

TERM: Fall 2022

COURSE TITLE: Genres: Drama

COURSE NUMBER: ENGL 2200.01

SECTION TIMES/DAYS: MW 9:55-11:35am

INSTRUCTOR: Prof. Molly Youngkin

CORE AREA (IF APPLICABLE): None

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 or minor, Journalism major or minor, Screenwriting major or minor

REQUIRED TEXTS

Dunne, Will. *The Dramatic Writer's Companion: Tools to Develop Characters, Cause Scenes, and Build Stories*. U of Chicago P, 2017. ISBN 9780226494081

Kelly, Joseph, editor. *The Seagull Book of Plays*. 4th ed., W. W. Norton & Company, 2017. ISBN 9780393631616

MLA Handbook. 9th ed. Modern Language Association of America, 2021. ISBN 9781603293518

COURSE WORK/EXPECTATIONS

Participation in class discussion and other class activities; weekly writing exercises; an 10-12 page dramatic work; and a 5-7 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 2022

COURSE TITLE: Genres: Poetry

COURSE NUMBER: ENGL 2201-01

SECTION TIMES/DAYS: TR 11:50 A.M. – 1:30 P.M.

INSTRUCTOR: Sarah Maclay

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” that reveal originality.

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 nimbler and more 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. By committing their analytical 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 tuning in and responding to live readings and navigating online literary hubs. Students will risk writing with increasing originality, imagination and artistic ambition, demonstrating a growing mastery of craft and a sense of “music” or “ear,” as well as familiarity with the terrain of poetry. Essays and brief reports will demonstrate a growth in solid approaches to content, organization and mechanics, fluid style, and original ideas.

PREREQUISITES/RECOMMENDED BACKGROUND: Completion of Freshman Year Seminar and Rhetorical Arts courses, or equivalent, 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

Late, by Cecilia Woloch

Additional Contemporary Texts TBA

COURSE WORK/EXPECTATIONS: Writing original and literary poetry, resulting in a portfolio of six assigned poems; reading poems from various periods as well as reading about and writing both poems and essays on poetry; exploring 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 poetry readings, responding in brief field reports; quizzes; writing a craft annotation, a compare-contrast essay, and a final essay, all based in close readings of selected books or poems.

This course fulfills the following English Major requirement: Lower Division
__x__2000-Level Genre

TERM: Fall 2022

COURSE TITLE: Creative Writing for Non-Majors

COURSE NUMBER: ENGL 2205-03

SECTION TIMES/DAYS: TR 3:40 – 5:20 P.M.

INSTRUCTOR: Sarah Maclay

CORE AREA: Creative Experience

COURSE DESCRIPTION/PRINCIPAL TOPICS

This is an opportunity to try your hand at writing in several genres—prose, poetry and drama. Through reading, discussion, quizzes, and brief responses to exemplary works and literary events; writing exercises in poetry, prose, and drama (both during and outside of class), and in drafting, workshoping and revision of creative pieces, you'll draft and craft your work for inclusion in a final portfolio, developing greater skill in responding constructively and imaginatively to both your own writing and that of fellow students, and gaining knowledge of key concepts, and greater critical acumen.

STUDENT LEARNING OUTCOMES

Students will increase understanding and appreciation of literary techniques involved in writing poetry, prose and drama; write poetry of several types, short stories and prose exercises that consciously use literary aspects of fiction and non-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, prose 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, or equivalent, with minimum grade of C.

REQUIRED TEXTS

Creative Writing: Four Genres, In Brief, by David Starkey

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 *The New Yorker* and excerpts to be provided

COURSE WORK/EXPECTATIONS

Course work will include writing original poetry, short stories and prose exercises, scenes (or short plays) and brief exercises which will be revised for inclusion in genre portfolios and developed for a final portfolio; participating with gusto in the workshops, which are the heart of this course, by contributing original writing and commenting on the writing of others; attending literary events and writing about them in brief field reports; reading and writing about assigned works, with occasional quizzes; field research, pandemic permitting; and participating heartily in classroom discussions, in both live sessions and on discussion boards. There are opportunities to take part in demos, too.

This course is not open to English majors and minors.

TERM: Fall 2022

COURSE TITLE: Irish and British Literature and Culture since 1945

COURSE NUMBER: ENGL 2997

SECTION TIMES/DAYS: Tuesday/Thursday, 9:55-11:35

INSTRUCTOR: Dermot Ryan

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course will introduce students to literary and cultural history by focusing on Irish and British literature and culture from 1945 to the present. These were years of profound cultural and political change in both countries and we will consider the role of literature in turbulent times that witnessed the shrinking of the British Empire; the transition of Britain to a multicultural welfare state; and Ireland's transition from a country that was largely Catholic and rural to a country whose identity is increasingly secular and urban. Much of the course will explore the two nation's complex and changing relationship, expressed most tragically in the armed conflict in Northern Ireland.

STUDENT LEARNING OUTCOMES

A. We will read closely and historically

Closely:

- We will acquire and practice the critical vocabulary to analyze a wide variety of literary texts
- We will read carefully with an eye for the telling details as well as the larger patterns within texts
- We will analyze texts with sensitivity to form, genre, sound, structure, and figural language

Historically:

- We will discern the specific character of the literary movements covered in the course
- We will understand how the literature in any given period draws on and modifies its literary and cultural antecedents
- We will explore why literary texts and practices change over time

REQUIRED TEXTS: TBD

COURSE WORK/EXPECTATIONS:

- In-class participation: 10%
- Short Analysis: 10%
- Information Literacy Exercise: 10%
- Article summary and response: 10%
- Bibliography of relevant research on your chosen topic: 10%
- 2-page discussion of your research topic: 10%
- Research project: 25%
- Final Exam: 15%

This course fulfills the following undergraduate English Major requirement:

Lower Division

 2000-Level Genre

 X 2000-Level History

TERM: Fall 2022

COURSE TITLE: Shakespeare: The Tragedies and their Inheritance

COURSE NUMBER: ENGL 3322.01

SECTION TIMES/DAYS: TR 1:45-3:25

INSTRUCTOR: Prof. Theresia de Vroom

COURSE DESCRIPTION/PRINCIPAL TOPICS

We will read between 10-12 plays and watch various film clips of versions of the plays. We will explore the various genres of plays as they are explored by Shakespeare over the course of his career in more or less chronological fashion. We will consider some of the historical, cultural and religious forces which shaped his plays

STUDENT LEARNING OUTCOMES

To learn how to read and write about Shakespeare with precision and skill; to encourage a lasting relationship with his work; to be conversant and confident about the genre of tragedy, and some of the cultural, religious, and historical context in which these plays were written.

PREREQUISITES/RECOMMENDED BACKGROUND

Freshman seminar

REQUIRED TEXTS *The Riverside Shakespeare* or comparable collected works

COURSE WORK/EXPECTATIONS

Active Class Participation

2 Midterm Examinations

1 Final Examination

Weekly Quizzes

3 Memorizations

1 Research or critical paper or a creative response final project

This course fulfills the following English Major requirement:

Lower Division

200-Level Genre

200-Level History

Upper Division

Author(s)

Critical/Theoretical

TERM: Fall 2022
COURSE TITLE: Oscar Wilde
COURSE NUMBER: ENGL 3328.01
SECTION TIMES/DAYS: MW 1:45-3:25pm
INSTRUCTOR: Prof. Molly Youngkin
CORE AREA: None

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course considers the literary career of Oscar Wilde in its various contexts--biographical, psychological, historical, and cultural--in order to discern the importance of Wilde's work in the literary canon. We will cover the highlights of Wilde's career, focusing on the key concepts regarding the role of the artist found across the various genres in which he wrote: journalism, poetry, critical prose, fiction, and drama. In thinking about Wilde's importance in the literary canon, we also will consider pop culture representations of him, including his portrayal in film, adaptations of his plays, and the development of commercial products related to him and his work.

STUDENT LEARNING OUTCOMES

In keeping with the goals of the undergraduate program in English, we will take as our objectives:

- enhance your critical reading skills, especially comprehension of complex texts
- enhance your writing skills, especially the creation of logical arguments about these texts
- enhance your ability to articulate verbally your ideas about literary interpretation
- enhance your ability to evaluate knowledge related to the various contexts for Wilde's work

PREREQUISITES/RECOMMENDED BACKGROUND

English major or minor, Journalism major or minor, Irish Studies minor

REQUIRED TEXTS

Ellmann, Richard. *Oscar Wilde*. New York: Vintage, 1988. ISBN 0394759842
MLA Handbook. 9th ed. Modern Language Association of America, 2021. ISBN 9781603293518
Wilde, Oscar. *Collins Complete Works of Oscar Wilde*. Glasgow: HarperCollins, 2003. ISBN 0007144369

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 (content-rich website related to some aspects of Wilde's work).

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre
_____ 2000-Level History

Upper Division

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

TERM: Fall 2022

COURSE TITLE: Studies in World Literature: Monsters and the Monstrous

COURSE NUMBER: ENGL 3341.01/JWST 3998

SECTION TIMES/DAYS: MW 1:45 PM-3:25 PM

INSTRUCTOR: Prof. Margarete Feinstein

CORE AREA: Not-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 Jewish 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 qualities distinguish monsters from humans? What fears do these man-made monsters reveal?

STUDENT LEARNING OUTCOMES

Students will be able to identify key tropes in modern monster and golem narratives, to analyze the intertextuality of monster stories, to appreciate the impact of cross-cultural fertilization as narratives move back and forth between cultures, and to understand the significance of the golem legend in the production of post-Holocaust literature.

PREREQUISITES/RECOMMENDED BACKGROUND

Junior or senior standing required

REQUIRED TEXTS (IN ORDER READ):

Johann Wolfgang von Goethe, "The Sorcerer's Apprentice"

Ludwig Achim von Arnim, "Isabella of Egypt"

Mary Shelley, *Frankenstein* (Norton Critical Edition)

Joachim Neugroschel, ed., *The Golem*

Karl Čapek, "R.U.R"

Harry Mulisch, *The Procedure*

Additional required readings will be made available in Brightspace.

ASSIGNMENTS OVERVIEW

Class Participation (10% of grade)

2 Article Reviews (ea. 15% of grade)

Mid-Term Exam (20% of grade)

Analytical Essay (20% of grade)

Final Exam (20% of grade)

This course fulfills the following undergraduate English Major requirement:

Upper Division: Comparative or Critical/Theoretical Requirement

TERM: Fall 2022
COURSE TITLE: StreetRead
COURSE NUMBER: ENGL 3375
SECTION TIMES/DAYS: TR 11:50-1:30/UH 1222
INSTRUCTOR: Dr. Holli Levitsky
CORE AREA: Not Applicable
FLAGS: Engaged Learning and Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

In StreetRead, students learn the art and craft of teaching poetry while providing service to the Los Angeles community. Classroom time is spent in careful discussion of reader response theory and in the analysis of poetry. Through both collaborative and individual projects, students begin to gain higher-level critical and creative reading skills, while sharpening their understanding of reading deliberately. Field work assignments in Los Angeles middle-and-high school English classrooms contribute to the creation of an individual pedagogy for teaching poetry.

STUDENT LEARNING OUTCOMES

To read poetry deliberately and for meaning
To teach others the exercise of reading poetry deliberately and for meaning
To work collaboratively
To mentor young readers
To develop a personal pedagogy for teaching poetry
To engage with the Los Angeles community

PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 2201 and either 2200 or 2202/English major or minor/junior or senior status

REQUIRED TEXTS

Rose, Where Did You Get That Red? Kenneth Koch
The Literature Workshop: Teaching Texts and Their Readers. Sheridan Blau

COURSE WORK/EXPECTATIONS

Students will write several short papers (3-5 pages) analyzing pedagogical theories for teaching poetry, and submit a final research paper in parts. Additionally, students will present an in-depth presentation of their field work. Active and enthusiastic class participation and regular attendance is expected.

Extensive field work is required, and may take place outside of class time.

This course fulfills the following undergraduate English Major requirement:

Lower Division

_____ 2000-Level Genre
_____ 2000-Level History

Upper Division

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

TERM: FALL 2022

COURSE TITLE: At the Edge of the World

COURSE NUMBER: ENGL 3998 08: SS:

SECTION TIMES/DAYS: MW 9:55-11:35

INSTRUCTOR: Alexandra Neel

COURSE DESCRIPTION/PRINCIPAL TOPICS

This seminar examines “the edge zones” of exploration, specifically, Polar Regions. We’ll begin by looking at the Homeric epic, *The Odyssey*, which takes us to the limits of the known world and beyond. How is adventure defined? What is the purpose of extreme voyage? Once exploring the mythic contours of adventure, we’ll look at extracts from polar travel journals, ranging from Capt. Cook’s *Second Voyage* in the late eighteenth century to *Scott’s Last Journey* during the “heroic age” of polar exploration in the early twentieth century. Pairing these travel journals with literary texts, such as Samuel Taylor Coleridge’s *The Rime of the Ancient Mariner* and Virginia Woolf’s *To the Lighthouse*, we’ll consider how documentary writing and works of “pure imagination” borrow from each other. We’ll also examine the role images play within polar narratives and literary texts that travel to ends of the earth. We’ll finish up the semester by looking at how contemporary visual artists use these extreme environments in performance pieces that attempt to lend different voices and an environmental perspective on the history and literature of polar exploration.

STUDENT LEARNING OUTCOMES

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

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

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS

1. Equiano, Olaudah. *The Interesting Narrative*. ISBN: 0140434852
2. Homer. *The Odyssey*. Trans. Barry B. Powell. OUP. ISBN: 9780199925889
3. Henson, Matthew. *A Negro Explorer at the North Pole*. ISBN-10: 1451544634
4. Johnson, Mat. Pym: A Novel. ISBN-10: 0812981766
5. Poe, Edgar Allan. *The Narrative of Arthur Gordon Pym of Nantucket, and Related Tales*. Ed. Gerald Kennedy. (Oxford World's Classics)
6. *The Ends of the Earth: An Anthology of the Finest Writing on the Arctic and Antarctica*. Eds. Elizabeth Kolbert and Francis Spufford
7. Shelley, Mary. *Frankenstein*. Ed. J Paul Hunter (Norton Critical Editions)
8. Woolf, Virginia. *To the Lighthouse*.

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 (15 minutes): 20%

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

TERM: Fall 2022

COURSE TITLE: Writing Workshop in Poetry: Imagination

COURSE NUMBER: ENGL 4412.01

INSTRUCTOR Wronsky

COURSE DESCRIPTION/PRINCIPAL TOPICS

This is an advanced poetry writing workshop that focuses on exploring the imaginative possibilities of the art form.

STUDENT LEARNING OUTCOMES

- Students will enhance their genre-specific vocabulary and critical vocabulary
- Students will become familiar with many different kinds of imaginative poetry: narrative, epic, and lyric; formal and free verse
- By writing poems,, students will gain insight and experience into the creative process as well as the workshop and revision processes
- Students will enhance their abilities to read poetry knowledgeably, insightfully, and authoritatively
- Students will expand their understanding of the imaginative possibilities of language

PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 2201: Genres: Poetry

REQUIRED TEXTS

LEAPING POETRY, by Robert Bly

ANOTHER REPUBLIC, ed. by Strand and Simic

AMERICAN SONNETS FOR MY PAST AND FUTURE ASSASSIN, by Terrance Hayes

TIME IS A MOTHER, by Ocean Vuong

USEFUL INFORMATION FOR THE SOON-TO-BE-BEHEADED, by Shivani Mehta

frank: sonnets, by Diane Seuss

COURSE WORK/EXPECTATIONS

Attendance and participation in workshops; the writing and rewriting of 20 – 25 pages of original poems; the stretching of the imagination; short essay assignments; video viewing of 3 poetry readings/interviews; attendance at 2 poetry readings.

TERM: Fall 2022

COURSE TITLE: Race and Ethnicity in Journalism

COURSE NUMBER: JOUR 4300.01/ENGL 4998.02

SECTION TIMES/DAYS: TTH 9:55-11:35

INSTRUCTOR: LEE

COURSE DESCRIPTION/PRINCIPAL TOPICS

The course encourages students to understand media production as an act of social justice that crosses disciplinary boundaries of journalism, creative writing, literary studies, history, and rhetoric. We analyze how American journalism as a professional practice and news media viewership as cultural consumption can function to produce or reiterate ideas about race and ethnicity. Students will learn the role journalism has played in both perpetuating and challenging racist ideologies alongside contemporary issues of race and representation in newsrooms.

Topics covered in the class include: the trajectories of independent newspapers geared toward Black, Chicana/o, Asian, Indigenous, and other ethnic communities in the U.S.; how ideologies of race flow through and from health reporting, audio storytelling, and visual journalism, among other formats of news media; the role of news media in civil rights and racial justice movements; and efforts to confront racism in the American newsroom from the 1990s to 2022.

STUDENT LEARNING OUTCOMES

- Students will understand media histories through the perspectives of communities ignored or misrepresented by mainstream media.
- Students will recognize journalism's power to both promote racist ideology and expose racial injustice.
- Students will be able to analyze the journalist's ethical responsibility when covering communities of color.

PREREQUISITES

REQUIRED TEXTS

TBD

COURSE WORK/EXPECTATIONS

- Discussion Lead
- Case Study
- Final Project

**This course fulfills the following undergraduate Journalism Major requirement:
Upper Division: Journalism Genre**

**This course fulfills the following undergraduate ENGL Program Requirement:
Upper Division: Comparative**

TERM: Fall 2022

COURSE TITLE: Ecopoetry

COURSE NUMBER: ENGL 4998-04

SECTION TIMES/DAYS: T/Th 6:00 – 7:40 p.m.

INSTRUCTOR: Sarah Maclay

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

STUDENT LEARNING OUTCOMES

Students will develop an enduring relationship with a natural site through regular visits and the practice of recording observations and changes, over time; will gain an understanding of the history and import of ecological writing through engaging with excerpts from its pioneering texts, as well as responding with brief analytical annotations and discussions; will carry with them and apply the multitude of approaches available to poets writing with an awareness of our intersections with nature, ecological crises, and the other residents with whom we humans share the planet; will continue to develop their own abilities and artistry as writers of both essays and poetry; will generate works to culminate in a portfolio of poems, after drafting, workshopping, and revising, and a place-based eco-essay, braiding scientific, ecological facts with personal memory; will present a public reading of a selection of selected newly generated work.

PREREQUISITES/RECOMMENDED BACKGROUND

2201 or other courses in reading and writing poetry

REQUIRED TEXTS

Buffalo Yoga, by Charles Wright

Lucky Fish / Oceanic, Aimee Nezhukumatathil

Pictograph: Poems, by Melissa Kwasni

Ecology of a Cracker Childhood, by Janisse Ray

The Practice of the Wild, by Gary Snyder

News of the Universe: Poems of Two-Fold Consciousness, ed. Robert Bly

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

Excerpts from *American Earth: Environmental Writing Since Thoreau*, by Bill McKibben, and beyond
(including Thoreau, Emerson, Jeffers, Rachel Carson, and more)

COURSE WORK/EXPECTATIONS Weekly visits to the same natural site, resulting in an observational journal; completion of all readings, with hearty and attentive participation in classroom discussions; drafting, workshopping, revision, and polishing of a group of poems, for inclusion in a final portfolio; periodic posting of eco-articles to an online board; brief quizzing and papers; one final essay, as described above; final presentation of best work, and for grads, one pilgrimage to a second ecologically-inspiring site of your choice, with field report. Grads with a lit emphasis will write a critical essay tuned to the nuances of several ecopoetic aesthetics.

This course fulfills the following undergraduate English Major requirement:

Upper Division

X Creative/Artistry

TERM: Fall 2022

COURSE TITLE: INTO THE DESERT

COURSE NUMBER: THST 3750.01/ENGL 4998.05/CATH 3750.01

SECTION TIMES/DAYS: W 6:00 to 9:20 PM

INSTRUCTOR: Douglas Christie (& Ruben Martinez—ENGL)

CORE AREA: Integrations/Interdisciplinary Connections

FLAGS: Engaged Learning

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

STUDENT LEARNING OUTCOMES

- +Knowledge of ancient Christian literatures of the desert and their social-historical context.
- +Knowledge of historical and contemporary representations of the deserts of the American Southwest and Borderlands and the critical models that engage them.
- +Knowledge of spiritual and contemplative traditions specific to the desert.
- +Engaged learning: experiencing the desert through a field trip to the Mojave.
- +Integrative vision of the desert and its importance as both a material and spiritual site.

PREREQUISITES/RECOMMENDED BACKGROUND

Students should have upper-division standing.

REQUIRED TEXTS

Gary Paul Nabhan, ed. *The Nature of Desert Nature*

Martin Laird, *Into the Silent Land* (Oxford)

Mark Salzman, *Lying Awake*

Leslie Marmon Silko, *Ceremony*

Guzmán, Patricio, *Nostalgia de la luz* (film); Pawlikowski, Pavel, *Ida* (film).

(There will also be selected PDF readings posted on Brightspace)

COURSE WORK/EXPECTATIONS

- +Regular class participation including leading selected class discussion.
- +Participation in class field trip to the Mojave (mandatory).
- +Regular reading responses, in response to the course readings.
- +A mid-term essay of approximately five pages.
- +A personal essay, approximately three pages, to be presented orally in class.
- +A final paper of 8-10 pages that will combine material from the short papers with additional research and critique.

**This course fulfills the following undergraduate English Major requirement:
Upper Division: Comparative**

TERM: Spring 2022

COURSE TITLE: The Art of Rhetoric

COURSE NUMBER: ENGL 5575.01 & ENGL 5675.01

SECTION TIMES/DAYS: W 4:20-7:00 PM, UNH 1403

INSTRUCTOR: Dr. K.J. Peters

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course examines the history of rhetoric and rhetorical theory from classical antiquity through the modern period. Specifically, we will look at language practices, axiomatics, epistemology, ethics, and aims to understand how Rhetoric has changed over time. Unfortunately, a semester is not sufficient for an in-depth study of 2,500 years of rhetorical practice. However, we will examine how rhetorics of the past have shaped our discourse and our understanding.

STUDENT LEARNING OUTCOMES

- Demonstrate knowledge of rhetorical history from classical Greece to the 21st century.
- Demonstrate an understanding of how various epistemological influences shaped rhetorical practice and theory at different times.
- Understand and use rhetorical terms and concepts.
- Rhetorically analyze texts to determine devices, strategies, and persuasive power.
- Understand relationships between language and power.

PREREQUISITES/RECOMMENDED BACKGROUND

A grade of "B" or higher in "Rhetorical Arts" recommended.

REQUIRED TEXTS

The Rhetorical Tradition, 3rd edition, by Bizzell, Patricia / Herzberg, Bruce (9781319032746)

COURSE WORK/EXPECTATIONS

ENGL 5575.01 (undergrad)

Weekly reading and peer responses

Mid-term exam

Final exam

ENGL 5675.01 (graduate)

Weekly reading and peer responses

Research proposal

Final research paper

This course fulfills the following undergraduate English Major requirement:

Upper Division

X Critical/Theoretical

Graduate Division

X Rhetoric/Composition Theory and Practice

TERM: Fall 2022

COURSE TITLE: Survivalism in American Literature and Film

COURSE NUMBER: ENGL 5998.07 (CRN: 47786 Undergraduates)

ENGL 5998.08 (CRN: 47787 M.A. Students)

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

INSTRUCTOR: Dermot Ryan

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course will offer a theoretical, literary, and cultural history of American survivalism since the 1960s. Ranging from Cormac McCarthy's novel *The Road*, to film's like *Captain Fantastic* and *Leave no Trace*, survivalist narratives—whether set in a post-apocalyptic future or in our contemporary moment—share a number of features: a focus on childrearing as a quasi-military training to equip children with the skills to survive in a hostile environment; a father warrior who often takes on the traditional roles of both parents (caregiver and provider); a libertarian politics that views those outside the immediate nuclear family as a potential and often existential threat. These narratives share an unacknowledged investment in American wilderness as white masculine domains. Our course will explore feminist, queer, indigenous, and Black authors who offer alternative ways of understanding our relationship to our shared world and challenge racialized and gendered ways of representing our shared environment.

STUDENT LEARNING OUTCOMES

- Students will learn about the history and theory of American survivalism
- Students will develop the technical and critical vocabulary necessary to analyze fiction and film
- In their written work, students will hone their critical and analytical skills.
- By working on a research presentation, students will learn how to locate, evaluate, and incorporate other scholarly materials into their critical writing.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS: TBD

COURSE WORK/EXPECTATIONS:

- In-class participation: 10%
- Short Analysis: 10%
- Information Literacy Exercise: 10%
- Article summary and response: 10%
- Bibliography of relevant research on your chosen topic: 10%
- 2-page discussion of your research topic: 10%
- Research presentation: 25%
- Final Exam: 15%

This course fulfills the following undergraduate English Major requirement:

 X Critical/Theoretical