TERM: Fall 2015
COURSE TITLE: Drama
COURSE NUMBER: English 2200.01
SECTION TIMES/DAYS: TR 11:20 AM – 12:50 PM
INSTRUCTOR: Professor Reilly
FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS:
We will study the evolution of Western drama from antiquity to modern times, and we will experience writing, performing and critiquing dramatic scenes. In these ways, our course will be analytical and imaginative, requiring us to explore plots, characters and themes of canonized plays as well as write, stage and evaluate our own short dramas, with the assistance of outside theatre professionals. Video versions of plays and documentaries on theatre will be shown regularly.

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

PREREQUISITES/RECOMMENDED BACKGROUND:
100 level courses in English and literature.

REQUIRED TEXTS:
The Bedford Introduction to Drama, Seventh Edition.

COURSE WORK/EXPECTATIONS:
Review of a live play in Los Angeles. 20%
An original dramatic skit. 20%
Class discussions, involving writing and answering questions on the readings. 20%
Mid-term Exam on Similar Plots, Characterizations and Themes. 20%
Final Exam on Dramatic Terms/ Vocabulary. 20%

This course fulfills the following English Major requirement:
Lower Division
_x_200-Level Genre
TERM: Fall 2015
COURSE TITLE: Genres: Poetry
COURSE NUMBER: ENGL 2201.01
SECTION TIMES/DAYS: MW 12:40-2:10
INSTRUCTOR: Wronsky
CORE AREA (IF APPLICABLE): Writing
FLAGS (IF APPLICABLE): Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS
A pre-major writing course required of all English majors, this course involves reading poetry, writing poetry, and writing about poetry. Combination lecture/discussion/workshop.

STUDENT LEARNING OUTCOMES
Students will acquire genre-specific (names of poetic forms, e.g.) vocabulary and critical vocabulary; students will become familiar with many different kinds of poetry: narrative, epic, and lyric; formal and free verse;
students will learn to scan formal poetry;
by writing their own poems, students will gain insight and experience into the creative process as well as the workshop and revision processes;
students will learn to read poetry knowledgeably, insightfully, and authoritatively, and will learn how to write critically about it;
students will engage in literary research and learn to incorporate secondary source material into their critical writing;
students will expand their understanding of the imaginative possibilities of language.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS
The Making of a Poem, ed. by Mark Strand and Eavan Boland
The Mind’s Eye, by Kevin Clark
The Four-legged Girl, by Diane Seuss
Your Moon, by Ralph Angel

COURSE WORK/EXPECTATIONS
Students will be expected to attend class, participate in workshop and workshop discussions, write poetry weekly, write brief essays about poetry weekly and one longer essay involving research, and attend poetry readings on and off campus. At the end of the semester, students will submit a portfolio of revised, original poems (12-15 pages).

This course fulfills the following English Major requirement:
Lower Division
__x__ 200-Level Genre
____ 200-Level History

Upper Division
______Author(s)
______Critical/Theoretical
______Comparative
______Creative/Artistry
TERM: Fall 2015  
COURSE TITLE: The Language of Poetry  
COURSE NUMBER: ENGL 2201.02  
SECTION TIMES/DAYS: MWF 1:50 – 2:50  
INSTRUCTORS: 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, repetitions in sound and structure, tone, voice, diction, form, genre, and disruptions of "the usual." 

STUDENT LEARNING OUTCOMES

Students will gain practice in drafting, workshopping and revising poems for inclusion in a final portfolio, becoming more skillful and deft in the arts of both writing and constructive criticism, and will grow more nimble and flexible in the process of editing and revising their creative work as they move from first drafts toward a wider sense of what the possible poem might look like in its final form. In addition, by committing their discoveries to essays, students will gain a greater sense of the "moves" a poet might make (and the resulting "permissions" they may carry into their own creative work by dint of example) through close readings of poems, with an emphasis on the elements and aspects of poetry that contribute to its overall impact. Students will also be exposed to the work of contemporary poets by going to and responding to at least two readings. Students will risk writing with increasing originality, imagination and artistic ambition, and demonstrate 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 a solid approach to content, organization and mechanics, as well as fluid style and original ideas.

PREREQUISITES/RECOMMENDED BACKGROUND

Completion of English 110 and English 130, with a minimum grade of 'C' (Old Core), or a Freshman Year Seminar and a Rhetorical Arts course (New Core)

REQUIRED TEXTS

Poems. Poets. Poetry, by Helen Vendler  
New American Poets of the 90s, edited by Jack Myers and Roger Weingarten  
The Triggerring Town, by Richard Hugo  
The Mind's eye, by Kevin Clark  
Several single-author contemporary collections TBA

COURSE WORK/EXPECTATIONS

Writing original and literary poetry, resulting in a portfolio of at least seven poems; reading poems from various periods as well as reading about writing both poems and essays on poetry; writing about poems, using close reading as a springboard into discovery; participating with gusto, focus and care in the workshop, which is the heart of this course, by contributing your own poems and commenting on the poems of others; attending at least two poetry readings, which you'll write about briefly, as field reports, and viewing archived readings; memorizing a selected poem.

This course fulfills the following English Major requirement:  
Lower Division  
_x 200-Level Genre  
____200-Level History
TERM: Fall 2015
COURSE TITLE: Genres: Poetry
COURSE NUMBER: ENGL 2201.03
SECTION TIMES/DAYS: MW 2:20-3:50
INSTRUCTOR: Wronsky
CORE AREA (IF APPLICABLE): Writing
FLAGS (IF APPLICABLE)  

COURSE DESCRIPTION/PRINCIPAL TOPICS
A pre-major writing course required of all English majors, this course involves reading poetry, writing poetry, and writing about poetry. Combination lecture/discussion/workshop.

STUDENT LEARNING OUTCOMES
Students will acquire genre-specific (names of poetic forms, e.g.) vocabulary and critical vocabulary; students will become familiar with many different kinds of poetry: narrative, epic, and lyric; formal and free verse; students will learn to scan formal poetry; by writing their own poems, students will gain insight and experience into the creative process as well as the workshop and revision processes; students will learn to read poetry knowledgeably, insightfully, and authoritatively, and will learn how to write critically about it; students will engage in literary research and learn to incorporate secondary source material into their critical writing; students will expand their understanding of the imaginative possibilities of language.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS
The Making of a Poem, ed. by Mark Strand and Eavan Boland
The Mind’s Eye, by Kevin Clark
The Four-legged Girl, by Diane Seuss
Your Moon, by Ralph Angel

COURSE WORK/EXPECTATIONS
Students will be expected to attend class, participate in workshop and workshop discussions, write poetry weekly, write brief essays about poetry weekly and one longer essay involving research, and attend poetry readings on and off campus. At the end of the semester, students will submit a portfolio of revised, original poems (12-15 pages).

This course fulfills the following English Major requirement:
Lower Division
___x__ 200-Level Genre
____ 200-Level History

Upper Division
____ Author(s)
____ Critical/Theoretical
____ Comparative
____ Creative/Artistry
TERM: Fall 2015

COURSE TITLE: History of British Literature: Golden Ages

COURSE NUMBER: ENGL 2203.01

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

INSTRUCTOR: SHEPHERD

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS
This is a lower-division requirement for the English major. With careful attention to detail, and a sensitivity to authorial intelligence in its historical contexts, we will read greatest hits of English literature from its epic beginnings in the Old English period through to the satirical glories of the eighteenth century. Among the authors: Margery Kempe, Chaucer, Marlowe, Shakespeare, Donne, Milton, Dryden, Swift, Burney, Equiano.

STUDENT LEARNING OUTCOMES
- Become familiar with some of the major literature in English from the time of Beowulf to the beginnings of Romanticism
- Understand the major developments of English literature during these centuries
- Develop a sense of the historical settings for these literary works
- Learn some of the literary terms and analytical vocabulary associated with this literature

PREREQUISITES/RECOMMENDED BACKGROUND
Sophomore standing, First Year Seminar / Rhetorical Arts

REQUIRED TEXTS
Harmon and Holman: A Handbook to Literature, latest edition

COURSE WORK/EXPECTATIONS
Daily reading and class participation
Frequent reading quizzes and/or close reading assignments
An oral recitation
Final examination

This course fulfills the following English Major requirement:
Lower Division
   ___200-Level Genre
   ___200-Level History

Upper Division
   ___Author(s)
   ___Critical/Theoretical
   ___Comparative
   ___Creative/Artistry
TERM: Fall 2015
COURSE TITLE: History of British Literature I
COURSE NUMBER: ENGL 2203.02
SECTION TIMES/DAYS: TR 2:40-4:10
INSTRUCTOR: Dr. Judy Park
CORE AREA (IF APPLICABLE):
FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS
This course will survey a broad range of British literature from the Anglo-Saxons to the Restoration, providing an introduction to selected works from the English literary canon. Our chosen works are widely considered to be of enduring significance, as relevant to us in the present as they were in their own times. We will examine these works as complex and inventive cultural responses to their diverse historical situations, and in doing so we will trace in these works the development of important categories of social identity, including race, class, gender, nationality, and sexuality. We will consider how these works both reflect and shape their social contexts, and how they contribute to our understanding of such categories in the past and today.

STUDENT LEARNING OUTCOMES
Students who successfully complete this course will be familiar with some of the major literary works in English, and they will have a general awareness of the historical contexts and genres in which these works take part, such as the sonnet, the epic, and drama. They will develop a sense of how literary works convey ideas, thoughts, and values about the societies in which they were produced, and they will cultivate habits of critical thought and textual analysis.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS

COURSE WORK/EXPECTATIONS

- Class Participation (30%): Students will be expected to contribute actively to class discussion as an essential component of their participation. Additionally, each week students will complete a 1-page critical response paper analyzing the course readings.
- Assignment (30%): Students will complete 4 to 5 substantial writing projects involving critical analysis, argumentation, and creative thought. Written assignments may range from 5 to 10 pages in length.
- Quizzes and exams (30%): Students will take a midterm, a final exam, and quizzes throughout the course.
- Presentation (10%): Each student will present on a selected work from the course reading.

This course fulfills the following English Major requirement:
Lower Division
_____200-Level Genre
___X___200-Level History
TERM: Fall 2015  
COURSE TITLE: Creative Writing for Non-Majors  
COURSE NUMBER: ENGL 2205.01 and 2205.02  
SECTION TIMES/DAYS: MWF 10:20—11:20 & MWF 11:30—12:30  
INSTRUCTOR: Sarah Maclay  
CORE AREA: Creative Experience  
FLAG: Writing  

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

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

RECOMMENDED BACKGROUND  
Completion of ENGL 110 and ENGL 130 or 140 (Old Core), or of a Freshman Year Seminar and a Rhetorical Arts course (New Core), with a minimum grade of ‘C.’

REQUIRED TEXTS  
The Observation Deck: A Tool Kit for Writers (Past & Present), by Naomi Epel  
Crossroads: Creative Writing in Four Genres, by Diane Thiel  
Literature & Its Writers: A Compact Introduction to Fiction, Poetry & Drama, ed. by Ann & Samuel Charters  
The Playwright’s Workbook, by Jean-Claude van Itallie  
Nine Plays of the Modern Theatre, Ed. by Harold Clurman  
The Attack of the Copula Spiders, by Douglas Glover

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

This course is not open to English majors and minors.  
This course fulfills the University Core Curriculum Creative Experience requirement (New Core) or the Creative Arts requirement (Old Core).
TERM: Fall 2015
COURSE TITLE: Creative Writing for Non-majors
COURSE NUMBER: ENGL 2205.03
SECTION TIMES/DAYS: MWF 11:30 AM-12:30 PM
INSTRUCTOR: Michael Datcher
CORE AREA: Creative Experience
FLAG: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS
This is a writing workshop, with a heavy emphasis on literature, examining poetry, fiction and literary nonfiction. We will explore these forms by reading the most compelling practitioners of these forms and incorporating, when applicable, their craft and style techniques to our own writing. In addition to compiling a portfolio in the aforementioned forms, we will also examine the socio-political issues raised by the texts.

STUDENT LEARNING OBJECTIVES
The student will become conversant in poetry, fiction, and literary nonfiction.
The student will apply writing techniques in composing poetry, fiction and literary nonfiction pieces.
The student will learn of the socio-political issues raised by the texts.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS
The White Tiger by Aravind Adiga
Our Dead Behind Us by Audre Lorde
Kiss by Kathryn Harrison
The Lives of Rain by Nathalie Handal

COURSE WORK/EXPECTATIONS
The student will be expected to craft and revise two poems, one piece of fiction and one piece of literary nonfiction.
The student will be expected to help classmates by offering honest, thoughtful, but not harsh feedback during the in-class workshop.
The student will be expected to complete all the required reading assignments.

This course is not open to English majors and minors.
This course fulfills the University Core Curriculum Creative Experience requirement.
TERM: Fall 2015
COURSE TITLE: Literature of the Frontier
COURSE NUMBER: ENGL 2297.03
SECTION TIMES/DAYS: T 4:30-7:00
INSTRUCTOR: K.J. Peters
CORE AREA (IF APPLICABLE): 
FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS
The most important literary theme of the 1865–1914 period introduction is the territorial and population expansion and transformation of America during these years. In "The Significance of the Frontier in American History," the historian Frederick Jackson Turner argues that "the existence of an area of free land, its continuous recession, and the advance of American settlement westward, explain American development." And yet in the same essay Turner explained the "term [frontier] is an elastic one, and for our purposes does not need sharp definition." This course will examine the American frontier from the perspective of literature tracing, portraying, and chronicling the frontier experience.

STUDENT LEARNING OUTCOMES
Define qualities and characteristics of frontier literature.
Read literature of the American frontier deeply to understand westward expansion and the notion of manifest destiny.
Understand the relationship of American mythmaking and American identity.
Critically interrogate the political implications of concepts such as American exceptionalism and manifest destiny.

PREREQUISITES/RECOMMENDED BACKGROUND
First Year Seminar, Rhetorical Arts

REQUIRED TEXTS
Literature of the American West by Greg Lyons
Additional readings

COURSE WORK/EXPECTATIONS
Weekly Reading Responses
Research Paper
Writing Workshop

This course fulfills the following English Major requirement:
Lower Division
_____ 200-Level Genre
XX 200-Level History

Upper Division
_____ Author(s)
_____ Critical/Theoretical
_____ Comparative
_____ Creative/Artistry
TERM: Fall 2015
COURSE TITLE: Writing for Journalism Workshop
COURSE NUMBER: ENGL 3301.01
SECTION TIMES/DAYS: Tues/Thurs 8 – 9:30 a.m.
INSTRUCTOR: John Kselle
CORE AREA (IF APPLICABLE): "xx"
FLAGS (IF APPLICABLE): "xx"

COURSE DESCRIPTION/PRINCIPAL TOPICS
This intermediate-level writing workshop and continuing examination of journalism will analyze and apply the basic components of news and feature stories, interview strategies, and legal and ethical concerns. We will also explore the role of journalism in American society and the shifting landscape of news consumption platforms. We will explore the importance of representation and inclusiveness, examining the responsibility of reporters and editors to represent the communities they serve.

STUDENT LEARNING OUTCOMES
Students will be able to confidently accept and complete any writing assignment; they will learn how to conceive a story idea, report, write and produce basic news and feature stories for print and online. They will also learn how to edit, rewrite and refine their work with their readers' interests in mind. They will grasp the foundations of journalism, including the ethical (and legal) considerations – sourcing, transparency, conflict of interest, etc. -- implicit in delivering the news. They will also become familiar with AP Style and final versions should be of publishable quality.

PREREQUISITES/RECOMMENDED BACKGROUND
Engl 206 is recommended

REQUIRED TEXTS
"Working With Words, A Handbook for Media Writers and Editors" Brooks, James and Wilson, 8th edition, Bedford/St. Martin's
"Associated Press Stylebook and Briefing on Media Law" most recent edition available, Associated Press

COURSE WORK/EXPECTATIONS
There will be four short quizzes; four spot news stories of increasing complexity and requirements (250 words, 500-750 words, 700-900 words, 1,000 words +): a profile of 1,500 words (this project is in lieu of a final exam and will encompass all the skills the students have learned through the class). Class participation points.

This course fulfills the following English Major requirement:
Upper Division
Author(s)
Critical/Theoretical
Comparative
Creative/Artistry
TERM: Fall 2015

COURSE TITLE: Writing the Article

COURSE NUMBER: ENGL 3302

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

INSTRUCTOR: Michael Datcher

COURSE DESCRIPTION/PRINCIPAL TOPICS
This is a course on writing journalism articles with a heavy emphasis on the practical applications for working journalists.

STUDENT LEARNING OUTCOMES
The student will become conversant in the various forms of journalistic article writing
The student will apply journalistic craft techniques to successfully write engaging journalistic prose.
The student will learn ethical issues relating to journalistic writing

PREREQUISITES/RECOMMENDED BACKGROUND
3301

REQUIRED TEXTS
America’s Best Newspaper Writing 2nd Edition by Roy Clark and Christopher Scanlan
The New York Times [Newspaper]

COURSE WORK/EXPECTATIONS
This is a workshop class. The student will be expected to craft and revise four journalistic pieces. The student will be expected to help classmates by offering honest, thoughtful, but not harsh feedback during the in-class workshop. The student will be expected to complete all the required reading assignments. The student will be expected to attend all class meetings and engage in discussion with colleagues about the issues raised in class.

This course fulfills the following English Major requirement:
Lower Division
_____200-Level Genre
_____200-Level History

Upper Division
_____Author(s)
_____Critical/Theoretical
_____Comparative
x Creative/Artistry
TERM: Fall 2015

COURSE TITLE: Reviewing the Arts

COURSE NUMBER: ENGL 3303

SECTION TIMES/DAYS: M 7:10 – 10:10 PM

INSTRUCTOR: Michael Datcher

COURSE DESCRIPTION/PRINCIPAL TOPICS
This is a course on reviewing the arts with a heavy emphasis on the practical applications for working journalists.

STUDENT LEARNING OUTCOMES
The student will become conversant in the language of reviewing the arts for journalism.
The student will apply reviewing the arts strategies to successfully write engaging journalistic prose.
The student will learn ethical issues relating to reviewing the arts for journalism.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS
The New York Times [Newspaper]

COURSE WORK/EXPECTATIONS
This is a workshop class. The student will be expected to craft and revise four journalistic review pieces. The student will be expected to help classmates by offering honest, thoughtful, but not harsh feedback during the in-class workshop. The student will be expected to complete all the required reading assignments. The student will be expected to attend all class meetings and engage in discussion with colleagues about the issues raised in class.

This course fulfills the following English Major requirement:
Lower Division
_____ 200-Level Genre
_____ 200-Level History

Upper Division
_____ Author(s)
_____ Critical/Theoretical
_____ Comparative
_____ Creative/Artistry
TERM: Fall 2015
COURSE TITLE: Advanced Composition for Credential Candidates
COURSE NUMBER: ENGL 3305.01
SECTION TIMES/DAYS: MWF 9:10-10:10 a.m.
INSTRUCTOR: Dr. Stuart Ching
CORE AREA (IF APPLICABLE): N/A
FLAGS (IF APPLICABLE) writing flag

COURSE DESCRIPTION/PRINCIPAL TOPICS
This course has two emphases: First, it supports participants’ development as skillful writers. In this context, the course requires participants, or practicing writers, to refine their writing craft. Second, the course supports participants’ development as informed teachers of writing. As participants produce original compositions, they also study theories of language and literacy learning and analyze how these theories inform writing instruction. These two emphases—the craft of writing and the profession of teaching writing—convened and overlapped throughout the course’s four major themes: (1) writing and sense of self, (2) writing in academic disciplines, (3) writing as social critique and action, and (4) writing as research and inquiry.

STUDENT LEARNING OUTCOMES
Upon completing this course, students will

demonstrate significant growth in writing:
• define, apply, and evaluate conventions and techniques of effective writing within varied rhetorical contexts.
• apply correct grammar and effective writing conventions in original compositions.
• analyze the ethical and moral assumptions and consequences reflected in texts.

demonstrate an informed and critical perspective on the teaching of writing:
• synthesize, evaluate, and analyze language-learning theories and individual composing processes.
• comprehend grammar and writing conventions proficiently and be able to translate such complex terms into language accessible to young writers.
• define an informed pedagogical position on writing instruction.

Above all, I hope that several times during the course each student will have the following experiences: write the best he or she has written to date and use each high point as a starting place for further growth; feel satisfaction and appreciation for her or his writing and the thinking, values, and craft that she or he invests in the written work; and identify her- or himself as a writer who also teaches writing.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS
one novel (to be determined)
one collection of essays (to be determined)
assigned essays on theories of composing (to be determined)

COURSE WORK/EXPECTATIONS
prepared daily attendance and participation; weekly quizzes on readings; group presentation; 6 extended essays; 1 synthesis essay on writing theory; and a midterm portfolio and a final portfolio in which the extended essays have been extensively revised and polished.

This course fulfills the following English Major requirement:
Upper Division
__X__ Critical/Theoretical
TERM:  Fall 2015
COURSE TITLE:  Shakespeare: The Major Plays
COURSE NUMBER:  ENGL 3321.01
SECTION TIMES/DAYS:  TR 9:40 AM-11:10 AM
INSTRUCTOR:  Prof. Theresia de Vroom
CORE AREA (IF APPLICABLE):
FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS
We will read between 8-10 plays and watch various film clips of versions of the plays. We will explore the genre of Tragedy as it is 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 confidant 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
__x__ Author(s)
_____ Critical/Theoretical
_____ Comparative
_____ Creative/Artistry
COURSE TITLE: Masterpieces of East Asian Literature
COURSE NUMBER: ASPA 3200.01; ENGL 3341.01
SECTION TIMES/DAYS: TR 1:00-2:30p.m.
INSTRUCTOR: Yanjie Wang
CORE ATTRIBUTE: Information Literary
COURSE DESCRIPTION/PRINCIPAL TOPICS

This course introduces students to some classic works in the literary traditions of China, Japan, and Korea, spanning from antiquity up to the early 19th century. This course aims for students to gain deeper insights into East Asian cultures as well as to enhance skills in literary analysis. The readings cover a wide range of genres including philosophical texts, poetry, prose, drama, fiction, and film. Major masterworks for discussion include The Classic of Poetry, Dao De Jing, Zhuangzi, Tang poetry anc Tang tales, The Story of the Western Wing, Journey to the West, Haiku poems, Noh drama, The Tale of Genji, and The Story of Ch’unhyang etc. We will not only explore various ways of appreciating and interpreting East Asian literary works but also examine the contexts that established these works’ cultural significance: the traditions they built upon and their social and intellectual contexts. Moreover, treating these works as living cultural assets, we will discuss some adaptations they generated in the contemporary era.

STUDENT LEARNING OUTCOMES

Describe major works, authors, characters, and genres in East Asian literature.
Interpret major imagery, tropes, aesthetic concepts, and themes in East Asian literary traditions.
Demonstrate deeper insights into East Asian literature, culture, and society.
Produce in-depth analysis of East Asian literary works from socio-historical, psychological, and/or literary-critical perspectives in both oral and written forms.
Assess the legacies of East Asian literature in a reflective manner.

PREREQUISITES/RECOMMENDED BACKGROUND

There is no prerequisite for this course. All readings are in English translation. This course fulfills the English major’s requirements in Comparative in Literature.

REQUIRED TEXTS


Additional readings on MYLMU Connect

COURSE WORK/EXPECTATIONS

Active participation; response papers, in-class presentation; midterm exam; final paper.

This course fulfills the following English Major requirement:

Upper Division

_X__Comparative
TERM: Fall 2015
COURSE TITLE: Children's Literature
COURSE NUMBER: ENGL 3346.01
SECTION TIMES/DAYS: MW 12:40-2:10
INSTRUCTOR: Aimee Ross-Kilroy

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

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

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

PREREQUISITES/RECOMMENDED BACKGROUND
This course is open to Junior and Senior Liberal Studies Majors and English Majors enrolled in STPP.

REQUIRED TEXTS
(list may be subject to change)
Norton Anthology of Children's Literature, Mockingbird, Hunger Games, Under a Blood-Red Sun;
Esperanza Rising, Holes, Number the Stars, Between Shades of Grey,
The Absolutely True Diary of a Part-Time Indian

COURSE WORK/EXPECTATIONS
- Conferences with instructor
- extensive reading and reading quizzes
- 4 short papers, midterm paper
- final research paper
- midterm and final exam: archive visit
- group presentation
- development of resource site.

This course fulfills the following English Major requirement:

Upper Division
   ___Author(s)
   __X__Critical/Theoretical
   _____Comparative
   _____Creative/Artistry
TERM Fall 2015
COURSE TITLE: American Literature II
COURSE NUMBER: ENGL 3372.01
SECTION TIMES/DAYS: R 4:30 PM – 7:00 PM
INSTRUCTOR: Professor Reilly
CORE AREA: Interdisciplinary Connections

COURSE DESCRIPTION/PRINCIPAL TOPICS
A survey of 19th, 20th and 21st century American literature, covering Romanticism, Realism, Naturalism, Primitivism, Modernism and Post Modernism, and focusing on themes of identity, individuality, ambition, fulfillment, gender, class, race, color, ethnicity, creed, sexual orientation, freedom, equality, expansionism, exceptionalism, conscience, social responsibility, greed, hypocrisy, compassion, sacrifice, justice, love and pursuits of happiness. Struggles to reconcile white, male supremacy, capitalism, imperialism, materialism, and jingoism with democratic, humanitarian and Judeo-Christian ideals will be central to our discourses. To expand and deepen our perspectives of the literature, we will review segments of relevant documentaries and films regularly.

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 essential, often contradictory aspects of American identity, ideals and practices.

PREREQUISITES/RECOMMENDED BACKGROUND
English 200 courses.

REQUIRED TEXTS

COURSE WORK/EXPECTATIONS
Directed discussions: To generate meaningful conversations on the literature, participants will divide into discussion groups of equal numbers, write questions on weekly readings, write answers to their own questions, present their questions orally to other designated groups for them to answer orally, compare their written answers to the other groups’ oral responses, and submit their written questions and answers for grading. 30%
Mid-term Exam 30% Short answer and essay.
Final Exam 40% Short answer and essay.

This course fulfills the following English Major requirement:

Upper Division
_____Author(s)
___x_Critical/Theoretical
_____Comparative
_____Creative/Artistry
COURSE TITLE: StreetRead
COURSE NUMBER: ENGL 3375.01
SECTION TIMES/DAYS: T/R 9:40-11:10
INSTRUCTOR: Dr. Holli Levitsky
CORE AREA (IF APPLICABLE):
FLAGS (IF APPLICABLE): Engaged Learning

COURSE DESCRIPTION/PRINCIPAL TOPICS

In StreetRead, students read and study great poetry and pedagogical theory for 3-4 weeks. During this time, we conduct creative reading and discussion exercises in our classroom. For the next 10-11 weeks, students are assigned in pairs to underserved classrooms in the Los Angeles school system to teach and conduct these exercises with middle or high-school English students. We spend the final weeks discussing the community classroom experience, culminating in a research paper and presentation. Through this engaged learning experience, students develop their own pedagogy and take their critical reading skills to another level by facilitating productive reading and critical thinking skills in others.

STUDENT LEARNING OUTCOMES

To understand great poetry
To be able to communicate that knowledge to others
To understand pedagogical theories about teaching poetry
To develop a pedagogy for teaching poetry
To work collaboratively
To mentor and engage other readers
To engage with the Los Angeles community

PREREQUISITES/RECOMMENDED BACKGROUND

Fulfills Specialization: Theory or general elective.
Open to English majors and minors who are juniors or seniors.
Prerequisites: ENGL 2201 and either ENGL 2200 or ENGL 2202.
No teaching experience is required.

REQUIRED TEXTS

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

COURSE WORK/EXPECTATIONS

100% attendance/participation in preparation classes and
100% attendance at on-site teaching assignments (20%)
Development of individual pedagogy and instruction with partner (Lesson plan-15%)
Response Letters (15%)
Compilation of portfolio of student work for presentation (20%)
Research Paper—10-12 pp (30%)

This course fulfills the following English Major requirement:
Upper Division
__X__ Critical/Theoretical
TERM: Fall 2015  
COURSE TITLE: Journalism and New Media  
COURSE NUMBER: ENGL 3381.01  
SECTION TIMES/DAYS: T/R 1-2:30 P.M.  
INSTRUCTOR: McDonnell

COURSE DESCRIPTION/PRINCIPAL TOPICS
Technology is reshaping the way we produce and consume news. Old-media outlets such as daily newspapers are shrinking and folding, while new media such as blogs and apps grow in size, number, and audience. The citizen journalist is dethroning the professional; interactivity is giving readers new powers as creators. In this time of change, it's unclear what exactly the media work of the future will be. But it will be there, perhaps more than ever in this information-crazy age. This course will look at the emergent forms of new media by examining websites, blogs, and podcasts and reading the works of such media thinkers as Jeffrey Jarvis, Henry Jenkins, Clay Shirky, Dave Eggers, danah boyd, and Lawrence Lessig. Students will use digital tools, such as podcasts, Flip cameras, slideshows, etc., in their weekly blog postings and papers/presentations. They will examine such websites as Wikipedia, The Buzzfeed, Wikileaks, Vice, The Daily Beast, Facebook, Twitter, etc. They will learn how to become shapers of the new media, and how to use diverse digital tools to tell stories, analyze memes, and find their voice.

STUDENT LEARNING OUTCOMES
The student will become conversant in new media theory and forms; learn how to participate in participatory culture by using digital tools; and study the ethical and economic effects of new media.

PREREQUISITES/RECOMMENDED BACKGROUND
ENGL 110 and upper division standing  
ENGL 206 or 301 (Writing for Journalism 1 and 2)

REQUIRED TEXTS
Mark Briggs, Journalism Next  
Weekly readings

COURSE WORK/EXPECTATIONS
Students must follow the news daily. There is considerable reading as well as weekly blog assignments about the reading. Each student will follow a digital news source and report on it to the class. Students will work in groups to report and produce a final multimedia story on a new media topic.

This course fulfills the following English Major requirement: 
Upper Division: Creative/Artistry
TERM: Fall 2015  
COURSE TITLE: Milton and his Critics  
COURSE NUMBER: ENGL 3998.01  
SECTION TIMES/DAYS: TR 1-2:30  
INSTRUCTOR: Dr. B. Rico, Professor of English  
CORE AREA (IF APPLICABLE):  
FLAGS (IF APPLICABLE):  

COURSE DESCRIPTION/PRINCIPAL TOPICS
This course will focus on Milton's poetry — primarily Paradise Lost — in dialog with the works of such writers as William Blake, Lord Byron, and Virginia Woolf. More specifically, this seminar will enable students to do three things: 1) explore key works of the Miltonic canon in greater detail; 2) examine Miltonic works through the lenses of the Hebrew Bible, as well as important classical and Renaissance subtexts, reader; 3) have an informed understanding of important statements of critics from the 18th to 21st centuries about the canonical status of the work from a variety of critical, disciplinary, and cultural perspectives. The course is designed to engage the principle of the Magics, as a deepening intellectual experience for both students and the faculty member.

STUDENT LEARNING OUTCOMES
Students who successfully complete the course will be more familiar with Milton's works, important Biblical and classical subtexts for his writing, and many of the key debates that have informed the study of his work since the eighteenth century.

They will be able to write effectively about Milton's poetry and its place in the modern critical canon.

PREREQUISITES/RECOMMENDED BACKGROUND
Successful completion of English 203 strongly recommended.

REQUIRED TEXTS
Teskey, Paradise Lost: Norton Critical Edition

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 course work will include:

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

- a research paper, composed first as a ten-page draft and then revised after a writing conference

- 2 panel presentations (Each student will work as a part of a team)

- a visit to Special Collections, Hannon Library

- a final exam

This course fulfills the following English Major requirement:

Upper Division
___ X ___Author(s)
___ Critical/Theoretical
___ Comparative
___ Creative/Artistry
TERM: Fall 2015
COURSE TITLE: Irish Short Story
COURSE NUMBER: ENGL 3998.03
SECTION TIMES/DAYS: MWF 1:50-2:50
INSTRUCTOR: Menaghan
CORE AREA (IF APPLICABLE):
FLAGS (IF APPLICABLE) Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

In this course we’ll examine Ireland’s notable achievement in the genre of the modern short story, which as one critic notes “has been so rich, various, and consistent, and has expressed so fully the details of Irish society, that it should probably be claimed as one of Ireland’s natural resources.” As the same critic notes, “in no other country in Europe have so many writers excelled in the genre,” and accordingly we’ll be reading and analyzing stories covering the entire twentieth century, from the Irish Renaissance up to the Celtic Tiger.

STUDENT LEARNING OUTCOMES

Students will be given an opportunity to learn about the history of the Irish short story, to place particular stories and authors in their broader cultural context, and to hone their analytical skills in class discussion and writing assignments.

PREREQUISITES/RECOMMENDED BACKGROUND

Upper division standing

REQUIRED TEXTS

Classic Irish Short Stories, Frank O’Connor, ed.
Modern Irish Short Stories, Ben Forkner, ed.
Vintage Book of Contemporary Irish Fiction, Dermot Bolger, ed.

COURSE WORK/EXPECTATIONS

Regular Attendance and Participation
Weekly Writing Exercises
A Critical Essay (4-5 pp.)
A Research Paper (UG: 7-10 pp. GR: 15-20 pp.)

This course fulfills the following English Major requirement:
Lower Division
_____ 200-Level Genre
_____ 200-Level History

Upper Division
_____ Author(s)
_____ Critical/Theoretical
_____ Comparative
_____ Creative/Artistry
TERM: Fall 2015  
COURSE TITLE: Oscar Wilde  
COURSE NUMBER: ENGL 3998.05  
SECTION TIMES/DAYS: TTh 2:40-4:10pm  
INSTRUCTOR: Molly Youngkin  
CORE AREA (IF APPLICABLE): None  
FLAGS (IF APPLICABLE): Information Literacy flag

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course considers the literary career of Oscar Wilde in its various contexts—biographical, psychological, historical, and cultural, with particular emphasis on class, gender, and sexuality—in order to discern the importance of Wilde’s work in the literary canon. We will begin with the paradox of spring 1895, the season in which one of Wilde’s most popular plays today, The Importance of Being Earnest, closed as a result of three trials—one civil and two criminal—in which Wilde’s also very popular novel The Picture of Dorian Gray was used as evidence against him. We then will trace Wilde’s work chronologically, covering the highlights of his career from the early 1880s to the late 1890s and 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, interesting adaptations of his plays, and commercial products, such as the Oscar Wilde action figure. In considering both academic and popular sources for understanding Wilde’s work, this course counts for an Information Literacy flag, which we will fulfill by completing a research exercise that involves locating a variety of sources about Wilde and by constructing a website highlighting Wilde’s place in academic and popular discourse.

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 the relationship between literary interpretation and larger issues of canonization, popular reception, etc.
-- enhance your ability to evaluate knowledge related to the various contexts for Wilde’s work

PREREQUISITES/RECOMMENDED BACKGROUND

Junior or senior standing

REQUIRED TEXTS


COURSE WORK/EXPECTATIONS

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

This course fulfills the following English Major requirement:

Lower Division

- 200-Level Genre
- 200-Level History

Upper Division

X Author(s)
X Critical/Theoretical
Comparative
Creative/Artistry
TERM: Fall 2015  
COURSE TITLE: Fiction Writing Workshop: Narrative/Style  
COURSE NUMBER: ENGL 4411.01  
TIMES/DAYS: M-W, 2:20-3:50  
INSTRUCTOR: Chuck Rosenthal  
3871 U-Hall, 8-7667 (crosenth@lmu.edu)

COURSE DESCRIPTION/PRINCIPAL TOPICS  
Fiction Writing Workshop: Style, offers the motivated undergraduate fiction writer the opportunity to experiment with a number of literary styles by modeling their prose after several well-known literary stylists, as directed by the instructor. Then students will have the opportunity to experience what it’s like to participate in a graduate fiction workshop in preparation for similar workshops on the MFA level. In the second half of the course students are expected to produce literary narratives and critique each other’s narratives in class on a weekly basis.

STUDENT LEARNING OUTCOMES:  
Be able to shift among literary styles  
Learn the relationship between style and content  
Be able to produce a narrative text(s)  
Exercise the basic techniques of literary narrative  
Demonstrate a critical vocabulary in preparation for M.A. level workshops  
Produce narratives beyond the introductory or intermediate undergraduate level

PREREQUISITES/REQUIRED BACKGROUND: ENGL 2201 and 2202 or 2200.

REQUIRED TEXTS:  
Will You Please Be Quiet, Please?, Raymond Carver  
Last Evenings on Earth, Roberto Bolaño  
Tender Buttons, Gertrude Stein  
To the Lighthouse, Virginia Woolf  
The Subterraneans, Jack Kerouac  
The Bear, William Faulkner

COURSEWORK/EXPECTATIONS  
Attendance and participation in every exercise and workshop  
Six 5 page directed assignments (presented to class on time)  
One 15 page or longer work of creative narrative presented and workshopped  
Attend one outside reading reading

This class fulfills Provision for Creative Artistry.
TERM: Fall 2015  
COURSE TITLE: Poetry Writing Workshop: Imagination  
COURSE NUMBER: ENGL 4412  
SECTION TIMES/DAYS: M 7:10-10:10  
INSTRUCTOR: Wronsky  
CORE AREA (IF APPLICABLE):  
FLAGS (IF APPLICABLE):  

COURSE DESCRIPTION/PRINCIPAL TOPICS  
A poetry writing workshop in which the imagination—imaginative leaps and deep imagery—will be foregrounded.

STUDENT LEARNING OUTCOMES  
Students will hone their poetry writing skills as well as their critical reading skills by writing poetry throughout the semester and participating in workshop discussion of other students' poems. Students will learn in depth the work of several contemporary authors, and in a more general way the history of the lyric poem. Students will expand their understanding of the power of metaphor to transform reality and will make discoveries about their own imaginations and the possibilities of their own imaginative impact on the world around them. By attending workshops and poetry readings at Beyond Baroque in Venice, students will become familiar with and participate in a larger community of poets.

PREREQUISITES/RECOMMENDED BACKGROUND  
ENGL 201

REQUIRED TEXTS  
Leaping Poetry, by Robert Bly  
Recyclopedia, by Harryette Mullen  
Four-legged Girl: Poems, by Diane Seuss  
Your Moon, by Ralph Angel  
The Tunnel: Selected Poems by Russell Edson  
Open 24 Hours, by Suzanne Lummis  
Another Republic, ed. by Charles Simic and Mark Strand

COURSE WORK/EXPECTATIONS  
Students will be expected to write and revise 15 – 20 pages of original poetry; to attend workshop and participate thoughtfully in workshop discussion; to attend readings and/or free workshops at Beyond Baroque in Venice; to attend poetry readings on campus; to read assigned texts.

This course fulfills the following English Major requirement:  
Lower Division  
_____ 200-Level Genre  
_____ 200-Level History  

Upper Division  
_____ Author(s)  
_____ Critical/Theoretical  
_____ Comparative  
_x__ Creative/Artistry
TERM: Fall 2015
COURSE TITLE: Playwriting Workshop: One Acts
COURSE NUMBER: ENGL 4413
SECTION TIMES/DAYS: MW 12.40-2.10
INSTRUCTOR: Kelly Younger

COURSE DESCRIPTION/PRINCIPAL TOPICS
A writing workshop geared toward creating one act plays for the stage.

STUDENT LEARNING OUTCOMES
To understand the fundamentals of dramatic writing through one-act plays
To become skilled at reading and interpreting drama as both a literary and performance art
To think theatrically about the ways we look at ourselves, each other, and the world around us
To revise and complete writing samples with submission materials
To become familiar with Los Angeles theatre companies
To establish a habit of play-going
To foster a life-long love of the theatre

PREREQUISITES/RECOMMENDED BACKGROUND
ENGL 200

REQUIRED TEXTS

COURSE WORK/EXPECTATIONS
Workshops
Chapbook
Two one act plays
Final Submission Packet

This course fulfills the following English Major requirement:
Lower Division
_____200-Level Genre
_____200-Level History

Upper Division
_____Author(s)
_____Critical/Theoretical
_____Comparative
__X__Creative/Artistry
TERM: Fall 2015

COURSE TITLE: Practicum in Journalism I

COURSE NUMBER: ENGL 4469 (4 units)

SECTION TIMES/DAYS: TBA

INSTRUCTOR: Dr. Linda Bannister

COURSE DESCRIPTION/PRINCIPAL TOPICS

The Journalism Practicum is intended to be an acknowledgement of the academic value of your work on an LMU publication or media outlet (LA Loyolan, Tower Yearbook, ROAR Network, or Marymount Institute Press), as well as an opportunity to build your writing portfolio. For example, students who are regular contributors or staff writers, editors, or assistant editors on the Loyolan are eligible for Practicum I ENGL 4469. Producers, script writers, cartoonists, graphic designers, and photojournalists should consult with Tom Nelson and Linda Bannister regarding eligibility. Special arrangements can be made for many students occupying these roles. The course functions like an internship and meets only a few times during the semester as a group.

STUDENT LEARNING OUTCOMES

By the end of this course, students should:

- be familiar with basic journalistic style and interview technique.
- explain the role of ethics in reporting.
- be able to write a competent hard-news article and a competent feature article.
- be able to work as a team with an editor and/or co-author.
- be familiar with the fundamentals of journalistic layout.
- identify the contributions of a free-press to society.

PREREQUISITES/RECOMMENDED BACKGROUND

Position as a staff member on an LMU publication, permission of Media Advisor of the Los Angeles Loyolan and/or Tower Yearbook and/or ROAR Network, or permission of Theresia de Vroom, Director, Marymount Institute Press, and also permission of instructor, Dr. Linda Bannister. Once you have consulted with Tom Nelson (TNELSON@LMU.EDU), media advisor of the Loyolan, Tower Yearbook and ROAR Network, or Elias Wondimu elias.wondimu@lmu.edu or Theresia de Vroom (TDEVROOM@LMU.EDU) of the Marymount Institute Press, e-mail Dr. Bannister at LBANNISTER@LMU.EDU with your student ID number and she will enter the proper permission on Prowl. Make sure you include your telephone number and student ID in your e-mail.

REQUIRED TEXTS


COURSE WORK/EXPECTATIONS: Portfolio of Writing Completed, Midterm Report, attendance at 3 Journalism Events.

This course fulfills the following English Major requirement:

Lower Division

- 200-Level Genre
- 200-Level History
- Upper Division
- Author(s)
- Critical/Theoretical
- Comparative
- Creative/Artistry

This course fulfills an elective requirement or a community journalism course for the English Minor in JOUR and also is a course included in The Journalism Certificate Program.
TERM: Fall 2015
COURSE TITLE: INTO THE DESERT: Spirit, Flesh, Place
COURSE NUMBER: ENGL 4998.01/THST 3750.01
SECTION TIMES/DAYS: 7/R 9:40 - 11:10
INSTRUCTOR: Rubén Martínez, Douglas Christie
CORE AREA (IF APPLICABLE): Integrations/Interdisciplinary Connections
FLAGS (IF APPLICABLE): Engaged Learning

COURSE DESCRIPTION/PRINCIPAL TOPICS
This interdisciplinary (English and Theological Studies) 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 mean to 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. The interdisciplinary aspect of the course entails the two instructors meeting separately with their respective cohorts (students must sign up for the course in through English OR Theological Studies), “trading places,” and, on occasion, holding joint class sessions.

STUDENT LEARNING OUTCOMES
Knowledge of early 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
Leslie Marmon Silko, Ceremony
Guzmán, Patricio, Nostalgia de la luz (film)
Martínez, Rubén, Desert America: A Journey Across our Most Divided Landscape
Christie, Douglas, Blue Sapphire of the Mind
(There will also be weekly selected e-readings.)

COURSE WORK/EXPECTATIONS
You will write short responses (of about 1 to 2 pages) to class readings each week. You will write a personal essay of about five pages and present it orally in class. A final paper of between 10 and 12 pages will combine material from the short papers with additional research and critique. Participation in class field trip to the Mojave is obligatory.

This course fulfills the following English Major requirement:
Upper Division
___ Author(s)
___ Critical/Theoretical
___ Comparative
TERM: Fall 2015
COURSE TITLE: English Literature of the Middle Ages
COURSE NUMBER: ENGL 5503.01 (M.A. students register under ENGL 5603.01—CRN 47500)
SECTION TIMES/DAYS MWF 12:40-1:40
INSTRUCTOR: SHEPHERD
CORE AREA (IF APPLICABLE):
FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

STUDENT LEARNING OUTCOMES

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

PREREQUISITES/RECOMMENDED BACKGROUND

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

REQUIRED TEXTS

Middle English Romances; A Norton Critical Edition
Borroff (trans.) Sir Gawain and The Green Knight, Patience, Pearl, St Erkenwald
Geoffrey Chaucer, Dream Visions and Other Poems; A Norton Critical Edition
William Langland, Piers Plowman; A Norton Critical Edition
Sir Thomas Malory, Le Morte Darthur; A Norton Critical Edition

COURSE WORK/EXPECTATIONS

Three medium-length essays, a midterm, and a final exam; one class presentation on research.

This course fulfills the following English Major requirement:

Upper Division
_____Author(s)
X Critical/Theoretical
_____Comparative
_____Creative/Artistry
TERM: Fall 2015
COURSE TITLE: Theory of Teaching Writing and Literature
COURSE NUMBER: ENGL 5565.01 (M.A. students register under ENGL 5665.01—CRN 47502)
SECTION TIMES/DAYS: M 4:30-7:00
INSTRUCTOR: Aimee Ross-Kilroy

COURSE DESCRIPTION/PRINCIPAL TOPICS
This course provides students a basic understanding of the pedagogies, approaches, and practicalities of teaching rhetoric, composition, and literature. Students will study and apply theories of composing, language learning, thinking, and critical pedagogy. Students will also develop an understanding of the politics and ethics of teaching. Students will be required to examine their own writing habits and practices, and students will work toward an understanding of what it means to be a writer in the post-structuralist moment. A central concern of this course will be practical concerns such as grading, classroom management, and issues of diversity. All students are expected to participate in the professional discourse concerning writing, letters, and pedagogy as represented in the required reading.

STUDENT LEARNING OUTCOMES

- Understand the history of rhetorical instruction and composition studies.
- Develop a theoretical framework that informs pedagogical decisions.
- Evaluate pedagogical theories, practices, and classroom approaches.
- Develop an understanding of practical classroom skills.
- Develop a working knowledge of writing pedagogies, applications of writing theory, and methods.
- Demonstrate professional competence through writing assignments and presentations.

PREREQUISITES/RECOMMENDED BACKGROUND
Upper Division or Graduate Standing

REQUIRED TEXTS
Cross-Talk in Comp Theory: A Reader

COURSE WORK/EXPECTATIONS

UNDERGRADUATES:
Short Writing responses and Reports
Midterm Paper of 6-8 pages
Final paper of 8-10 pages.
Frequent Participation

GRADUATE STUDENTS:
Short Writing Responses and Reports
A syllabus, teaching philosophy, and rationale.
Class presentation and written report of 4-6 pages.
Seminar paper of 14-16 pages.

This course fulfills the following English Major requirement:
Upper Division
__X__ Critical/Theoretical
TERM: Fall 2015
COURSE TITLE: Linguistics
COURSE NUMBER: ENGL 5569.01 (M.A. students register under ENGL 5569.01—CRN 47499)
SECTION TIMES/DAYS: MWF 10:20 – 11:20 a.m.
INSTRUCTOR: Dr. Stuart Ching
CORE AREA (IF APPLICABLE):
FLAGS (IF APPLICABLE):

COURSE DESCRIPTION/PRINCIPAL TOPICS
Serving both the undergraduate teaching emphasis in English education and the graduate master’s program in rhetoric and composition, this course takes the following format: On the one hand, the course is an inquiry-based approach to the conventions and grammar of modern English with an emphasis on the deep structural rules that inform surface structures and constituent parts of sentences. As part of this inquiry, students study linguistic concepts such as syntax, phonology, and morphology—with most emphasis placed on syntax and generative grammar. On the other hand, the course frames this inquiry-based approach to modern English grammar within the institutional, political, and historical contexts of U.S. literacy. In this strand of the course, students address socio-linguistic concepts such as dialect, language variation, and language change.

STUDENT LEARNING OUTCOMES
Upon completing this course, participants will be able to

- define, apply, and analyze salient concepts in the field of linguistics;
- evaluate social-political contexts that shape public perception of linguistic variation/diversity;
- demonstrate professional competence through academic writing.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS
Class participants may contact the Instructor in June 2015 for the final reading list. I’m currently considering a free on-line text called The English Language from Sound to Sense (WAC Clearinghouse, 2010), by Gerald P. Delahunty and James J. Garvey. The text may also be purchased in hard copy.

COURSE WORK/EXPECTATIONS
preparation and participation, weekly response papers and assignments, quizzes and exams, final seminar-length research project.

This course fulfills the following English Major requirement:

Upper Division
___Author(s)
__X__Critical/Theoretical
___Comparative
___Creative/Artistry
TERM: Fall 2015

COURSE TITLE: Rhetoric and the Media

COURSE NUMBER: ENGL 5574.01 (M.A. students register under ENGL 5674.01—CRN 47503)

SECTION TIMES/DAYS: T 4:30-7 p.m.

INSTRUCTOR: Dr. Linda Bannister

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course explores persuasion in contemporary American media. "Texts" for class include current newspapers and magazines, video news programs, and television and radio advertising. Media coverage of contemporary events like the Assassination of JFK, the impeachment of Bill Clinton, the ten year anniversary of 9/11, Hurricane Katrina, the Race Riots in Ferguson, MO, Presidential Election 2016, The Copyright Infringement Trial of Pharrell Williams and Robin Thicke and others will be analyzed. Our goal is to discover how audiences are swayed and seduced, “subliminally” or otherwise. The coursework includes a survey of important contemporary rhetorical theories, as well as contemporary communication theory, covering Burke, McLuhan, Toulmin, “spin” theory, fantasy theme analysis, feminist approaches, and post-modern approaches. Case study analyses of media ethics in action will also be conducted.

STUDENT LEARNING OUTCOMES

- Students will learn a variety of rhetorical approaches to media and be able to use them to effectively analyze media events.
- Students will be able to list and define particular rhetorical strategies used to effect audiences.
- Students will be able to discuss how media coverage of an event alters the public understanding of the event.

PREREQUISITES/RECOMMENDED BACKGROUND

Upper-Division or Graduate Standing.

REQUIRED TEXTS


ISBN-10: 0618144889

COURSE WORK/EXPECTATIONS

-Active Participation in Class Discussion
-Two Rhetorical Analyses of Media (4-5 pgs. Each)
-Occasional Reading/Viewing Quizzes
-Research Paper/Media Analysis/Theorizing Project (15 pgs.)

This course fulfills the following English Major requirement:

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<td>_____200-Level History</td>
<td>_X_Critical/Theoretical</td>
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<tr>
<td></td>
<td>_____Comparative</td>
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<td>_X_Creative/Artistry</td>
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This course is required for the STPP Secondary Teacher Preparation Program in English. This course fulfills an elective requirement for the English Minor in JOUR and also is a course included in The Journalism Certificate Program.
TERM: Fall 2015  
COURSE TITLE: Reading "The Dead"  
COURSE NUMBER: ENGL 5998.01 (M.A. students register under ENGL 5698.01—CRN 47501)  
SECTION TIMES/DAYS: M/W 2:20-3:50  
INSTRUCTOR: Dermot Ryan  

COURSE DESCRIPTION/PRINCIPAL TOPICS  
A semester-long exploration of the historical, cultural, and literary contexts that inform James Joyce's short story "The Dead." Readings will include *Dubliners, A Christmas Carol*, and the various musical intertexts of the story. The course will culminate in an exploration of the role of "the dead" in the other major texts by Joyce and Irish literature more generally.  

STUDENT LEARNING OUTCOMES  
A. Students will learn how to read closely and historically  
Closely: You will be read carefully with an eye for details as well as larger patterns within texts  
Historically: You will understand how art "cooks up" the raw materials of literary/cultural history  
B. Students will learn how to engage effectively in oral discussion  
C. Students will learn how to write critically  
You will be able to write effectively in a clear, grammatical, and logically sound manner  
You will be able to support claims with arguments and evidence  
D. Students will learn how to conceptualize and execute meaningful research projects  
You will be able to pose significant research questions about a field of inquiry  
You will be able to limit your topic scope, develop a plan for investigation, and formulate a clear thesis  
You will be able to locate, evaluate, and incorporate relevant scholarly work into writing  

PREREQUISITES/RECOMMENDED BACKGROUND  
Junior, senior, or graduate standing required  

REQUIRED TEXTS  
Charles Dickens, *A Christmas Carol* (Dover Thrift Edition)  
Other texts TBA  

COURSE WORK/EXPECTATIONS  
• Class participation: 20%  
• 1 close analysis (900-1400 words): 10%  
• Annotated Bibliography (6-8 secondary sources): 10%  
• Literature Review (2-3 pages) and Proposal (250 words): 10%  
• Research Paper (9-13 pages excluding notes/works cited): 30%  
• Significant revision of Research Paper: 20%  

This course fulfills the following English Major requirement:  

Upper Division  
_____Author(s)  
___Critical/Theoretical  
_____Comparative  
_____Creative/Artistry
ENGL 6610.01
Creative Writing Seminar

TERM: Fall 2015
COURSE TITLE: Creative Writing Seminar
COURSE NUMBER: ENGL 6610
SECTION TIMES/DAYS: 01, M: 4:30-7
INSTRUCTOR: Chuck Rosenthal

COURSE DESCRIPTION/PRINCIPAL TOPICS
The Creative Seminar is for all M.A. candidates, writing emphasis as well as other
M.A. candidates in English interested in writing fiction or non-fiction prose (or any
combination, including narrative essays, gonzo journalism, etc.) of any length.
Accommodations will be made for students wishing to write poetry as well. We will take
a close look at some theories of narrative construction as well as workshop each other’s
written work in class. It is, as well, an opportunity for those working on their capstone
portfolio to begin to test it in a workshop format.

STUDENT LEARNING OUTCOMES
Understand the nature of narrative (versus non-narrative) prose
Produce a substantial amount of narrative prose
Learn a critical vocabulary of narrative
Recognize and execute different narrative structures

PREREQUISITES/RECOMMENDED BACKGROUND
M.A. Candidate in English

REQUIRED TEXTS
Narrative Fiction, Shlomith Rimon-Kennan
The Nature of Narrative, Scholes, Phelan, Kellog
The Rhetoric of Fiction, Wayne Booth (recommended)

COURSEWORK/EXPECTATIONS
Write 60-75pp. of narrative or 48 pp. of poetry (five pages/week and one long
Participate in workshops

This course fulfills the following:
M.A. Creative Artistry
Theory