. In this class, we will look at various fictional narratives and work to figure out how they function. But we will also experience the transcendent nature of fiction and storytelling. We will read contemporary writers to see what's happening right now through exploring novels, graphic novels, short stories, flash fiction, and viewing films. We will also practice our storytelling and critical writing skills through in-class writing and creative and critical assignments.

STUDENT LEARNING OUTCOMES

Foundational Knowledge

1. be able to define fiction, both its formal elements and its more ephemeral ones
2. be able to employ a critical vocabulary for analyzing fictional narratives

Application goals

3. be able to write argumentatively about fiction, in formal and informal ways
4. be able to write creatively in fictional forms
5. be able to read a variety of texts critically and be able to talk about them with your peers
6. be able to analyze your own work
7. be able to analyze the work of others
8. be able to revise your own work
9. be able to make suggestions for revision for other writers
10. be able to manage your own time and meet personal deadlines

Integration goals

11. be able to make connections between fictional narratives and the human condition

Human dimension goals

12. be able to make connections between your own life and the lives of others
13. be able to work effectively with others in teams

Caring goals

14. be able to make the imaginative leap between your own experiences and the experiences of others
15. be able to assess your own feelings, desires, hopes, fears, etc.

Learning how to learn

16. be able to take risks in your thinking, writing, learning in order to think creatively

PREREQUISITES/RECOMMENDED BACKGROUND

None.

REQUIRED TEXTS

Albert, Melissa. *The Hazel Wood*. Flatiron Books, 2018. ISBN: 978-1250147936.

Carroll, Emily. *Through the Woods*. Margaret K. McElderry Books, 2014. ISBN: 978-1442465961.

Gay, Roxane. *Ayiti*. Grove Press, 2018. ISBN: 978-0802128263.

Torres, Justin. *We the Animals*. Mariner Books, 2012. ISBN: 978-0547844190.

Vermette, Katherena. *The Break*. House of Anansi Press, 2018. ISBN: 978-1487001117.

COURSE WORK/EXPECTATIONS

Significant reading and writing.

This course fulfills the following undergraduate English Major requirement: Lower Division

X 2000-Level Genre

TERM: Spring 2020

COURSE TITLE: British Literature II

COURSE NUMBER: ENGL 2204

SECTION TIMES/DAYS: MW 8- 9:30 am

INSTRUCTOR: Lee

CORE AREA (IF APPLICABLE): Not Applicable

FLAGS (IF APPLICABLE): Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

STUDENT LEARNING OUTCOMES

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

PREREQUISITES/RECOMMENDED BACKGROUND

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

REQUIRED TEXTS

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

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

COURSE WORK/EXPECTATIONS

Attendance/Class Participation: 15%

Reading Quizzes: 10%

Class Presentation: 15%

Midterm I: 20%

Midterm II: 20%

Take-Home Final Exam: 20%

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre

_____ X_2000-Level History

Upper Division

_____ Author(s)

_____ Critical/Theoretical

_____ Comparative

_____ Creative/Artistry

TERM: Spring 2020
COURSE TITLE: Creative Writing for Non-Majors
COURSE NUMBER: ENGL 2205-01
SECTION TIMES/DAYS: T/R 11:20-12:50
INSTRUCTOR: Sarah Maclay
CORE AREA: Creative Experience
FLAG: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

STUDENT LEARNING OUTCOMES

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

RECOMMENDED BACKGROUND

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

REQUIRED TEXTS

Crossroads: Creative Writing in Four Genres, by Diane Thiel

A Streetcar Named Desire, by Tennessee Williams

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

A Doll's House, by Henrik Ibsen

Various links to *kanopy*, *Swank*, *The New Yorker*, etc., and supplemental handouts

COURSE WORK/EXPECTATIONS

Course work will include writing original poetry, short stories, scenes (or short plays) and brief exercises which will be revised for inclusion in genre portfolios and developed for a final portfolio; writing an essay examining specified core features across genres; participating with gusto in the workshops, which are the heart of this course, by contributing original writing and commenting on the writing of others; attending at least two literary events and writing about them in brief field reports; reading and writing about assigned works, with occasional quizzes; field research; and participating heartily in classroom discussions.

This course is not open to English majors and minors.

LANGUAGE OF JOURNALISM

ENGL 2206.01/JOUR 2100.02

SPRING 2020

M, W, F | 10:20 A.M. to 11:20 A.M.

CHARLES VON DER AHE BUILDING 040

PROF. KY HENDERSON

COURSE DESCRIPTION

Language of Journalism is an introductory course in which students read, analyze, and write news stories. Students will learn what's required to do good journalism, and in the process develop the ability to distinguish good journalism from bad. Class discussion topics will include laws, ethics, and best-practices; how news is disseminated and consumed; the adversarial relationship between the news media and the government; how today's uncertain media landscape is affecting American democracy; and, of course, current events, a.k.a., the news.

COURSEWORK AND EXPECTATIONS

Students will be required to become regular and enthusiastic consumers of news, reading, watching, and listening to reputable news sources on a daily basis in preparation for class discussions and weekly news quizzes. Students will pitch and write several stories over the course of the semester, all of which will require reporting away from LMU's campus. Regular readings, from both required texts and various news outlets, will be assigned and will often require students' written analysis. Active participation during class discussions will be required.

REQUIRED TEXTS

- The Associated Press Stylebook
- The Elements of Journalism, 3rd Edition, by Bill Kovach and Tom Rosenstiel
- The New York Times

***This course is required for both the Journalism major and minor.**

***This course fulfills the English major lower division 2000-level genre requirement.**

***This course carries the Engaged Learning and Writing flags.**

LANGUAGE OF JOURNALISM

ENGL 2206.02/JOUR 2100.01

SPRING 2020

M, W, F | 11:30 A.M. to 12:30 P.M.

CHARLES VON DER AHE BUILDING 040

PROF. KY HENDERSON

COURSE DESCRIPTION

Language of Journalism is an introductory course in which students read, analyze, and write news stories. Students will learn what's required to do good journalism, and in the process develop the ability to distinguish good journalism from bad. Class discussion topics will include laws, ethics, and best-practices; how news is disseminated and consumed; the adversarial relationship between the news media and the government; how today's uncertain media landscape is affecting American democracy; and, of course, current events, a.k.a., the news.

COURSEWORK AND EXPECTATIONS

Students will be required to become regular and enthusiastic consumers of news, reading, watching, and listening to reputable news sources on a daily basis in preparation for class discussions and weekly news quizzes. Students will pitch and write several stories over the course of the semester, all of which will require reporting away from LMU's campus. Regular readings, from both required texts and various news outlets, will be assigned and will often require students' written analysis. Active participation during class discussions will be required.

REQUIRED TEXTS

- The Associated Press Stylebook
- The Elements of Journalism, 3rd Edition, by Bill Kovach and Tom Rosenstiel
- The New York Times

***This course is required for both the Journalism major and minor.**

***This course fulfills the English major lower division 2000-level genre requirement.**

***This course carries the Engaged Learning and Writing flags.**

TERM: Spring 2020

COURSE TITLE: Language of Journalism

COURSE NUMBER: JOUR 2100-03/ENGL 2206-03

SECTION TIMES/DAYS: MW 2:20-3:50 p.m.

INSTRUCTOR: Prof. Kate Pickert

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE): Engaged Learning and Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

The Language of Journalism is an introduction to reading, analyzing and writing news stories. This course will help students understand the essential concepts that are the foundation of American news gathering, writing and editing. Students will become familiar with reading newswriting. They will put their skill sets to work producing original news stories.

STUDENT LEARNING OUTCOMES

At the conclusion of this course, students will understand the basic ethical and legal framework that guides the work of American journalists. They will know what distinguishes professional journalism from other writing published on the web and in print. They will be skilled in the areas of news research and interviewing and be able to produce news stories related to current events.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS

The Elements of Journalism (3rd Edition), By Bill Kovach and Tom Rosenstiel
The New York Times

COURSE WORK/EXPECTATIONS

There is a heavy emphasis on reading reputable news sources on a daily basis, developing original story ideas and producing content that can inform an audience. Students should expect regular news quizzes as well as lectures and class exercises that engage their critical thinking skills to examine the ethical choices journalists make and how the dissemination of news impacts individuals, communities, governments and institutions. Throughout the semester, students practice news writing and produce at least three original news stories that they report off campus and in the community of Los Angeles.

Language of Journalism is required for the Journalism Minor and Major.

This course fulfills the following undergraduate English Major requirement:

Lower Division

X 200-Level Genre

200-Level History

TERM: Spring 2020

COURSE TITLE: Introduction to Fiction

COURSE NUMBER: ENGL 2208

SECTION TIMES/DAYS: MWF 8:00 – 9:00 a.m.

INSTRUCTOR: Stuart Ching

CORE AREA: ECRE (creative experience)

FLAGS: LWRT (writing)

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course is an introduction to creating fiction and writing about it. As members of a literary community, participants develop the language to analyze fiction academically. As practicing writers, participants create original works of short fiction and creative non-fiction, and analyze (from a writer's perspective) the form and technique of narration in both genres.

STUDENT LEARNING OUTCOMES

In this course, class participants will do the following:

- define, analyze and apply the forms and techniques of fiction;
- define and apply the terms and conventions of literary criticism;
- demonstrate competence in critical academic writing and reading;
- demonstrate competence in fiction and creative non-fiction writing.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS

Lahiri, Jhumpa. *The Interpreter of Maladies*. Houghton Mifflin Company, 1999.

Kardos, Michael. *The Art and Craft of Fiction: A Writer's Guide*. Bedford St. Martin's, 2013.

Kogawa, Joy. *Obasan*. 1981. Anchor Books, 1994.

COURSE WORK/EXPECTATIONS

- weekly writing activities (2-3 pages each throughout the semester)
- one original short story (10 – 25 pages)
- two critical essays (each 5-8 pages)

This course is not open to English majors or minors.

TERM: Spring 2020

COURSE TITLE: Introduction to: Fiction

COURSE NUMBER: ENGL 2208.02

SECTION TIMES/DAYS: MWF 1:50 PM-2:50 PM

INSTRUCTOR: Dr. Jenny Ferguson

CORE AREA: Creative Experience

FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

Stories and storytelling underpin our cultures. Stories have power. Storytellers have power. In this class, we will look at various fictional narratives and work to figure out how they function. But we will also experience the transcendent nature of fiction and storytelling. We will read contemporary writers to see what's happening right now through exploring novels, graphic novels, short stories, flash fiction, and viewing films. We will also practice our storytelling and critical writing skills through in-class writing and creative and critical assignments.

STUDENT LEARNING OUTCOMES

Foundational Knowledge

1. be able to define fiction, both its formal elements and its more ephemeral ones
2. be able to employ a critical vocabulary for analyzing fictional narratives

Application goals

3. be able to write argumentatively about fiction, in formal and informal ways
4. be able to write creatively in fictional forms
5. be able to read a variety of texts critically and be able to talk about them with your peers
6. be able to analyze your own work
7. be able to analyze the work of others
8. be able to revise your own work
9. be able to make suggestions for revision for other writers
10. be able to manage your own time and meet personal deadlines

Integration goals

11. be able to make connections between fictional narratives and the human condition

Human dimension goals

12. be able to make connections between your own life and the lives of others
13. be able to work effectively with others in teams

Caring goals

14. be able to make the imaginative leap between your own experiences and the experiences of others
15. be able to assess your own feelings, desires, hopes, fears, etc.

Learning how to learn

16. be able to take risks in your thinking, writing, learning in order to think creatively

PREREQUISITES/RECOMMENDED BACKGROUND

This course cannot be taken by English majors and minors.

REQUIRED TEXTS

Albert, Melissa. *The Hazel Wood*. Flatiron Books, 2018. ISBN: 978-1250147936.

Carroll, Emily. *Through the Woods*. Margaret K. McElderry Books, 2014. ISBN: 978-1442465961.

Gay, Roxane. *Ayiti*. Grove Press, 2018. ISBN: 978-0802128263.

Torres, Justin. *We the Animals*. Mariner Books, 2012. ISBN: 978-0547844190.

Vermette, Katherena. *The Break*. House of Anansi Press, 2018. ISBN: 978-1487001117.

COURSE WORK/EXPECTATIONS

Significant reading and writing.

TERM: Spring 2020

COURSE TITLE: Introduction to Drama

COURSE NUMBER: English 2209.01

SECTION TIMES/DAYS: TR 9:40-1110 UNH 1401

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

CORE AREA: Creative Experience

FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS:

We will study Western drama from antiquity to modern times, and we will experience writing, performing and critiquing dramas. Our course will be analytical and imaginative, requiring us to explore plots, characters and themes of canonized plays as well as critique a live play and write, stage and evaluate our own short dramas. Video versions of plays and documentaries on theatre may be shown.

STUDENT LEARNING OUTCOMES:

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

PREREQUISITES/RECOMMENDED BACKGROUND:

Completion of FYS and Rhetorical Arts courses, with a minimum grade of C.

REQUIRED TEXTS:

3rd edition of the Norton Anthology of Drama, Vols 1 & 2.

COURSE WORK/EXPECTATIONS:

Review a live play during the term.	15%
Write, present and critique an original dramatic skit.	20%
Discuss dramas and essays.	15%
Write three short essays on readings.	50%

This course is not open to English majors or minors.

TERM: Spring 2020

COURSE TITLE: Introduction to Drama

COURSE NUMBER: English 2209.03

SECTION TIMES/DAYS: TR 1440-1610 UHN 1403

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

CORE AREA: Creative Experience

FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS:

We will study Western drama from antiquity to modern times, and we will experience writing, performing and critiquing dramas. Our course will be analytical and imaginative, requiring us to explore plots, characters and themes of canonized plays as well as critique a live play and write, stage and evaluate our own short dramas. Video versions of plays and documentaries on theatre may be shown.

STUDENT LEARNING OUTCOMES:

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

PREREQUISITES/RECOMMENDED BACKGROUND:

Completion of FYS and Rhetorical Arts courses, with a minimum grade of C.

REQUIRED TEXTS:

3rd edition of the Norton Anthology of Drama, Vols 1 & 2.

COURSE WORK/EXPECTATIONS:

Review a live play during the term.	15%
Write, present and critique an original dramatic skit.	20%
Discuss dramas and essays.	15%
Write three short essays on readings.	50%

This course is not open to English majors or minors.

WRITING FOR JOURNALISM: WORKSHOP

ENGL 2210.01/JOUR 2210.01

LOYOLA MARYMOUNT UNIVERSITY | SPRING 2020

M, W, F | 9:10 A.M. to 10:10 A.M.

CHARLES VON DER AHE BUILDING 040

PROF. KY HENDERSON

COURSE DESCRIPTION

Writing for Journalism: Workshop is an intermediate-level course in which students will continue to hone their reporting and writing skills by completing several stories that each have their own unique requirements and style. The class will read and evaluate each other's stories in a modified workshop setting, providing feedback on first drafts that will allow students to craft improved final drafts. In so doing, students will come to better understand the editing process. They will come away from the class able to approach a wider variety of stories using a wider variety of writing styles.

COURSEWORK AND EXPECTATIONS

Students will pitch story ideas to their classmates, who will in turn be expected to ask questions and offer suggestions. Approved pitches will then be reported away from LMU's campus. Once first drafts are turned in, students will be expected to provide classmates with detailed feedback, from correcting spelling and grammar to providing big-picture input on how a story can be improved. Students will read and analyze a wide variety of outside writing as well: past and present, news and feature, great and not-so-great. Participation in class discussions will be required.

REQUIRED TEXTS

- The Associated Press Stylebook
- The New York Times
- A non-fiction book of the student's choice (that is approved by the instructor)

***Prerequisite: JOUR 2100**

***This course is required for both the Journalism major and minor.**

***This course carries a Writing flag.**

TERM: Spring 2020
COURSE TITLE: SSH: Jewish American Literature
COURSE NUMBER: ENGL 2297
SECTION TIMES/DAYS: Wednesday/ 4:20-7:20
INSTRUCTOR: Dr. Holli Levitsky
CORE AREA (IF APPLICABLE): Not Applicable
FLAGS (IF APPLICABLE): Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

As a study in Histories, this course provides an introduction to Jewish literature and culture in America. It looks at the symbiotic relationship between Jewish minority culture and American culture – investigating how Jews have contributed to American culture, and how America has shaped the contemporary understanding of what it means to be Jewish. While Judaism as a religion has certainly affected American culture, in this course we will be particularly concerned with Judaism as a culture, distinct from its religious underpinnings. While religious Judaism is alive and well, the fact remains that approximately half of American Jews do not express any kind of religious or institutional affiliation. Yet such Jews often feel a great passion about their Jewishness, seeing themselves as part of Jewish history and culture. By the end of this course, you will have a deeper understanding of American Jews and their relationship to Judaism and Jewish history. You will know the rich and varied legacy of Jewish culture. You will be able to raise and answer some of the most pertinent questions of Jewish American culture.

STUDENT LEARNING OUTCOMES

By the end of the course, students will be able to: Describe the major themes of the Jewish-American experience • Explain what it means to “become American” and identify the major strategies used by Jewish-American immigrants in becoming American • Identify well-known people, places, and events from the Jewish-American experience • Analyze the role of popular culture in the Americanization of Jewish-Americans • Analyze and interpret literature and film as historically situated cultural texts • Evaluate and critique/defend interpretations of cultural products such as film, literature, and theatre

PREREQUISITES/RECOMMENDED BACKGROUND

English major

REQUIRED TEXTS

Jewish American Literature: A Norton Anthology, by Jules Chametzky (Editor), et al.

COURSE WORK/EXPECTATIONS

Online posts/responses
Quizzes
Final exam/essay
Regular Attendance
Active and enthusiastic participation in class discussions

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 2020

COURSE TITLE: Critical & Ethical Issues in Journalism

COURSE NUMBER: JOUR 3300/ENGL 3300-01

SECTION TIMES/DAYS: TU/TH 1:00 – 2:30 p.m.

INSTRUCTOR: Tara Pixley

FLAG: Writing

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 the importance of facts. Our discussions will be circular, not linear— meaning, we will look at where and how these issues intersect. 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

Students will:

1. Employ an interdisciplinary lens to critique the journalist's role in the media and the media's role in society.
2. Understand the ethical guidelines and laws that govern journalism.
3. Practice and critique digital modes of journalism.
4. Analyze and create within one or more literary and journalistic modes or genres.
5. Develop information and media literacy.
6. Engage LMU's social justice mission in their reading, writing, and discussion

PREREQUISITES/RECOMMENDED BACKGROUND

Students should have completed Language of Journalism (ENG 2206).

REQUIRED TEXTS

- *The Elements of Journalism* by Bill Kovach + Tom Rosenstiel (2014)
- *The Associated Press Stylebook* (latest online edition available through library portal)
- *The New Ethics of Journalism: Principles for the 21st Century* (McBride & Rosenstiel, eds 2013)
- *The Law of Journalism and Mass Communication*, 6th Edition (Trager, Ross & Reynolds 2017)

COURSE WORK/EXPECTATIONS

This is an upper-division English course that will require extensive reading and writing as well as other production skills. This course is required for the Journalism Major and Minor. It fulfills the English Major requirement for Upper Division Creative/Artistry and Critical/Theoretical.

TERM: Spring 2020

COURSE TITLE: Shakespeare: Major Plays

COURSE NUMBER: ENGL 3321

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

INSTRUCTOR: Dr. Judy Park

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

STUDENT LEARNING OUTCOMES

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

PREREQUISITES/RECOMMENDED BACKGROUND

Completion of English ‘Histories’ requirements.

REQUIRED TEXTS

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

COURSE WORK/EXPECTATIONS

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

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre

_____ 2000-Level History

Upper Division

 X Author(s)

_____ Critical/Theoretical

_____ Comparative

_____ Creative/Artistry

TERM: Spring 2020

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 (IF APPLICABLE):

FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

This class will explore man-made (yes, it's mostly men!) monsters, from automata to homunculi, with an emphasis on the legend of the golem. Traditionally, a clay figure brought to life, the golem has been 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 and other monsters appear. What fears do these man-made monsters reveal?

STUDENT LEARNING OUTCOMES

Ability to identify key tropes in modern monster and golem stories, awareness of the role of the written word in Jewish imagination, ability to analyze the intertextuality of monster 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 Article Reviews

1 Analytical Essay

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)

Critical/Theoretical

Comparative

Creative/Artistry

TERM: Spring 2020

COURSE TITLE: Children's Literature

COURSE NUMBER: ENGL 3346:01

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

INSTRUCTOR: Aimee Ross-Kilroy

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

STUDENT LEARNING OUTCOMES

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

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

PREREQUISITES/RECOMMENDED BACKGROUND

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

REQUIRED TEXTS

(list may be subject to change)

Norton Anthology of Children's Literature

The Breadwinner

The Giver

Holes

Between Shades of Grey

Chains

Hunger Games

Esperanza Rising

Letters From Rifka

The Absolutely True Diary of a Part-Time Indian

COURSE WORK/EXPECTATIONS

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

This course fulfills the following undergraduate English Major requirements:

**Critical/Theoretical
Comparative**

TERM: Spring 2020

COURSE TITLE: Prison Literature

COURSE NUMBER: ENGL 3354.01/CLST 3998

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

INSTRUCTOR: Mah y Busch, Juan

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

In this class, students examine prison literature as one form of what has been called *resistance literature*. In order to understand how, and what, literature might resist, we read works by political prisoners and incarcerated writers as well as about the prison-industrial complex, the rise of the prison system and how it has served as an eliminatory practice. Class discussions examine the concepts of power, discourse, and justice.

STUDENT LEARNING OUTCOMES

- To read literature as literature as well as something other than literature.
- To become more familiar with nature of prison-industrial complex and related institutions.
- To consider different forms of social justice.
- To conduct discourse analysis.

PREREQUISITES/RECOMMENDED BACKGROUND

There are no prerequisites.

REQUIRED TEXTS

Texts include:

Abu-Jamal, M. *Live From Death Row*.

Alexander, M. *The New Jim Crow*.

Foucault, M. *Discipline and Punish*.

Hernández, K. *City of Inmates*.

McCoy, A. *A Question of Torture*.

Partnoy, A. *The Little School*.

Peltier, L. *Prison Writings*.

Shakur, A. *Assata*.

COURSE WORK/EXPECTATIONS

Class has heavier reading load that includes literature and critical theory. Assignments include engaged discussion, examination, and critical essay.

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 2020
COURSE TITLE: American Literature I
COURSE NUMBER: ENGL 3371.01
DAYS/TIMES: MW 2:20-3:50
INSTRUCTOR: Dr. Robin Miskolcze
CORE AREA: Interdisciplinary Connections
FLAGS: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS

In this course, captivity, war, witchcraft, religion, nature and sex will consistently arise as dominant themes in our engagement with early American literature. This course is designed to provide an overview of American literature from the early years of Native American dominance to the start of the Civil War. We will read selections arranged thematically and chronologically ranging from the sixteenth through the mid-nineteenth centuries. In reading, writing, and discussion, we will explore the processes of colonization, of defining the self, of imagining communities, and of constructing mythologies of personal and national identity.

STUDENT LEARNING OUTCOMES

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

PREREQUISITES/RECOMMENDED BACKGROUND

First Year Seminar and/or Rhetorical Arts

REQUIRED TEXTS

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

COURSE WORK/EXPECTATIONS

Midterm: 25%
Final Exam: 30%
Discussion Question & Paper: 25%
Quizzes: 20%

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 2020
COURSE TITLE: StreetWrite
COURSE NUMBER: ENGL 3376
SECTION TIMES/DAYS: 01 , T-R: 1-2:30
INSTRUCTOR: Chuck Rosenthal
3871 University Hall
crosesth@lmu.edu

CORE: Not Applicable
FLAGS: Engaged Learning

COURSE DESCRIPTION/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 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 describing you experience

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

TERM: Spring 2020

COURSE TITLE: Meditation and Memoir

COURSE NUMBER: ENGL 3998.01

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

INSTRUCTOR: Mah y Busch, Juan

CORE AREA (IF APPLICABLE): n/a

FLAGS (IF APPLICABLE): n/a

COURSE DESCRIPTION/PRINCIPAL TOPICS

In this class, students are introduced to and develop a meditation practice. Alongside the meditation work, we will read the memoirs of three different authors. Since memoir is a personal account of a specific moment in a person's life, memoir and meditation are complementary practices. In our discussion of the books and of our own meditations, class explores the nature of awareness and the self through the simple details of lived experience.

No prior experience is necessary or expected. The only thing required is that you are as fully engaged as you can be and follow the instructions.

STUDENT LEARNING OUTCOMES

- Students are introduced to and practice meditation.
- Students learn about the memoir as literary form.
- Students learn about the self, the author's as well as their own.
- Students learn how to read and write with and through meditation.

PREREQUISITES/RECOMMENDED BACKGROUND

No prior experience required or expected.

REQUIRED TEXTS

Selected works of Mark Doty, Annie Ernaux and Gloria Anzaldúa.

COURSE WORK/EXPECTATIONS

Students will be expected to meditate. Alongside required readings, students write two essays.

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 2020
COURSE TITLE: "Literature & Photography"
COURSE NUMBER: ENGL 3998.02
SECTION TIMES/DAYS: TR 11:20-12:50
INSTRUCTOR: Dr. Neel
CORE AREA (IF APPLICABLE):
FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

STUDENT LEARNING OUTCOMES

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

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

PREREQUISITES/RECOMMENDED BACKGROUND

Junior or Senior standing

REQUIRED TEXTS

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

COURSE WORK/EXPECTATIONS

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

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre
_____ 2000-Level History

Upper Division

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

TERM: Spring 2020

COURSE TITLE: Cultivating A Planetary Perspective

COURSE NUMBER: ENGL 3998.03

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

INSTRUCTOR: Professor Paul Harris

CORE AREA (IF APPLICABLE): Interdisciplinary Connections

FLAGS (IF APPLICABLE): Writing, Engaged Learning

COURSE DESCRIPTION

This course engages materials and experiences designed to cultivate a planetary perspective, an ecological awareness of the human species' present situation, as well as its history and prospective futures. The course centers on the notion of "cultivating" both as a practice of gardening, cultivating the earth, and a practice of personal development, cultivating one's mind and spirit to evolve a planetary ethical, ecological perspective. The class begins by studying the Anthropocene through literature and critical texts, in order to understand humanity as a geologic species that is affecting the earth system as a whole. We will then turn to cultural traditions that offer planetary perspectives: we will read classical Buddhist and Daoist philosophical texts, and visit Japanese and Chinese gardens that express these bodies of thought. Finally, we will study contemporary artists and landscape designers who create planetary perspectives by integrating cosmology and ecology in their work, including Katie Paterson, Andy Goldsworthy, and Charles Jencks.

STUDENT LEARNING OUTCOMES

- Students will master the fundamental concepts of cosmos and human well-being as expressed in Daoist philosophical texts
- Students will master terrestrial history—the age of the earth, and stages of its evolution
- Students will develop a relation to home/cosmos that is aesthetic, imaginative and analytical
- Students will develop tools to perceive and analyze gardens as expressions of natural philosophies.
- Students will develop a compassionate global ethical sensibility.

PREREQUISITES/RECOMMENDED BACKGROUND

Upper-division standing. Please note: This course includes mandatory field trips in the L.A. area; if students are unable to attend class scheduled trips they must make these trips on their own time.

This is also a Global Immersion class with a trip to Scotland April 5 – 11, with a lab fee of \$2,775 per student. Students with a major or minor in BCLA may apply for financial assistance.

REQUIRED TEXTS

David Mitchell, *Cloud Atlas; The Bone Clocks*

Marcia Bjornerud, *Timefulness: How Thinking Like A Geologist Can Help Save The World*

David Wood, *Deep Times, Dark Times: On Being Geologically Human*

Maggie Keswick, *The Chinese Garden*

Keane, *The Art of Setting Stones, Writings from the Japanese Garden*

Charles Jencks, *The Garden of Cosmic Speculation*

COURSE WORK/EXPECTATIONS

- Weekly discussion posts in Brightspace: specific analytic questions and reflections on readings.
- Oral presentations on readings: students will lead discussions on topics.

- Garden visits: for each site, a portfolio of work including
 - a description of the garden accompanied by photos/drawings,
 - an analysis of the perceived purpose or theme of the site,
 - a reflection relating the site to course readings,
 - and personal reflections on student experiences of the site.
- Final project: groups of 3 students research and analyze 2-3 sites (from class or of their choosing), and then design a garden, accompanied by an analysis of the purpose of the garden in the context of the Anthropocene. The final project will include an oral presentation and a research essay.

This course fulfills the following undergraduate English Major requirement:

Upper Division ___x___Critical/Theoretical

TERM: Spring 2020

COURSE TITLE: Irish Drama

COURSE NUMBER: ENGL 3998.04/IRST 3330.01

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

INSTRUCTOR: Prof. Molly Youngkin

CORE AREA (IF APPLICABLE): None

FLAGS (IF APPLICABLE): Information Literacy flag

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course traces the development of Irish national drama across the twentieth century, in order to better understand the establishment, rise, and current status of one of the most important national dramatic traditions. To understand the complexity of Irish drama, we will read plays by William Butler Yeats, Lady Augusta Gregory, John Millington Synge, George Bernard Shaw, Sean O'Casey, Samuel Beckett, Brian Friel, Conor McPherson, and Marina Carr. We will examine the literary elements used by these playwrights as they negotiated how (and whether) to accurately represent the lives of Irish people, and we will examine how the various political and cultural pressures on Ireland shaped the literary representations produced by these playwrights.

STUDENT LEARNING OUTCOMES

- Studying the literary, historical, and cultural contexts for interpreting Irish dramatic texts
- Improving our ability to interpret these texts in written, verbal, and visual form
- Enhancing our ability to evaluate and use knowledge/research related to these texts

PREREQUISITES/RECOMMENDED BACKGROUND

Junior or senior standing; English major, English minor, or Irish Studies minor

REQUIRED TEXTS

Harrington, John P., editor. *Modern and Contemporary Irish Drama*. 2nd ed. W. W. Norton & Company, 2009.

The Modern Language Association of America. *MLA Handbook*. 8th ed., The Modern Language Association of America, 2016.

COURSE WORK/EXPECTATIONS

Active participation in class discussion and other class activities; midterm exam; final exam; short research project to prepare for the final project; final project will be building a content-rich website for one of the authors we are studying.

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 2020

COURSE TITLE: Writing Internship in Media

COURSE NUMBER: JOUR/ENGL 4402

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

FLAG: Engaged Learning

OFFICE HOURS: Mondays and Wednesdays 2:30-5:30 p.m. and by appointment

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. 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. Radio, 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
- Students will acquire fluency in journalism’s fundamental reporting and writing skills
- Students will practice and critique modes of journalism

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. There will be 2-3 class meetings during the semester, to be scheduled. Students also must meet at least once during the semester one-on-one with the professor.

Course Work

- Written Evaluation of Internship Experience (5-6 pages). Due May 6 at 9 a.m.
- Writing Portfolio of all writing done as intern. Due May 6 at 9 a.m.
- Evaluation letter from supervisor. Due May 6 at 9 a.m.
- Weekly report on Brightspace, 200-500 words per week. Due every Monday at noon. Tell me what you did each week, what you are learning, how the workplace environment is, and post any links to stories published. Reflect on how your experience draws upon what you have learned from LMU, both specific skills and information, but also the Ignatian values.

This course fulfills the following undergraduate requirements:

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

TERM: Spring 2020

COURSE TITLE: Investigative Reporting

COURSE NUMBER: JOUR 4407/ENGL 4407

SECTION TIMES/DAYS: Wednesday 4:20-7:20 p.m.

INSTRUCTOR: Kate Pickert

CORE AREA: Not Applicable

FLAGS: Information Literacy, Engaged Learning

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

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

STUDENT LEARNING OUTCOMES

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

PREREQUISITES/RECOMMENDED BACKGROUND

JOUR 2100/ENGL 2206 Language of Journalism

REQUIRED TEXTS

Weekly readings

COURSE WORK/EXPECTATIONS

You will work individually, but your longform stories will be organized around a single topic. You will produce a weekly reporting memo updating your professor and your classmates on your reporting progress in the field. The course culminates in a longform (3,000-5,000-word) story.

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ **200-Level Genre**

_____ **200-Level History**

Upper Division

_____ **Author(s)**

_____ **Critical/Theoretical**

_____ **Comparative**

___X___ **Creative/Artistry**

TERM: Spring 2020

COURSE TITLE: Fiction Writing Workshop: Dialogue and Scene

COURSE NUMBER: 4421

SECTION/TIMES/DAYS: 01, T-R: 2:40-4:10

INSTRUCTOR: Chuck Rosenthal

3871 University Hall

310-338-7667

croseuth@lmu.edu

COURSE DESCRIPTION/PRINCIPAL TOPICS

Dialogue and scene offers the undergraduate writer the opportunity to write numerous exercises that will allow her/him to realize the methods of setting up scenes, carrying out scenes, and writing literary dialogue with the earmarks and authority of contemporary literary writing, at some times being very clear about what is now permissible and impermissible in contemporary prose style. If things go well, maybe we'll write a complete story and talk about it with each other.

LEARNING OUTCOMES

The parameters of literary scene setting and dialogue

Scene transitioning

How to move from scene to scene, scene to story

The rudiments, structure, rhythm, and content of literary dialogue

PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 2002

REQUIRED READING

The Norton Anthology of Contemporary Fiction

Various handouts

COURSEWORK/EXPECTATIONS

Attendance and participation

Complete all assignments

Write 25-50 pp of prose exercises and share them with the class

The fourth credit hour is fulfilled by a ten page short story and compiling a portfolio

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

TERM: Spring 2020

COURSE TITLE: JOURNALISM CAPSTONE

COURSE NUMBER: ENGL 4468 / JOUR 4468

SECTION TIMES/DAYS: T 7:10 – 10:10

INSTRUCTOR: Rubén Martínez

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

The project will be of their choosing and may be hard news, an in-depth feature, arts & entertainment, sports, advocacy journalism, social issues, human behavior, or “hyper-local” coverage of some aspect of the Los Angeles. It should exhibit depth and breadth of reporting, engage several interview sources, and be backed up with research providing historical context and critical rigor. In addition to a substantial written component, the project should also meaningfully deploy multimedia approaches to its subject such as photography, video, audio, infographics (data collection, analysis, presentation), and social media.

The course functions as workshop with peer support and guidance and mentorship from the professor. There will also be in-depth critical discussions approaching not just media ethics but the ethics of representation in the digital age.

STUDENT LEARNING OUTCOMES

Students who successfully complete the class will have:

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

PREREQUISITES/RECOMMENDED BACKGROUND:

Journalism major seniors. (Journalism minor seniors require permission of professor.)

REQUIRED TEXTS

No book-length required texts; weekly batches of digital readings posted on Brightspace.

COURSE WORK/EXPECTATIONS

Completion of a feature-length work of journalism with full web presentation. Provide peer support within a workshop setting.

TERM: Spring 2019

COURSE TITLE: Sports Journalism

COURSE NUMBER: JOUR/ENGL 4471

SECTION TIMES/DAYS: Mondays 7:10 pm - 10:10 pm

INSTRUCTOR: Kristin Marguerite Doidge, MA (kristin.doidge@lmu.edu)

COURSE DESCRIPTION/PRINCIPAL TOPICS

A course covering all aspects of sports reporting, writing, and editing. This writing-intensive course helps students focus their reporting skills by exploring sports writing, social networking, and engagement with coverage of sports online and in print. Using different story forms – web, magazine, narrative, blogs, commentary, game coverage, interviews, Q&As – students will learn how to write human interest and socially significant stories while writing on deadline, embracing the freedom and responsibilities of web/multimedia journalism, and discovering tools and strategies to survive in a genre increasingly driven by rapid interaction with its audience. Students will survey all storylines of modern sports communications, including sports business, sports and culture, sports and social justice, sports and crime, sports marketing and social media, the evolution of nationally driven stories, and sports celebrity as cultural phenomenon.

STUDENT LEARNING OUTCOMES

1. To engage with diverse ideas, individuals, groups, and cultures in order to produce sports information accurately, fairly and under deadline situations across multiple news media platforms.
2. To collect, comprehend, analyze, synthesize, and critically and creatively incorporate source materials gathered from research, observation, and interviews.
3. To comprehend and apply mobile journalism strategies in order to deliver sports news through social, video, audio and digital applications for websites, phones, apps, and other emerging media technologies.
4. To create sports reports that are well-organized, focused, and cohesive, applying proper use of Associated Press Style, grammar, spelling, word usage, and sentence structure.
5. To comprehend legal and ethical issues affecting news media and PR professionals.

PREREQUISITES

Junior or senior standing required. Language of Journalism (JOUR 2100/ENGL 2206) required.

REQUIRED TEXTS

- Best American Sports Writing 2019
- Field Guide to Covering Sports, 2nd Edition (Gisondi, Joe)
- The Associated Press Stylebook 2018 or 2019 (available in the LMU Library)

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

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

TERM: Spring 2020

COURSE TITLE: Broadcast Journalism

COURSE NUMBER: JOUR 4472/ENGL 4472

SECTION TIMES/DAYS: 4:20-7:20 p.m./Thursday

INSTRUCTOR: Prof. Tara Pixley

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.

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 counts toward the Journalism Minor or Major and fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre

_____ 2000-Level History

Upper Division

_____ Author(s)

_____ Critical/Theoretical

_____ Comparative

___X___ Creative/Artistry

TERM: Spring 2020

COURSE TITLE: Chronicle to Periodical: The First Journalists

COURSE NUMBER: ENGL 4998.01\ JOUR 4998.01

SECTION TIMES/DAYS: MWF 12:40-13:40

INSTRUCTOR: SHEPHERD

CORE AREA: Not Applicable

FLAGS : Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

Before the advent of newspapers and their modern successors, by what media were “the news” and “editorial” opinion dispersed in the English-speaking world? How and when was the use of English itself (as opposed to the French and Latin of medieval elites) permitted to take precedence in those media and allow marginalized voices to be heard? Does “fake news” have a pedigree as old as the language itself? This course investigates pre-newspaper journalistic agendas, practices and innovations, extending from the earliest English chronicles of the fifth century, through the technological revolutions of the fifteenth century, to early debates over the freedom of the press, to the meteoric rise of the periodical in the eighteenth century. Among the authors: apocalypticists, visionary women, canonical literary authors, frauds, hustlers, academics, knights, noblewomen, diplomats, playwrights, satirists, bona fide lunatics, coffee addicts, and saints.

STUDENT LEARNING OUTCOMES

Students will develop a nuanced awareness of what constitutes “news,” reportage, and journalism as it is revealed in historical developments in the use of the English language from its beginnings in the fifth century through to the end of the eighteenth century. Students will learn the historical milestones in thought and technology that attend reportage through this period, and will develop a critical appreciation of the intelligence, wit, and resourcefulness of the diverse body of authors represented.

PREREQUISITES/RECOMMENDED BACKGROUND

A lower-division historical survey of English and/or American literature and/or non-fiction is recommended, as is some familiarity with pre- and early-modern writing.

REQUIRED TEXTS

- Kevin Crossley-Holland, *The Anglo-Saxon World: An Anthology* (Oxford World's Classics): ISBN-13: 978-0199538713
- *The Idea of the Vernacular: An Anthology of Middle English Literary Theory, 1280–1520*: ISBN-13: 978-0271017587
- William Langland, *Piers Plowman: A Norton Critical Edition* ASIN: B01FIZTFEI
- *The Norton Anthology of English Literature*, 10th edition, **Volume B only**, *The Sixteenth Century, The Early Seventeenth Century* ISBN-13: 978-0393603033
- *The Norton Anthology of English Literature*, 10th edition, **Volume C only**, *The Restoration and The Eighteenth Century* ISBN-13: 978-0393603040

COURSE WORK/EXPECTATIONS

Three medium-length essays, a textual criticism (“library Special Collections archaeology”) research assignment, and a final exam; one class presentation on emergent research.

This course fulfills the following undergraduate English Major requirement:

Upper Division

X Critical/Theoretical

TERM: Spring 2020

COURSE TITLE: SS: Writing for Animation

COURSE NUMBER: ENGL 4998.03/ANIM 498.02

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

INSTRUCTOR: Kelly Younger (ENGL) and Shane Acker (ANIM)

CORE AREA): Not Applicable

FLAGS): Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

A writing and pitching intensive workshop focusing on story and story-telling through words and images. Special attention will be given to narrative structure, dialogue, character development, theme, premise, and story arcs, as well as storyboarding, beat boarding, character/scenic design, animation production process, and understanding how it will translate from script to screen. English Majors will be partnered with Animation Majors to write and storyboard

STUDENT LEARNING OUTCOMES

- Explore variations of the animated medium based on practical experience with different literary and visual approaches.
- Have a working knowledge of the methods of the screenplay and storyboard production process.
- Have several complete, original stories ready to be shot or animated.
- Become more aware of your personal narrative sensibilities.
- Have an understanding of the process of translating a screenplay into a visual medium.
- Have the ability to convey story and content through well thought out and proficiently drawn story panels.
- Be sensitive to the larger responsibility of entertainment verses morality
- Form a creative and collaborative working environment between the BCLA English Department and the SFTV Animation Department.

PREREQUISITES/RECOMMENDED BACKGROUND

Permission of Instructor Required. Senior and Junior ENGL or ANIM majors will be given priority consideration. Email Kelly.Younger@lmu.edu (ENGL) or Shane.Acker@lmu.edu (ANIM) for inquiry.

REQUIRED TEXTS

The Storytelling Animal: How Stories Make Us Human, by Jonathan Gottschall

The Secrets of Story by Matt Bird

COURSE WORK/EXPECTATIONS

Research and practice in the development of both written and visual story content will culminate in the creation of two original scripts and supplemental story and beat boards. There will also be Folktale/Fairy Tale Analysis and Adaptation; Translation to Screenplay Format; Autobiographical Story Exploration; Pitch/Look Book/Presentation/Storyboard Sequence(s). There will also be attention paid to professionalization and creating career-pathways in animation industries, as well as guest speakers from the entertainment and animation industries.

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre
_____ 2000-Level History

Upper Division

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

TERM: Spring 2020

COURSE TITLE: Contemporary Rhetorical Theory: Alien Worlds

COURSE NUMBER: ENGL 5562.01 (undergraduate students)/5662.01 (graduate students)

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

INSTRUCTOR: Mailloux

COURSE DESCRIPTION/PRINCIPAL TOPICS

How do humans explore alien worlds? How do members of different cultures understand and communicate with each other? How do political opponents within the same society talk across what divides them? Can attention to how language works influence the way public deliberation takes place in the current era of so-called “fake news,” “alternative facts,” and hyper-partisan conflict? 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. 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 persuasion, audience, identity, culture, ideology, figuration, interpretation, narrative, ethics, ecology, 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.

PREREQUISITES/RECOMMENDED BACKGROUND

Junior, senior, or graduate student.

REQUIRED TEXTS

Texts to be discussed include Mary Doria Russell’s *The Sparrow*, the “Darmok” episode of *Star Trek: The Next Generation*, Kenneth Burke’s *A Rhetoric of Motives*, and selections from works by Hannah Arendt, Martin Heidegger, Michel Foucault, Wayne Booth, Richard McKeon, Gaston Fessard, Richard Rorty, Stanley Fish, Alain Badiou, Diane Davis, Bruno Latour, Judith Butler, Jacques Derrida, Roland Barthes, Ignatius Loyola, and others.

COURSE WORK/EXPECTATIONS

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

This course fulfills the following undergraduate English Major requirement:

Upper Division -- Critical/Theoretical

TERM: Spring 2020

COURSE TITLE: The Poetry of Night

COURSE NUMBER: ENGL 5583-01 & ENGL 5683-01

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 poems in translations TBA

Tomas Tranströmer, *The Great Enigma*

Carolyn Forché, *Blue Hour*

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

Robert Bly et al, *Leaping Poetry*

Occasional supplemental texts & links

COURSE WORK/EXPECTATIONS

Generation and workshopping of 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 fulfills the following undergraduate English Major requirement:

Upper Division

 x Creative/Artistry

TERM: Spring 2020

COURSE TITLE: The Black Aesthetic

ENGL 5584.01 (undergraduate students)/ENGL 5684.01 (graduate students)

SECTION TIMES/DAYS: W 1910 – 2210 UHN 1402

INSTRUCTOR: Prof. Reilly

COURSE DESCRIPTION/PRINCIPAL TOPICS:

We will explore literature, criticism, theories and creative writing strategies germane to portraying racial blackness, racial whiteness, African Americans and Euro-Americans in American culture during the moderate Harlem Renaissance of the 1920's and the radical Black Arts Movement of the 1960's. These writings by celebrated African American authors, such as Langston Hughes and Amiri Baraka, and renowned Euro-American authors, such as Carl Van Vechten and William Styron, will examine dynamics of speaking truth to power, identity and beauty under circumstances of extreme prejudice, racial segregation, oppression and conflict. One question the texts may require us to answer is "Can literary art in America transcend boundaries and biases of race, color, gender, class, sexual orientation and propaganda?" Other questions may be more basic: "What's this black thing? What's this white thing? Why can't we all just get along?" The provocative, seminal essays *New Negro* (1925) by Alain Locke and *Black Arts Movement* (1968) by Larry Neal may jump-start our discussions.

STUDENT LEARNING OUTCOMES:

Assuming that race, color, gender, class, sexual orientation and art versus propaganda may be unavoidable topics in creating and studying and writing American literature, this course will provide unique opportunities to analyze significant dimensions of these factors.

PREREQUISITES/RECOMMENDED BACKGROUNDS:

For Undergraduates, 1000 to 3000 level courses in fiction, drama, rhetoric or poetry are recommended.

For Graduate students, upper division and graduate level courses in American literature and literary criticism or theory are recommended.

REQUIRED TEXTS:

The follow may be reviewed in part or whole and changed depending upon their availability.

Baraka. *The Dutchman and the Slave*.

Gates. *Norton Anthology of African American Literature, Volumes 1 & 2*.

Greenlee. *The Spook Who Sat by the Door*.

Morrison. *The Bluest Eye*.

Napier. *African American Literary Theory, a Reader*.

O'Neill. *All God's Chillun Got Wings*.

Schuyler. *Black Empire*.

Styron. *The Confessions of Nat Turner*.

Thurman. *The Blacker the Berry*.

COURSE WORK/EXPECTATIONS:

Drawing upon the creative and critical writings of the course, develop a term paper or a short story, one act play or set of ten poems reflecting the values, aspirations and spirits of both the Harlem Renaissance and Black Arts Movement. The term paper may compare the treatments of (1) radical quests for freedom and power in militant writings from the Harlem Renaissance and Black Arts Movement, such as *Black Empire* and *The Spook Who Sat by the Door*, (2) desperate quests to establish and reify ideals of beauty and acceptance, such as in

Blacker the Berry and Bluest Eye, or (3) attempts to effectuate interracial love and lust, such as in *All God's Chillun Got Wings* and *The Dutchman and the Slave*. Critical essays by undergraduates should be supported by six or more outside sources; critical essays by graduate students should be supported by twelve or more outside sources. Graduate essays also must draw on perspectives of theorists and must provide an annotated bibliography.

Authors of creative writing projects should attach a preface or postlude, detailing how their projects reflect the values, aspirations and spirits of the Harlem Renaissance and Black Arts Movement. These prefaces or postludes by undergraduates also should include views of three or more outside sources, and they must cite these sources in a formal bibliography. Graduates should include and cite six or more outside sources in an annotated bibliography. 50%

As we progress through the semester, we will review in seminar/discussion modes the assigned readings and samples of our developing critical or creative writings, possibly in blocks of genres: essays, drama, fiction and poetry. At different intervals, participants will offer formal presentations/overviews of their term projects in progress. 50%

This course fulfills the following undergraduate major requirements:

Upper Division: Critical/Theoretical, Comparative or Creative Writing

TERM: Spring 2020

COURSE TITLE: Pazz and Jop: Writing Music Criticism

COURSE NUMBER: JOUR 5592.01

ENGL 5592.01 (undergraduate students)

ENGL 5692.01 (graduate students)

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

INSTRUCTOR: McDonnell

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

STUDENT LEARNING OUTCOMES: Students will learn to

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

PREREQUISITES/RECOMMENDED BACKGROUND:

JOUR/ENGL 2206 and upper division standing

REQUIRED TEXTS:

Weekly readings

COURSE WORK/EXPECTATIONS

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

This course fulfills the following English Major requirement: Creative/Artistry;
Journalism Major requirement: Reporting in a Genre and Elective; Journalism Minor
requirement: Elective and Specialized Journalism

TERM: Spring 2020

COURSE TITLE: Capstone Seminar—Critical

COURSE NUMBER: ENGL 5595.01

SECTION TIMES/DAYS: TR 1:00-2:30 p.m.

INSTRUCTOR: Aimee Ross-Kilroy

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

STUDENT LEARNING OUTCOMES

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

PREREQUISITES/RECOMMENDED BACKGROUND

Senior standing

REQUIRED TEXTS

Novel TBA

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

COURSE WORK/EXPECTATIONS

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

This course fulfills the following English Major requirement:

Upper Division

X Critical/Theoretical

TERM: Spring 2020

COURSE TITLE: Capstone: Creative

COURSE NUMBER: ENGL 5595.02

SECTION TIMES/DAYS: T 4:30 – 7:00

INSTRUCTOR: Wronsky

CORE AREA: Not Applicable

FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

STUDENT LEARNING OUTCOMES

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

PREREQUISITES/RECOMMENDED BACKGROUND

Prior approval by professor required

REQUIRED TEXTS

Students will be devising their own reading lists

COURSE WORK/EXPECTATIONS

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

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre

_____ 2000-Level History

Upper Division

_____ Author(s)

_____ Critical/Theoretical

_____ Comparative

___x___ Creative/Artistry