

TERM: SPRING 2022
COURSE TITLE: Genres: Drama
COURSE NUMBER: 2200.01
SECTION TIMES/DAYS: MWF 12:40-1:40 pm UNH 1222
INSTRUCTOR: Dr. Michelle Bitting, Lecturer
E-MAIL: michelle.bitting@lmu.edu
OFFICE: University Hall 3811
OFFICE HOURS: MW 3-5PM
CORE: Not Applicable
Flags: Writing

COURSE DESCRIPTION/TOPICS/OBJECTIVES: This course is an exploration of the conventions of contemporary dramatic writing with an awareness of theatrical inventions of the past. Through reading and analysis of dramatic works by an array of writers, as well as attention to basic craft principles, students will gain insights into playwriting as they conceive and write into their own dramatic pieces. Strong focus will center on gaining a more complex appreciation for the genre while developing an understanding of craft conventions and terminology (character, plot, setting, and dialogue) for in-class discussion, student dramaturgy, and apprehending greater critical perspectives.

STUDENT LEARNING OUTCOMES: By the end of this course, students will be able to identify and apply the key complementary components of dramatic writing. They will also be able to outline and discuss various styles, structures, and modes of theatrical writing, evaluate their usefulness, and apply this knowledge in both classroom critique and revision. They will be able to identify and explain the uses and effects of basic conventions such as character, plot, setting, and dialogue in theatrical writing as well as in their own work and in the work of their classmates. They will design and formulate, in writing, their own dramatic works in progress, using craft exercises and plays as models. Students will demonstrate basic understanding and awareness of theatrical works studied in relation to the topic of this course. They will be able to demonstrate skill in discussing dramatic works both orally and in writing.

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

Purdue Online Writing Lab (OWL). Purdue University. Access online at:
https://owl.purdue.edu/owl/purdue_owl.html

ADDITIONAL TEXTS: To be provided by instructor via the Brightspace portal

COURSE WORK/EXPECTATIONS: Students are expected to attend class regularly, read all assigned creative and critical work, and to engage in group discussions. New writing will be drafted each week towards the creation of a culminating dramatic writing project. Students are expected to read the material deeply, with precision, and to complete all writing assignments—both critical and creative.

**This course fulfills the following English Major requirement:
Lower Division: 2000-Level Genre**

**This course fulfills the following undergraduate Journalism Major requirement:
Lower Division: 2000-Level Genre**

TERM: Spring 2022

COURSE TITLE: Genres: Poetry

COURSE NUMBER: ENGL 2201-01

SECTION TIMES/DAYS: TR 11:20 A.M. – 12:50 P.M.

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” 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 at least two 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 2000-Level Genre**

**This course fulfills the following undergraduate Journalism Major requirement:
Lower Division 2000-Level Genre**

TERM: Spring 2022

COURSE TITLE: Genres: Fiction

COURSE NUMBER: ENGL 2202

SECTION TIMES/DAYS: Sec. 01/ TR 9:40-11:10

INSTRUCTOR: Dr. Miskolcze

CORE AREA: Not Applicable

FLAG: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

What defines a short story and makes it different than a novel, even though they both convey fictional stories? What makes particular modes of writing seem timeless, appearing and reappearing within works of fiction over long periods of time? How do texts suggest different meanings even though we are all reading the same words?

These are the three questions that will guide us in this genres class which asks you to critically read and write about culturally diverse texts.

STUDENT LEARNING OUTCOMES

Students will

- be able to recognize and analyze the similarities and differences between novels and short stories
- understand the ways in which modes, forms, and genres contribute to the meaning and power of texts
- understand the ways in which genres establish horizons of expectations that are either met, modified, or subverted by individual texts
- perceive the ways in which certain literary genres and generic conventions change but also, in some cases, endure across time
- become knowledgeable practitioners within the world of fiction by writing critically about novels and short stories

PREREQUISITES/RECOMMENDED BACKGROUND

Recommended passing grade for FYS and/or Rhetorical Arts

REQUIRED TEXTS

TBA

COURSE WORK/EXPECTATIONS

Paper I: (5-7 pages): 25%

Final paper (6-8 pages): 30%

Midterm exam: 20%

Reading quizzes: 15%

Posts/discussion 10%

This course fulfills the following undergraduate English/Journalism Major requirement:

Lower Division

X 2000-Level Genre

2000-Level History

TERM: Spring 2022

COURSE TITLE: Genres: Fiction

COURSE NUMBER: ENGL 2202 - 02

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

INSTRUCTOR: Alexandra Neel

CORE AREA: Not Applicable

FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course introduces students to different ways of interpreting short stories and novels, including works by Jamaica Kincaid, Margaret Atwood, and Emily St. John Mandel. We'll explore the formal and technical aspects of fiction: we'll discuss point of view, setting, character, plot, tone, and talk about how these aspects of literature affect the meaning and power of particular narratives. In other words, you will learn how to read literature closely and will acquire the technical and critical vocabulary necessary to say what is happening in various genres. Here are some questions we will return to over the course of the semester: How do authors use the resources of literature to engage with the social and political issues of their times? What kind of perspective does literature offer?

STUDENT LEARNING OUTCOMES

- Students will know how to read different forms of literature closely (from a short story to a novel) and know the appropriate technical and critical vocabulary with which to interpret it.
- Students will be able to analyze a literary text and discern what secondary sources are useful and even necessary to understand the richness of its world.
- Students will understand the unique quality that literature has to convey the ambiguities and complexity of human experience.
- Students will learn how to construct arguments based on the evidence supplied by a literary text, as well as to use appropriate critical frameworks to contextualize and ground their interpretations.
- Students will value the imaginative and world-building capacity of literature across cultures and history.

PREREQUISITES/RECOMMENDED BACKGROUND

SAMPLE TEXTS

Atwood, Margaret. *Oryx and Crake*.

Kincaid, Jamaica. *Lucy*.

Mandel, Emily St. John. *Station Eleven*.

Shelley, Mary. *Frankenstein*

COURSE WORK/EXPECTATIONS

Active participation in a seminar-style course

2 short essays (one of which will be a creative project) 5-6 pages

1 research paper: 10-12 pages

7 reader responses on our course website: various lengths

1 oral presentation: 15 minutes

**This course fulfills the following undergraduate English Major requirement:
Lower Division: 2000-Level Genre**

**This course fulfills the following undergraduate Journalism Major requirement:
Lower Division: 2000-Level Genre**

TERM: Spring 2022

COURSE TITLE: Creative Writing for Non-Majors

COURSE NUMBER: ENGL 2205

SECTION TIMES/DAYS: 01 MWF 11:30 a.m. – 12:30 p.m./ 02 MWF 12:40 p.m. – 1:40 p.m.

INSTRUCTOR: Dr. Jenny Ferguson

CORE AREA: Explorations: Creative Experience

FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

In Creative Writing for Non-majors (4 credit hours), our focus is on developing your creative “voice” and your writing process in a fun, supportive space where we will explore what it means to write creatively. You’ll create a body of original work in three genres. At the end of the semester, you’ll share a portfolio that displays the two pieces of writing you are most proud of as well as a learning preface. To develop skills in real world creative writing, you will also work in teams to write a short play/radio-drama or the first episode of a 22-minute TV show (aka the pilot). Not open to English majors and minors.

STUDENT LEARNING OUTCOMES (Abbreviated)

A year (or more) after this course is over, this is what you will harness from this experience:

Foundational Knowledge

1. be able to define multiple genres, both their formal elements and their more ephemeral ones

Application goals

2. to be able to write in multiple genres taking into account formal craft choices
3. to be able to write drama in a collaborative, team-based environment, taking into account formal craft choices
4. be able to manipulate language (on the word, sentence, paragraph, etc.-level)
5. be able to think creatively in your writing, social life, work life, family life, etc.
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 to other writers
10. be able to manage your own time and meet personal deadlines

PREREQUISITES/RECOMMENDED BACKGROUND

None.

REQUIRED TEXTS

The Chosen and the Beautiful, Nghi Vo / *The Ones We’re Meant of Find*, Joan He / *Are You Listening*, Tillie Walden

COURSE WORK/EXPECTATION

Significant reading and writing.

This course does not count toward the English major requirements.

TERM: Spring 2022

COURSE TITLE: Creative Writing for Non-Majors

COURSE NUMBER: ENGL 2205

SECTION TIMES/DAYS: 01 MWF 11:30 a.m. – 12:30 p.m./ 02 MWF 12:40 p.m. – 1:40 p.m.

INSTRUCTOR: Dr. Jenny Ferguson

CORE AREA: Explorations: Creative Experience

FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

In Creative Writing for Non-majors (4 credit hours), our focus is on developing your creative “voice” and your writing process in a fun, supportive space where we will explore what it means to write creatively. You’ll create a body of original work in three genres. At the end of the semester, you’ll share a portfolio that displays the two pieces of writing you are most proud of as well as a learning preface. To develop skills in real world creative writing, you will also work in teams to write a short play/radio-drama or the first episode of a 22-minute TV show (aka the pilot). Not open to English majors and minors.

STUDENT LEARNING OUTCOMES (Abbreviated)

A year (or more) after this course is over, this is what you will harness from this experience:

Foundational Knowledge

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Application goals

2. to be able to write in multiple genres taking into account formal craft choices
3. to be able to write drama in a collaborative, team-based environment, taking into account formal craft choices
4. be able to manipulate language (on the word, sentence, paragraph, etc.-level)
5. be able to think creatively in your writing, social life, work life, family life, etc.
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 to other writers
10. be able to manage your own time and meet personal deadlines

PREREQUISITES/RECOMMENDED BACKGROUND

None.

REQUIRED TEXTS

The Chosen and the Beautiful, Nghi Vo / *The Ones We’re Meant of Find*, Joan He / *Are You Listening*, Tillie Walden

COURSE WORK/EXPECTATION

Significant reading and writing.

This course does not count toward the English major requirements.

TERM: Fall 2022
COURSE TITLE: Creative Writing for Non-Majors
COURSE NUMBER: ENGL 2205-03
SECTION TIMES/DAYS: TR 2:40 – 4:10 P.M.
INSTRUCTOR: Sarah Maclay
CORE AREA: Creative Experience
FLAG: Writing

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; writing exercises in poetry, prose, and drama (both during and outside of class), and in drafting, 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, 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 at 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, 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: Spring 2022

COURSE TITLE: Introduction to Drama

COURSE NUMBER: English 2209.01

SECTION TIMES/DAYS: TR 11:20 AM – 12:50 PM **Online via Zoom**

INSTRUCTOR: Prof. Reilly, jreilly@lmu.edu

CONSULTATION HOURS: MW 12:00 PM – 3:00 PM, by appointment

CORE AREA: Creative Experience

FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS:

We will study the evolution of Western drama from antiquity to modern times, and we will write, perform, and critique our own, original, ten-minute plays. In these ways, our course will be analytical and imaginative.

An essential component of our mission is to imagine the words on the pages, the descriptions and dialogues by playwrights, in production, on stage, in real time, and to perceive how the personae and issues of the plays may relate to audiences today no matter how old and foreign these plays may seem.

STUDENT LEARNING OUTCOMES:

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

PREREQUISITES/RECOMMENDED BACKGROUND:

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

REQUIRED TEXTS:

Norton Anthology of Drama, 3rd Edition, vols. 1 & 2. ISBN 97803932283471 & 9780393283488

COURSE WORK/EXPECTATIONS:

Write an original ten-minute play.	30%
Oral discussions	20%
Write Critiques of Dramas Under Study	30%

This course does not count toward the English major requirements.

TERM: Spring 2022

COURSE TITLE: SS Hist. Chronicle to Periodical: The First Journalists

COURSE NUMBER: ENGL 2297.06

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

INSTRUCTOR: SHEPHERD

CORE AREA: Not Applicable

FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

Before the rise of the first newspapers, how did people know what was going on, and how did writers in English (and other languages of England) understand and convey “The News” and opinion on “Current Affairs?” When and how did journalism, strictly defined as we know it today, actually become “a thing?” **This course investigates literary manifestations of reportage from the very earliest years (5th century) up to the meteoric rise of the first newspapers, periodical essays, and journals in the 17th and 18th centuries.** Among the texts and authors: the *Anglo-Saxon Chronicle*, the Venerable Bede, the *Bayeux Tapestry*, *Mandeville’s Travels*, Chronicles and Proclamations of The Wars of The Roses, Margaret Paston, Isabel Berkeley, Lady Jane Grey, Queen Elizabeth I, Sir Walter Raleigh, John Donne, John Milton (on the freedom of the Press), the first newsbooks, the first editorial essays and opinion pieces (including those on good manners, good literary taste, the rights of common people, women’s rights, the abolition of slavery), and the first periodicals (“magazines”) and journals.

STUDENT LEARNING OUTCOMES

Students will become familiar with the history of reportage from the very beginnings of the English language through to the rise of the first newspapers and periodicals. Students will hone their skills in close reading of and effective writing about landmark texts.

PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 2203 (Histories I, recommended but not required)

REQUIRED TEXTS

A course reader, compiled from various sources by the professor, along with some supplementary public-domain materials. Texts not originally in English will be provided in modern translations.

COURSE WORK/EXPECTATIONS

One engaged-learning assignment (working with actual LMU Library Special Collections historical artifacts), two interpretive essays, and a final research assignment.

**This course fulfills the following undergraduate English Major requirement:
Lower Division: 2000-Level History**

**This course fulfills the following undergraduate Journalism Major requirement:
Lower Division: English or Journalism Histories**

TERM: Spring 2022

COURSE TITLE: Shakespeare's World, The World's Shakespeare

COURSE NUMBER: ENGL 3320.01

SECTION TIMES/DAYS: T/R 8:00 AM-9:30 AM

INSTRUCTOR: Dr. Barbara Rico

CORE AREA: Not Applicable

FLAGS: Writing Flag application submitted

COURSE DESCRIPTION/PRINCIPAL TOPICS:

This course will examine Shakespearean poetry and drama in the context of the cultural and social environment from which it emerged. This class, which will be conducted as a seminar, will give special attention to the following key questions:

- how race, class and gender are represented in The Sonnets and some of Shakespeare's plays
- how Shakespeare's plays have been reinterpreted in other specific geo-political contexts over the course of time
- how poets, film-makers, critics and other playwrights have fashioned literary and cultural works (across several genres) that use inherited Shakespearean 'scripts' as springboards for other creative work

STUDENT LEARNING OUTCOMES:

Students who successfully complete this course will be more familiar with Shakespeare's place within a larger context of Renaissance culture—which is itself subject to being re-assessed and re-interpreted in newer, more globalized contexts. Students will also be able to articulate responses to the questions highlighted above, in manners informed by their knowledge of primary and secondary source material.

PREREQUISITES/RECOMMENDED BACKGROUND:*

Successful completion of ENGL 2203 (History of British Lit I) or ENGL 2297 (Beowulf to Star Wars), or a comparable class **strongly recommended**

REQUIRED TEXTS:

Please purchase the editions noted below; we will be using the Norton essays as a part of the discussion in class.

PRIMARY SOURCES

Aime Cesaire, *A Tempest*; Shakespeare's *Sonnets* (Signet edition); Norton Casebook editions of the following Shakespeare plays: *Twelfth Night*, *Othello*, *Macbeth*, *King Lear*, and *The Tempest*; Wendy Wasserstein, *Third*

Stephen Greenblatt, *The Will of the World*

James Shapiro, *A Year in the Life of Shakespeare: 1599*

COURSE WORK/EXPECTATIONS

This class will be conducted as a seminar, in which each student shares the responsibility for the dialogue about the material. In addition to the close reading of the primary texts and the assigned critical material, the anticipated course work will include the following:

the writing of short reading responses at the beginning of each class

a critical paper using research, composed first as a draft and then revised after a writing conference

frequent short reading quizzes

at least one panel presentation (Each student will work as a part of a team)

visit to Special Collections, Hannon Library

final exam

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

TERM: Spring 2022

COURSE TITLE: Special Studies in Shakespeare: Shakespeare and the Comedy of Forgiveness

COURSE NUMBER: ENGL 3322.01

SECTION TIMES/DAYS: MW 12:40-2:10 UH 1404

INSTRUCTOR: Theresia de Vroom

CORE AREA: Not Applicable

FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

We will read about 8 plays, from the comedies, tragedies, to concentrate on the “late plays” or “tragicomedies” and follow Shakespeare’s trajectory through these genres from the movement from comedy to tragedy to plays about redemption and forgiveness.

STUDENT LEARNING OUTCOMES

A good and critical understanding of Shakespeare, particularly his last plays; the production of cogent, oral, written, and creative (if applicable) work to/of his plays.

PREREQUISITES/RECOMMENDED BACKGROUND

Junior or Senior standing in the major recommended but not necessary.

REQUIRED TEXTS

The Riverside Shakespeare or a comparable, approved, annotated, edition.

COURSE WORK/EXPECTATIONS

Active class participation; reading quizzes; short response papers; and final examination as well as a final project.

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: Studies in Multi-Ethnic literature: Jewish American Experience

COURSE NUMBER: ENGL 3345.01

SECTION TIMES/DAYS: T/R 1-2:30

INSTRUCTOR: Dr. Holli Levitsky

Fulfills English Comparative or Critical/Theoretical requirement; Jewish Studies/Upper Division elective

COURSE DESCRIPTION/PRINCIPAL TOPICS

As a study of literatures within the American experience, this course provides an introduction to Jewish literature and culture in America through the theme of “the American Dream.”

What did “the American Dream” look like for American Jewish citizens and immigrants?

To answer that question, we’ll investigate the symbiotic relationship between Jewish minority culture and American culture – how have Jews contributed to American culture? How has America shaped an understanding of what it means to be Jewish?

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 Jewish-American experience through the theme of “the American Dream” • 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; Jewish Studies minor

REQUIRED TEXTS

No Past Tense: Love and Survival in the Shadow of the Holocaust, DZ Stone

Other readings online.

COURSE WORK/EXPECTATIONS

Research project/Several short essays/Group presentation/Creative project

Regular Attendance/Active and enthusiastic participation in class

This course fulfills the following undergraduate English Major requirement:

Upper Division

Critical/Theoretical

Comparative

TERM: Spring 2022

COURSE TITLE: American Literature II

COURSE NUMBER: ENGL 3372.01

SECTION TIMES/DAYS: TR 2:40 PM – 4:20 PM **Online Zoom Course**

INSTRUCTOR: Prof. Reilly jreilly@lmu.edu

CORE: Integrations: Interdisciplinary

FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

A survey of 19th through 21st century American Literature, covering Romanticism, Realism, Naturalism, Primitivism, Modernism and Post Modernism, and focusing on various American and themes, particularly contradictions between American ideals and behaviors, and American dreams and realities.

STUDENT LEARNING OUTCOMES

Participants will sharpen their perspectives and deepen their understanding of the canon of American writings from the 19th century onward, particularly as this canon reflects basic, often contradictory aspects of American identity, ideals, and practices.

PREREQUISITES/RECOMMENDED BACKGROUND

English 2000 courses.

REQUIRED TEXTS

Shorter Ninth Edition of the Norton Anthology of American literature, the Beginnings to 1865 volume and the 1865 to the Present volume. ISBN 9780 393 26452 4 and 978 0 393 26453

COURSE WORK/EXPECTATIONS:

Oral Discussions.	20%
Short Written reflections on the literature.	40%
Critical or Creative Term Project (Term Paper, Short Story or Short Drama on Americanisms).	40%

This Course fulfills the following upper division English major requirement: Critical/Theoretical requirement.

TERM: Spring 2022

COURSE TITLE: The Invention of Englishness in Medieval Literature

COURSE NUMBER: ENGL 3998.14

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

INSTRUCTOR: SHEPHERD

CORE AREA: Not Applicable

FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

In its medieval origins, English was first a form of German, sometimes informed by Latin; it then got suppressed by the French of the Norman Conquest; English thereafter assimilated a considerable amount of French, and finally became an official national language in the time of Chaucer. English speakers also had to interact with more ancient British (i.e., “Celtic” and “Brittonic”) languages and cultures. What, then, did it mean to be “English” over the course of such dramatic changes and varied influences? **This course investigates the evolving (and often conflicting) linguistic, ethnic, and international concepts of pre-imperial “Englishness” as they were expressed in the literature of the Middle Ages.** Representative texts from the beginnings in the 5th century through to the advent of the printing press in the 15th century will be studied; among them, the oldest poem in English, the earliest English accounts of travels overseas, poems about battles against foreign invaders such as the Vikings, texts about the struggle for English itself to be heard after the Conquest, texts about the right of scripture to be translated into English, Chaucer on his own status as a “father” of literature in English, the use of English by women as a means of bypassing internationalized clerical power, poems that attempt to negotiate the borders between Anglo-Saxon and Norman identity, and English and Celtic (Welsh, Irish, Scottish) identity, and foreign authors writing about emerging English cultural distinctions .

STUDENT LEARNING OUTCOMES

Students will become familiar with the very diverse cultural streams that informed notions of English identity in the ages before the modern emergence of Englishness as a more monolithic and quasi-imperial formulation. Students will improve their skills in reading and writing about medieval English literature.

PREREQUISITES/RECOMMENDED BACKGROUND

ENGL 2203 (Histories I recommended, but not required.)

REQUIRED TEXTS

A course reader, compiled from various sources by the professor, along with some supplementary public-domain materials. The most demotic and the earliest English texts will be taught in translation, as will works in other languages.

COURSE WORK/EXPECTATIONS

Two interpretive essays, one engaged-learning assignment, and one final research paper.

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

_____ Creative/Artistry

TERM: Spring 2022

COURSE TITLE: Contemporary Asian American Literature

COURSE NUMBER: ENGL 3998.15

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

INSTRUCTOR: Julia Lee

CORE AREA: Not Applicable

FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

In this course, we will read a selection of contemporary fiction, poetry, essays, and journalism by Asian American writers. What does it mean to be Asian American? Where do Asian Americans fit in the American racial imaginary? Does “Asian American” cohere (or fail) as a category or identity? This course will include Zoom/in-person author visits, the Library’s commemoration of the 80th anniversary of Executive Order 9066 authorizing the incarceration of 120,000 Japanese Americans, a visit to LMU’s Special Collections and Archives, and possibly a field trip to USC’s Pacific Asia Museum for their exhibit, “Intervention: Fresh Perspectives After 50 Years.”

STUDENT LEARNING OUTCOMES

To learn the history of Asian American racial formation in the United States

To explore how gender, sexuality, class, and other forms of identity intersect with race

To read recent works of Asian American fiction, poetry, and nonfiction

To understand how Asian American writers grapple with settler colonialism, white supremacy, patriarchy, imperialism, intergenerational trauma, and the American racial imaginary.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS (tentative)

Jean Chen Ho, *Fiona and Jane*

Marianne Chan, *All Heathens*

Min Jin Lee, selections

Jhumpa Lahiri, selections

Stuart Ching, selections

Viet Thanh Nguyen, selections

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

Cathy Park Hong, *Minor Feelings*

John Okada, *No-No Boy*

“The Asian Americans” (PBS documentary)

COURSE WORK/EXPECTATIONS

TBD

This course fulfills the following undergraduate English Major requirement:

Upper Division

Author(s)

Critical/Theoretical

Comparative

Creative/Artistry

TERM: Spring 2022

COURSE TITLE: Fiction Writing Workshop: Dialogue and Scene

COURSE NUMBER: ENGL 4421.01

SECTION TIMES/DAYS: MWF 9:10 am - 10:10 am

INSTRUCTOR: Dr. Jenny Ferguson

CORE AREA: Not Applicable

FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

In this 4000-level fiction workshop we will study recent fictions in order to look closely at dialogue, scene setting and scene execution. We approach frequent writing challenges as well as write, revise, and workshop our own scenes over the course of the semester. We will read literary and literary mash-up texts (fictions that use genre conventions but still engage with the sentence as art) and students will be invited to write in these spaces. We will be working on a collaborative team-based writing project that will showcase students skills. Junior or senior standing required.

STUDENT LEARNING OUTCOMES (Abbreviated)

A year (or more) after this course is over, this is what you will harness from this experience:

Foundational Knowledge

1. be able to define dialogue and scene, both in their formal elements and more ephemeral ones
2. be able to employ a critical vocabulary for analyzing fictional narratives
3. be able to understand the landscape of 21st century short fiction writing (literary and literary mash-up texts)

Application goals

4. be able to write creatively in fictional forms
5. be able to read a variety of fictions critically and be able to talk about them with your peers
6. be able to manipulate language (on the word, sentence, paragraph, etc.-level)
7. be able to think creatively in your writing, social life, work life, family life, etc.

PREREQUISITES/RECOMMENDED BACKGROUND

Prerequisite: [ENGL 2202](#).

REQUIRED TEXTS

The Empress of Salt and Fortune, Nghi Vo / *We The Animals*, Justin Torres / *Are You Listening*, Tillie Walden / *Winter Counts*, David Heska

COURSE WORK/EXPECTATION

Significant reading and writing.

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 2022

COURSE TITLE: Poetry Writing Workshop: Forms

COURSE NUMBER: ENGL 4422.01

SECTION TIMES/DAYS: M 4:20 – 7:20

INSTRUCTOR: Wronsky

CORE AREA: Not Applicable

FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

This is an advanced poetry writing workshop that focuses on the study of prosody, or poetic forms, and the writing of formal poetry (sonnets, villanelles, pantoums, sestinas, etc.)

STUDENT LEARNING OUTCOMES

- Students will enhance their genre-specific vocabulary and critical vocabulary
- Students will become familiar with many different forms of poetry, such as accentual, syllabic, accentual-syllabic, as well as with sonnets, sestinas, villanelles, pantoums, ballads, blank verse, elegies, and aubades
- Students will learn to scan poetry
- 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 formal possibilities of language

PREREQUISITES/RECOMMENDED BACKGROUND

Genres: Poetry

REQUIRED TEXTS

THE MAKING OF A POEM, ed. by Mark Strand and Eavan Boland

COMPENDIUM: A COLLECTION OF THOUGHTS ON PROSODY, by Donald Justice

FRANK: SONNETS, by Diane Seuss

COURSE WORK/EXPECTATIONS

Attendance and participation in workshops; the writing and rewriting of 15 – 20 pages of original, formal poetry; five short essays on form (3-5 pp each). Attendance at one poetry reading, either on campus 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

_____ Comparative

___x___ Creative/Artistry

TERM: Spring 2022
COURSE TITLE: The Poetry of Night
COURSE NUMBER: ENGL 4998-01
SECTION TIMES/DAYS: R 7:30 – 10:30 p.m.
INSTRUCTOR: Sarah Maclay
CORE AREA: Not Applicable
FLAGS: Not Applicable

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; nimbler and more 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, <i>Remnants of Another Age</i>	Tomas Tranströmer, <i>The Great Enigma</i>
Jean Valentine, <i>Break the Glass</i>	Carolyn Forché, <i>Blue Hour</i>
Bridget Pegeen Kelly, <i>The Orchard</i>	W.S. Merwin, <i>The Shadow of Sirius</i>
Georg Trakl, <i>Trakl: Poems</i> , tr. Stephen Tapscott	Robert Bly et al, <i>Leaping Poetry</i>
Paul Celan & Rosemarie Waldrop, <i>Collected Prose</i>	Occasional supplemental texts & links
Paul Celan poems in translations TBA	

COURSE WORK/EXPECTATIONS

Generation and workshopping of a growing portfolio of assigned poems, best versions of which will appear with a two-page preface or afterword. Brief craft annotations. Hearty participation in each of the discussions and weekly workshops. One final essay. Individual visit to Slete Gallery or the Museum of Jurassic Technology, pandemic permitting.

This course is open to English majors and minors.

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

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. 9th 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 19th and early 20th 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 20th and 21st 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

COURSE TITLE: Capstone Seminar—Critical

COURSE NUMBER: ENGL 5595.01

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

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

A Very Short Introduction to Critical Theory, Jonathan Culler

COURSE WORK/EXPECTATIONS

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

This course fulfills the following English Major requirement:

Upper Division: Critical/Theoretical

ENGL 5595.02: Creative Capstone
Spring 2022--**ONLINE**

MW 2:20-3:50

Professor Chuck Rosenthal

crosesth@lmu.edu

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.

REQUIRED TEXTS

Students will be devising their own reading lists consisting of ten essays, short stories, novels; etc., each citing should be accompanied by a by description (i.e. an annotated bibliography)

COURSE WORK/EXPECTATIONS

Attendance and participation in workshops; project description including a statement of its intent and significance; working bibliography/ literature review; and your creative project (25 – 75 pp. depending on genre).

This course counts toward the undergraduate English major requirements:
Fulfills Specialization course requirement.

Senior standing required.

ENGL 5998.08
Fiction Writing Seminar

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, croseenth@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

