

TERM: Spring 2022

COURSE TITLE: Victorian Literature: Outcasts

COURSE NUMBER: ENGL 5533.01 (CRN: 76338, for undergraduates)

ENGL 5633.01 (CRN: 76705, for M.A. students)

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

INSTRUCTOR: Molly Youngkin

CORE AREA: Not applicable

FLAGS: Information Literacy flag

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

All of the novels for this class feature outcasts: criminals, the poor, colonial others, fallen women, and other people who did not fit into middle-class Victorian society. Worried about maintaining their status, members of the Victorian middle class had grave concerns about these outcasts. Yet, they also felt a strong impulse to help them, through charitable organizations, government-sponsored legislation, and personal involvement in the lives of individual outcasts. We will examine the contradictory attitudes of Victorians toward outcasts and consider how these attitudes were depicted in novels written by authors who, despite their middle-class status, sometimes felt themselves to be outcasts in Victorian society.

### **STUDENT LEARNING OUTCOMES**

In keeping with the goals of the undergraduate and graduate programs in English, we will take as our objectives: studying literature of the period with a focus on both breadth and depth; improving our ability to interpret these texts in written and verbal form; and examining primary and secondary sources, in order to produce high-quality oral presentations and critical papers.

### **PREREQUISITES/RECOMMENDED BACKGROUND**

English or Journalism major or minor; junior or senior standing

### **REQUIRED TEXTS**

Braddon, Mary Elizabeth. *Lady Audley's Secret*. Edited by Natalie Houston, Broadview P, 2003. ISBN 9781551113579

Brontë, Anne. *Tenant of Wildfell Hall*. Edited by Lee Talley, Broadview P, 2009. ISBN 9781551115085

Dickens, Charles. *Oliver Twist*. Edited by Stephen Gill, Oxford UP, 2008. ISBN 9780199536269

Haggard, H. Rider. *She*. Edited by Andrew Stauffer, Broadview P, 2006. ISBN 9781551116471

*MLA Handbook*. 9<sup>th</sup> ed. Modern Language Association of America, 2021. ISBN 9781603293518

Moore, George. *Esther Waters*. Edited by Stephen Regan, Oxford UP, 2012. ISBN 9780199583010

### **COURSE WORK/EXPECTATIONS**

Seminar style, so strong emphasis on participation in class discussion and other class activities.

Undergraduate and graduate students will write one short paper and one long paper, give an oral

presentation, do a research assignment using historical documents, and complete an annotated

bibliography. Graduate students will be expected to write longer papers, incorporate more sources into their assignments, and work with more sophisticated theoretical concepts in their assignments.

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

**Upper Division: Critical/Theoretical**

**This course counts in the Literature/Theory Electives Category for M.A. requirements.**

TERM: Spring 2022

COURSE TITLE: American Realism and Naturalism

COURSE NUMBER: ENGL 5553, CRN: 76339 for undergraduate students  
ENGL 5653, CRN: 76777 for M.A. students

SECTION TIMES/DAYS: 01/ Thursday 4:20-7:20

INSTRUCTOR: Dr. Robin Miskolcze

CORE: Not Applicable

FLAGS: Writing

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

This course traces American Realism and Naturalism in narratives written in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Writers pondered the individual's vulnerability to larger social forces, and whether or not men and women had the ability to live the "American Dream" when constrained by their own environment. During a crucial era of self-definition and demand for equal rights, female, Indigenous and Black authors mobilized realism in order to tell stories about their realities that challenged years of racist, sexist, classist and homophobic narratives about their lives and cultures. In a largely Christian culture dedicated to spiritual and material self-improvement, realistic and naturalistic literature interrogated the prejudices embedded in this age of the self-made man, oftentimes challenging mainstream, middle-class values.

#### STUDENT LEARNING OUTCOMES

Students will examine the historical, social and economic contexts of American Realism and Naturalism in literature.

Students will formulate theories about the differences and similarities between diverse writers within the Realism and Naturalism movement.

Students will learn how theories about race, gender, class and sexuality were promulgated and challenged.

#### PREREQUISITES/RECOMMENDED BACKGROUND

Junior or senior standing.

#### REQUIRED TEXTS

Texts authored by Charles Chesnutt, Stephen Crane, Zitkala-Sa, Frank Norris, Mark Twain, Kate Chopin, James Weldon Johnson, and others

COURSE WORK/EXPECTATION (additional requirements for graduate students)  
Research presentations, discussion posts, midterm, final seminar paper, quizzes

**This course fulfills the following undergraduate English Major requirement:**  
Critical/Theoretical

**This course counts in the Literature/Theory Electives Category for M.A. requirements.**

TERM: Spring 2022

COURSE TITLE: Poetry of Witness

COURSE NUMBER: ENGL 5582.01 (CRN 76340 for undergraduates)

ENGL 5682.01 (CRN 76340 for M.A. students)

SECTION TIMES/DAYS: W 7:30 – 10:30

INSTRUCTOR: Wronsky

CORE AREA: Not Applicable

FLAGS: Not Applicable

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

A 5000-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

*Night Sky With Exit Wounds*, by Ocean Vuong

#### 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 3 poetry readings, on campus and/or virtual.

**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

**This course is a Creative Writing Seminar toward the M.A. requirements.**

TERM: Spring 2022

TIMES/DAYS: W: 4:20-7:20 (**ONLINE**)

COURSE TITLE: SS: Fiction Writing

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

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

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

CORE AREA: Not Applicable

FLAGS: Not Applicable

#### COURSE DESCRIPTION

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

#### STUDENT LEARNING OUTCOMES

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

#### PREREQUISITES/RECOMMENDED BACKGROUND

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

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

#### REQUIRED TEXTS (likely)

*Dr. Sax*, Jack Kerouac

*Beloved*, Toni Morrison

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

*To the Lighthouse*, Virginia Woolf

#### COURSE EXPECTATIONS

Weekly attendance and participation in workshops

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

Fulfills: Undergraduate **Upper Division Creative Artistry**

Graduate Creative Writing

TERM: Spring 2022

COURSE TITLE: SS: Podcasting

COURSE NUMBER: JOUR 5998-01, CRN: 76348 for undergraduate students  
ENGL 5998.10, CRN: 76797 for M.A. students

SECTION TIMES/DAYS: W 7:30-10:30 p.m.

INSTRUCTOR: Benjamin Gottlieb

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

### COURSE DESCRIPTION/PRINCIPAL TOPICS

Anyone can record a conversation and post it online. But to create a podcast that's both engaging and impactful, you need a lot of practice and skill. That's where this class comes in. Students will produce a semester-long podcast series that will long outlast the duration of this semester .

### STUDENT LEARNING OUTCOMES

Mastery of podcast script writing and advanced interview techniques

Mastery of podcast production skills, including booking guests

Learn production engineering, audio editing, mixing and mastering

Learn broadcast voice skills

### PREREQUISITES

None

Journalism or CLST Minors/Majors, English M.A. students only

Junior/Senior or Graduate standing

### REQUIRED TEXTS

N/A

### COURSE WORK/EXPECTATIONS

Each week you will be creating. You can expect to produce a portfolio-building podcast project, available online and of professional quality. The course will be demanding but not rigid. Expect to flex your creative muscles.

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

Specialization

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

Creative/Artistry

**This course counts as a Creative Writing Seminar toward the M.A. requirements.**

TERM: Spring 2022

COURSE TITLE: Seminar in Rhetoric: Digital Rhetoric

COURSE NUMBER: ENGL 6606

SECTION TIMES/DAYS: T 7:30-10:20 PM

INSTRUCTOR: K.J. Peters

### COURSE DESCRIPTION/PRINCIPAL TOPICS

This course approaches digital media and platforms with the critical lens of rhetorical theory, method, and practice. We will consider what classical rhetoric and contemporary rhetorical theory have to do with digital media and platforms. We will explore how classical concepts and critical methods of analysis can be brought to bear on digital media and platforms. And, we will look to other disciplines' interventions in the interrogative discourse of digital media and platforms. Preparing for and in class, we will read, observe, analyze, play and compose.

### STUDENT LEARNING OUTCOMES

- Interrogate the relationship between power, discourse, and digital media and platforms
- Analyze rhetorical strategies across media and platforms
- Develop critical digital literacy skills
- Use research to create a persuasive digital text

### PREREQUISITES/RECOMMENDED BACKGROUND

A course in classical or contemporary rhetoric is recommended

### REQUIRED TEXTS

Eyman, Douglas. *Digital Rhetoric: Theory, Method, Practice*. Digitalculturebooks. ISBN: 9780472072682

Hess, Aaron. *Theorizing Digital Rhetoric 1st Edition*. Routledge. ISBN: 978-1138702394  
Additional readings as assigned

### COURSE WORK/EXPECTATIONS

Class participation  
Research presentation  
Weekly article/peer responses  
Conference Proposal  
Researched, persuasive text

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

**Graduate Program**

**XX 6000-Level**

**XX Contemporary Critical Theory or Rhetoric/Composition Theory and Practice**