TERM: Spring 2016

COURSE TITLE: Genres: Drama

COURSE NUMBER: English 2200.02

SECTION TIMES/DAYS: TR 11:20 AM – 12:50 PM

INSTRUCTOR: Dr. Reilly

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. 20%
Essays on Readings. 30%
Exam on vocabulary. 10%

This course fulfills the following English Major requirements:
Lower Division/Pre-Major Requirement.
TERM: Spring 2016
COURSE TITLE: The Language of Poetry
COURSE NUMBER: ENGL 2201.02
SECTION TIMES/DAYS: MWF 10:20 – 11:20
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, 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 a Freshman Year Seminar and a Rhetorical Arts course, with a minimum grade of C

REQUIRED TEXTS

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

COURSE WORK/EXPECTATIONS

Writing original and literary poetry, resulting in a portfolio of at least seven poems; reading poems from various periods as well as reading about 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 selected poems.

This course fulfills the following English Major requirement:
Lower Division
   _x_ 2000-Level Genre
   _____2000-Level History
TERM: Spring 2016
COURSE TITLE: Genres: Fiction
COURSE NUMBER: ENGL 2202
SECTION TIMES/DAYS: 01, 12:40-1:40/ M-W-F
INSTRUCTOR: Professor Chuck Rosenthal
CORE AREA: Not Applicable
FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS
Genres: Fiction is an introduction to the forms and genres of short, written literary
narrative from the 19th Century to the present. Emphasis is placed on the evolution of
short fiction in that time toward the forms of contemporary narrative. Insight is
developed into the elements of contemporary narrative by having students produce and
critique their own narrative texts in workshop. Fiction is written in language. We look at
how the language is written and how the writing creates the elements of narrative.
Reading and writing assignments will be formulated daily on the basis of class need.

STUDENT LEARNING OUTCOMES
Recognize the differences between the elements of written and visual narrative
Be able to differentiate the differences in literary genres
Be able to self-consciously implement literary genre
Recognize closure
Deny closure
Be able to make action a function of character
Foregrounding language

REQUIRED TEXTS:
Fictions, Trimmer and Jennings, eds.
The Norton Anthology of Contemporary Fiction, Cassil

COURSE WORK/EXPECTATIONS
Attendance and participation
Complete all reading assignments
Complete and turn in all writing assignments on time
- 5-10 short exercises
- one 10 page narrative
- one 2-3 page critique
- final 8-10 page project/paper/story

COURSE FULFILLS: 2000 Level Genre
TERM: Spring 2016
COURSE TITLE: History of British Literature I
COURSE NUMBER: ENGL 2203.01
SECTION TIMES/DAYS: MWF 8-9 AM
INSTRUCTOR: Prof. Theresia de Vroom
CORE AREA: Not Applicable
FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

We will read texts from the beginning of British Literature in the Anglo-Saxon period through the end of the Seventeenth Century. We will consider some of the cultural and religious forces which shaped these works as well as gain expertise in their historical and literary significance.

STUDENT LEARNING OUTCOMES

To learn how to read and think about a large body of texts with precision and skill; to encourage a lasting relationship with these works; to be conversant and confidant about the various genres in which these works were written as well as their historical context.

PREREQUISITES/RECOMMENDED BACKGROUND

Freshman seminar

REQUIRED TEXTS


COURSE WORK/EXPECTATIONS

Active Class Participation
4 extensive quizzes on the readings
1 Final Examination
1 Memorization
1 5-page paper

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

Upper Division
_____ Author(s)
_____ Critical/Theoretical
_____ Comparative
_____ Creative/Artistry
TERM: Spring 2016
COURSE TITLE: History of British Literature: Golden Ages
COURSE NUMBER: ENGL 2203.02
SECTION TIMES/DAYS: T/R 9:40 AM-11:10 AM
INSTRUCTOR: SHEPHERD
CORE AREA: Not Applicable
FLAGS: Not 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


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
____2000-Level Genre
__x__2000-Level History
TERM: Spring 2016  
COURSE TITLE: History of British Literature I  
COURSE NUMBER: ENGL 2203.03  
SECTION TIMES/DAYS: MWF 10:20-11:20  
INSTRUCTOR: Dr. Judy Park  
CORE AREA: Not Applicable  
FLAGS: Not 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%)  
- Assignment (30%)  
- Quizzes and exams (30%)  
- Presentation (10%)

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

Upper Division  
_____ Author(s)  
_____ Critical/Theoretical  
_____ Comparative  
_____ Creative/Artistry
TERM: Spring 2016
COURSE TITLE: Creative Writing for Non-majors
COURSE NUMBER: ENGL 2205.01
SECTION TIMES/DAYS: 11:30 AM-12:30 PM MWF
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.
TERM: Spring 2016  
COURSE TITLE: Creative Writing for Non-majors  
COURSE NUMBER: ENGL 2205.02  
SECTION TIMES/DAYS: 12:40 PM-1:40 PM MWF  
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.
TERM: Spring 2016
COURSE TITLE: Creative Writing for Non-Majors
COURSE NUMBER: ENGL 2205-03
SECTION TIMES/DAYS: MWF 1:50-2:50
INSTRUCTOR: Sarah Macley
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 a Freshman Year Seminar and a Rhetorical Arts course, with a minimum grade of ‘C.’

REQUIRED TEXTS

Nine Stories, by J.D. Salinger
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.
TERM: Spring 2016  
COURSE TITLE: Language of Journalism  
COURSE NUMBER: ENGL 2206  
SECTION TIMES/DAYS: Section 1: TR 8:00-9:30AM  
INSTRUCTOR: Jessica Langlois  
CORE AREA: Not Applicable  
FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

The Language of Journalism is an introduction to reading, analyzing and writing news across platforms, through the study of both journalism's historical foundations and its present day applications. This course will help students understand the essential concepts of news gathering, writing and editing. Students will learn the elements/tenets and ethical practices of journalism and will become conversant with news judgment and the "language of news" writing. In addition to critically reading daily reportage -- from hard news to features -- students will learn and practice the very basics of news writing and reporting in the field, considering and applying the convergence of traditional and online media.

STUDENT LEARNING OUTCOMES

Students will learn to read online and print journalism critically; to understand the basic tenets of journalism; to think ethically about news reporting; to competently analyze professionally produced journalism content; to become practiced in reporting and in basic news, feature, and opinion formats; to understand social media as a tool for journalists, and to write and closely edit concise, timely, and compelling copy.

PREREQUISITES/RECOMMENDED BACKGROUND: ENGL110

REQUIRED TEXTS

- *The Elements of Journalism* by Bill Kovach and Tom Rosenstiel
- *Telling the Story* by The Missouri Group

COURSE WORK/EXPECTATIONS

This will include reading, writing, researching, interviewing, and attending events outside of class. Student work in this course will focus on two paradigms -- journalistic analysis and journalistic writing. Students may be working on more than one story at a time and will workshop their writing with peers. In addition to a weekly discussion of assigned readings, students will give news presentations, write both reported stories & news analyses; and take occasional quizzes on class lectures, assigned readings, and daily reading of the *Los Angeles Times*.

This course does not count toward the undergraduate English Major requirements. The class is required for the English Minor in Journalism and may be used toward the Journalism Certificate.
TERM: Spring 2016
COURSE TITLE: Language of Journalism
COURSE NUMBER: ENGL 2206.02
SECTION TIMES/DAYS: TR 1:00-2:30 p.m.
INSTRUCTOR: Kate Pickert
CORE AREA: Not Applicable
FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

STUDENT LEARNING OUTCOMES

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

PREREQUISITES/RECOMMENDED BACKGROUND
ENGL 110 or (First Year Seminar and Rhetorical Arts)

REQUIRED TEXTS

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

COURSE WORK/EXPECTATIONS

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

This course does not count toward the undergraduate English Major requirements. The class is required for the English Minor in Journalism and may be used toward the Journalism Certificate.
TERM: Spring 2016
COURSE TITLE: Introduction to Poetry
COURSE NUMBER: ENGL 2207.01 & .02
SECTION TIMES/DAYS: TR 1:00-2:30 & 2:40-4:10
INSTRUCTOR: Lucy Wilson
CORE: EXP: Creative Experience
FLAG: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS
This is a core course for non-English majors. The objective is to introduce students to the language of poetry by having them read poems from many periods by poets from diverse cultural backgrounds. Students will also write original poems informed by the poetry they read, and write critical essays about poetry.

STUDENT LEARNING OUTCOMES
By the end of the semester, students should be able to explicate a poem, recognize the major poetic forms, recognize and discuss figurative language, and be capable of incorporating secondary materials into their critical essays. They will also have compiled a portfolio of original poems.

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS
William Harmon, ed., The Classic Hundred Poems: All Time Favorites
ENGL 207 Reader (University Readers)
Lucy Wilson, Wind on Water: Poems on Healing Arts and Songs of Love

COURSE WORK/EXPECTATIONS
Lectures, discussion, recitations/readings, presentations
In-class explication essay 4-5 pp. & revision
Quizzes on assigned poems, terms and forms AS NEEDED
One critical/analytical paper 4-5 pp. (ON SPIRITUAL POETRY AND ECOLOGY) based on research
Portfolio containing 5-7 original poems (depending on length) and commentary
Conferences with instructor & student workshops: MANDATORY

This course is not open to English majors and minors.
TERM: Spring 2016
COURSE TITLE: Introduction to Fiction
COURSE NUMBER: ENGL 2208.01
SECTION TIMES/DAYS: MWF 8-9:00 a.m.
INSTRUCTOR: Dr. Stuart Ching
CORE AREA (IF APPLICABLE): EXP Creative Experience
FLAGS (IF APPLICABLE): Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS

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

STUDENT LEARNING OUTCOMES

In this course, class participants will do the following:

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

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS

*Best American Essays* (volume and year TBD)
*Best American Short Stories* (volume and year TBD)

COURSE WORK/EXPECTATIONS

weekly writing activities; two critical essays; one short story; one creative non-fiction essay;
participation in discussions, activities, and workshops; reading that includes both primary and theoretical/critical texts

This course is not open to English majors and minors.
TERM: Spring 2016
COURSE TITLE: Creativity Through Constraints
COURSE NUMBER: ENGL 2222.01
SECTION TIMES/DAYS: T/R 2:40-4:10pm
INSTRUCTOR: Harris
CORE AREA: EXP: Creative Experience
FLAGS: Writing

COURSE DESCRIPTION/PRINCIPAL TOPICS
Creativity Through Constraints invites students to experience ways in which imposing constraints on writing literary texts produces innovative, original, and creative work. We will do close readings of a range of writers characterized by unique experiments with constraint-based production, including members of the Oulipo group (Workshop for Potential Literature) based in Paris. The philosophy of the Oulipo is that constraints liberate the writer’s imagination, and induce writers to explore the possibilities of literature in ways they would never expect or accomplish otherwise. Students will study the different kinds of constraints the Oulipo have used and then engage in creating texts under constraints they get to choose. The overarching goal of the course is to induce students to experience literary creativity in both reading and writing texts. You must be prepared to read painstakingly, think analytically, and write attentively in this course. This class is a workshop, defined as a place where an artisan practices applied techniques and produces and delivers particular goods. The encompassing ethos of this class emphasizes experimentation and rigorous play. Challenging oneself to do difficult things, including reading complex texts and writing original works, takes one into new, unexpected territories.

STUDENT LEARNING OUTCOMES
- Students will learn to attend to the structure and linguistic patterns of literary texts
- Students will experience how constraints enhance creativity in writing texts.
- Students will think about the forms of literary texts in theoretical and practical terms
- Students will analyze literary texts in order to identify their original, singular elements.
- Students will learn to critique peer work effectively

PREREQUISITES/RECOMMENDED BACKGROUND
FYS and Rhetorical Arts should be completed before taking this course.

REQUIRED TEXTS
* The Oulipo Compendium
* Pèrec, *Life A User’s Manual*
* Queneau, *Exercises in Style*

COURSE WORK/EXPECTATIONS
1. 5 creative constraint-based texts (varying 3 – 5 pages in length) (10% each)
2. 3 critical analysis essays (10% each)
3. Peer editing/workshop/class participation (10%)
   Includes in-class discussions and workshops, editing, group work
4. Oral presentation
   Students will present and perform one of their creative texts.

This course does NOT fulfill any undergraduate English Major requirement.
TERM: Spring 2016
COURSE TITLE: Reading the Landscape: Beowulf, Paradise Lost, Star Wars
COURSE NUMBER: ENGL 2297.01
SECTION TIMES/DAYS: MWF 11:30-12:30
INSTRUCTOR: Dr. B. Rico
CORE AREA: Not Applicable
FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS

In a classic work of criticism, the quest in chivalric romance as described as a process whereby the knight learns to read the landscape. This class will present ways in which a variety of poets, writers, and film-makers have focused on the ability of the hero, the heroine, and the implied audience to read the landscape -- to interpret signs within systems. Using examples from current film and graphic novels, the course design for the final two week explore the re-formatting of romance narrative in popular culture.

STUDENT LEARNING OUTCOMES

Those students who successfully complete the course should be more familiar with the key generic classifications in English literature, especially as they relate to the development of the genre of romance. They will understand some of the key terms and points of departure for the study of each period, as well as the horizons of expectation traditionally associated with the genre. They will be able to see how such generic expectations are adapted, re-fashioned, and violated in important elements of popular culture, including graphic novels, and important works of modern film.

REQUIRED TEXTS

Norton Anthology of English Literature, Vol. 1

COURSE WORK/EXPECTATIONS

Regular quizzes
Three panel presentations
Short in-class reader responses to the material presented
Regular attendance in class; consistent class participation
Focused reading of the primary texts and supplementary material

This course fulfills the following undergraduate English Major requirement:
Lower Division
_____ 2000-Level Genre
__x__ 2000-Level History
TERM: Spring 2016
COURSE TITLE: Special Studies in Histories: Victorians and Moderns
COURSE NUMBER: ENGL 2997.02
SECTION TIMES/DAYS: MWF 1:50-2:50pm
INSTRUCTOR: Molly Youngkin
CORE AREA: None
FLAGS: Information Literacy

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course focuses on the British Victorians and Moderns, in order to show how literature can be analyzed in its historical context and how literature sometimes influences historical events and cultural attitudes. In looking at the Victorians (1837-1901), we will examine literature within contexts such as industrialization, work, and poverty; realism and the rise of photography; faith and doubt; empire and race; the politics of gender; and late-Victorian aestheticism. In looking at the Moderns (1901-1941), we will examine literature within contexts such as Irish independence; World War I; the Bloomsbury group; the rise of psychology and stream of consciousness; the modern landscape; and World War II. While this course aims to show the depth of literature in these historical periods, the texts we will read should be thought of as representative examples of a rich and complex literary and cultural tradition.

STUDENT LEARNING OUTCOMES

Since this course is a lower-division requirement for English majors and minors, it is in part designed to prepare you for future work in the department’s program. Specifically, this course is designed to: enhance your ability to read critically, especially the “close reading” of specific texts, within historical contexts; enhance your ability to write well, especially the creation of logical arguments about the relationship between literature and history; and enhance your ability to articulate verbally your ideas about the relationship between literature and history.

PREREQUISITES/RECOMMENDED BACKGROUND

English major or minor

REQUIRED TEXTS


COURSE WORK/EXPECTATIONS

Active participation in class discussion and other class activities; midterm exam; final exam; short research exercise to prepare for writing the 5-7 page paper; 5-7 page paper.

This course fulfills the following English Major requirement:

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<th>Lower Division</th>
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<tr>
<td>2000-Level Genre</td>
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<td>Creative/Artistry</td>
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TERM: Spring 2016
COURSE TITLE: Histories: Native American to Transcendental
COURSE NUMBER: ENGL 2297.03
SECTION TIMES/DAYS: TR 2:40-4:10
INSTRUCTOR: Miskoicze
CORE AREA: Not Applicable
FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS
This American Histories course explores several literary and historical transformations in early America. Historically, the U.S.' most defining event is regularly identified as the Revolutionary War. The course examines the philosophies and histories that influenced early American independence from England as well as the legacy of Enlightenment ideas evidenced in various subsequent literary movements. While early Anglo and Euro-American writers relied on "Old World" principles to validate their "New World" ideals, the widespread removal of Native Americans and the institution of slavery also affected their declarations of independence. We will study how several Native American nations responded to U.S. removal policies and African Americans forged an abolitionist movement in response to the formation of the new republic. Our subject of analysis will also include two early American literary modes and genres—gothic short stories and Transcendental essays—both of which serve as examples of how the legacy of the revolution and what Richard Slotkin calls the U.S.' "regeneration through violence" emerges in our nation's early literature.

STUDENT LEARNING OUTCOMES
• Students will know early American literary historical terms and concepts
• Students will be able to recognize the specific character of early American protest, gothic and transcendental literature
• Students will have an appreciation of how and why early American literary texts and practices change across time.
• Students will understand how the literature in any given period draws on and modifies its literary and cultural antecedents.

PREREQUISITES/RECOMMENDED BACKGROUND
Passing grade in First Year Seminar and Rhetorical Arts or equivalent courses.

REQUIRED TEXTS
Norton Anthology of American Literature, Shorter 6th edition; Frederick Douglass, The Heroic Slave; Toni Morrison, Playing in the Dark; excerpts from Richard Slotkin, Regeneration Through Violence; Roxanne Dunbar-Ortiz, An Indigenous Peoples' History; Peter Nabakov Native American Testimony

COURSE WORK/EXPECTATIONS
3 short papers: 60%
Reading quizzes: 15%
Post: 15%

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

Upper Division
_____ Author(s)
_____ Critical/Theoretical
_____ Comparative
_____ Creative/Artistry
TERM: Spring 2016
COURSE TITLE: Writing for Journalism Workshop (CRN: 77034)
COURSE NUMBER: ENGL 3301-01
SECTION TIMES/DAYS: Mon/Wed/Fri 8-9 a.m.
INSTRUCTOR: John Kissell
CORE AREA: Not Applicable
FLAGS: Not Applicable

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 undergraduate English Major requirement:
Lower Division
_____200-Level Genre
_____200-Level History

Upper Division
_____Author(s)
_____Critical/Theoretical
_____Comparative
____Creative/Artistry
TERM: Spring 2016  
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: Not Applicable  
FLAGS: 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—connect and overlap 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  
First-Year Seminar and Rhetorical Arts classes  

REQUIRED TEXTS  
one novel (to be determined)  
one collection of essays (to be determined)  
augmented 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  
* Author(s)  
* Critical/Theoretical  
* Comparative  
* Creative/Artistry
TERM: Spring 2016
COURSE TITLE: Shakespeare and Politics
COURSE NUMBER: ENGL 3323.01
SECTION TIMES/DAYS: MWF 11:30-12:30
INSTRUCTOR: Dr. Judy Park
CORE AREA: Not Applicable
FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS
Literary observers and spectators of the theatre in Shakespeare's time were concerned not simply with the meaning of literary works, but with the possibility of literature to affect its audiences. Monarchs and other figures of authority thought drama to wield such powers of influence that theatres and plays were at once censored and exploited so as to suppress as well as to harness their effects. Underlying the impulse of authority to regulate the theatre was the implicit belief in the political nature of drama and performance, in particular their capacity to subvert or to affirm existing hierarchies and social relations. The potential of drama to enact the opposing forces of repression and insurrection led to such contradictory claims that plays could, on the one hand, instruct subjects to obey their rulers by showing them the ultimate downfall of those that have ventured "tumults, commotions and insurrections" (Apology for Actors) and, on the other, inspire the contempt of subjects for their rulers by making the figure of monarchs appear ridiculous on the stage. How is drama political, and how do plays reveal the workings of power and authority? We will explore these questions and others through the study of Shakespeare's plays.

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

PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS
The Winter's Tale; Othello, Julius Caesar; Macbeth; The Tempest; Coriolanus; Titus Andronicus

COURSE WORK/EXPECTATIONS
This course fulfills the following undergraduate 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: ENGL 3341.01; ASPA 3200

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 and 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 Literature.

REQUIRED TEXTS


Additional readings on MYLMU Connect

COURSE WORK/EXPECTATIONS

Active participation; response papers, in-class presentation; midterm exam; final paper.
TERM: Spring 2016
COURSE TITLE: Children’s Literature
COURSE NUMBER: ENGL 3346
SECTION TIMES/DAYS: MWF 10:20-11:20
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.
TERM: Spring 2016
COURSE TITLE: Chicana/o-Latina/o Literature: Metaphorical InVersions
COURSE NUMBER: ENGL 3350.01 (cross-listed as CHST 332.01)
SECTION TIMES/DAYS: TR 9:40am-11:10am
INSTRUCTOR: Dr. Juan Mah y Busch
CORE AREA: Interdisciplinary Connections
FLAG: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS
In this class, through three disciplinary approaches to the concept of metaphor, we will closely read novels, a play, essays, a comic book and poetry, in order to appreciate Chicana/o-Latina/o literature as literature and to begin to understand how the literature represents something other than literature. We explore the general structure of metaphor and certain types of metaphors, including the poetic and the paradigmatic, to shed light on moths and shoes, on land that does not devour and plants that survive, on brown bodies and strange borders, on Spanglish-riddled sentences and spontaneous solidarities.

STUDENT LEARNING OUTCOMES
To learn to identify some themes and styles in Chicana/o-Latina/o literary art.
To learn to read the ethics and politics of the aesthetic dimension.
To learn to integrate different disciplinary approaches.
To learn how to read literary art with less expectation, with less certainty, and with less linearity.

PREREQUISITES/RECOMMENDED BACKGROUND
Lower Division literature course/s strongly recommended.

REQUIRED TEXTS
Lakoff, G. & M. Johnson. Metaphors We Live By
Rivera, Tomás. ... y no se lo tragó la tierra. Verdecchia, Guillermo. Fronteras Americanas.

COURSE WORK/EXPECTATIONS:
Exam, essay, reader responses, and engaged participation.

Students enrolled under ENGL 3350.01:
This course fulfills the following undergraduate English Major requirement:
Lower Division
_____ 2000-Level Genre
_____ 2000-Level History

Upper Division
_____ Author(s)
X Critical/Theoretical
X Comparative
_____ Creative/Artistry
TERM: Spring 2016
COURSE TITLE: Reading Cultural Studies
COURSE NUMBER: ENGL 3362.01
SECTION TIMES/DAYS: TR 8:00am-9:30am
INSTRUCTOR: Dr. Jatan Mahy Busch
CORE AREA: N/A
FLAG: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS
In this course, drawing on the methods of literary studies, cultural studies, comparative race and ethnic studies, and the practice of meditation, we explore and analyze the concept of culture, drawing attention to how culture configures and confirms power in everyday experience. We "read" novels, comics, films and short stories in order to understand concepts in theory like form and ghostly matter, discourse and narrative ethics, identity and the aesthetic field.

STUDENT LEARNING OUTCOMES
To identify and write about culture and cultural studies through literary art.
To manage awareness, especially about culture, thereby seeing one's self more clearly.
To value the aesthetic dimension of cultural production and of everyday experience.
To write critical analysis through the form of the essay.

PREREQUISITES/RECOMMENDED BACKGROUND
Lower Division literature course/s strongly recommended.

REQUIRED TEXTS
McCarthy, Cormac. The Road
Miller, Frank. 300
Moore, Alan. The Watchmen
Morrison, Toni The Bluest Eye
Sacco, Joe. Palestine
Williams, Patricia. The Alchemy of Race and Rights

COURSE WORK/EXPECTATIONS:
Exam, essay, reader responses, and engaged participation.

Students enrolled under ENGL 3362.01:
This course fulfills the following undergraduate English Major requirement:
Lower Division
___ 2000-Level Genre
___ 2000-Level History

Upper Division
___ Author(s)
_X Critical/Theoretical
_X Comparative
___ Creative/Artistry
TERM: Spring 2016  
COURSE TITLE: American Literature II  
COURSE NUMBER: ENGL 3372.01  
SECTION TIMES/DAYS: TR 11:20-12:50  
INSTRUCTOR: KJ Peters  
CORE AREA: Interdisciplinary Connect  
FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS  
American Literature II is a general survey of American Literature from the mid-1800's to today. The course concentrates on literary works of significance and major literary trends such as Realism, Naturalism, Modernism, and postmodernism. We will examine literature arising from the first nations, the immigrant experience, minority experiences as well as examine literature that was at one time canonized by the dominant culture. To contextualize and ground our examination of American literature, we will also consider the following questions.

What is literature?  
What is American Literature?  
Why is literature studied or taught in higher education?  
What is the benefit of studying significant works and literary trends?

STUDENT LEARNING OUTCOMES  
1. Deeply and critically read complex literary texts.  
2. Demonstrate familiarity with the social and political forces shaping American literature and the cultures it signifies.  
3. Academically engage interpretations and assertions that differ from yours.  
4. Develop your thoughts from informal opinions to persuasive arguments using textual evidence to support interpretations and assertions.

PREREQUISITES/RECOMMENDED BACKGROUND  
Passed FFYS and Rhetorical Arts  
English major or minor

REQUIRED TEXTS  
The Norton Anthology of American Literature 8th ed., Vol. 2  
Access to MYLMU Connect

COURSE WORK/EXPECTATIONS  
Regular attendance  
Weekly Blogs  
Mid-term essay exam  
Final essay exam

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

[ ] Author(s)  
[ X ] Critical/Theoretical  
[ ] Comparative  
[ ] Creative/Artistry
TERM Spring 2016

COURSE TITLE: American Literature II

COURSE NUMBER: ENGL 3372.02

SECTION TIMES/DAYS: T 4:30 PM – 7:00 PM

INSTRUCTOR: Dr. Reilly

CORE AREA: Interdisciplinary Connect

FLAGS: Not Applicable

COURSE DESCRIPTION/PRIINCIPAL 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


Additional readings will be placed on reserve.

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%

Debate on Critical Issues: 30%

Final Exam 40% Short answer and essay.

This course fulfills the following undergraduate English Major requirement:

Upper Division

__X__Critical/Theoretical
TERM: Spring 2016  
COURSE TITLE: StreetWrite  
COURSE NUMBER: ENGL 3376  
SECTION TIMES/DAYS: 01, M-W-F 1:50—2:50  
(other selected days and times to teach in schools)  
INSTRUCTOR: Professor Chuck Rosenthal  
CORE: Not Applicable  
FLAG: Application pending for Engaged Learning  

COURSE DESCRIPTION/PRINCIPAL TOPICS  
StreetWrite gives the undergraduate writer an opportunity to teach creative writing in public schools, private schools, and other institutions like nursing homes, Boys and Girls Clubs, and other after school tutoring programs. We spend half the semester learning how to write a poem (using exercises in class) and then how to teach that creative process. In the second half the students go out and teach it. Students in class and those they teach are encouraged to find their voice from inside: their life situations and cultures in concrete images that allow meaning to emerge, rather than trying to communicate some intended message. Students must be prepared to give up one day a week, either a morning or afternoon, to go into these institutions to teach. As well, they must have the transportation to reach the sites of their teaching assignments.  

STUDENT LEARNING OUTCOMES  
Responsibility  
Interpersonal/intercultural* skills (*most teaching situations will involve multi-7h  
Ability to perform in front of a classroom  
The rewards of seeing people get turned on to writing poetry and learn  
Using writing as a way to discover ones own diverse meanings  

PREREQUISITES/RECOMMENDED BACKGROUND  
English pre-major requirements  
Recommended: any 400-level poetry writing workshop, public speaking  

REQUIRED TEXTS  
The Mind’s Eye. Kevin Clark  
Selected weekly instructional hand-outs  

COURSEWORK/EXPECTATIONS  
Complete attendance in every prep class  
Meet students at your assigned institution every time  
Compile a portfolio of students’ work  
Weekly report on teaching once school is assigned  
Final essay  

Fulfills Upper Division Creative Artistry
TERM: Spring 2016
COURSE TITLE: Journalism and New Media
COURSE NUMBER: ENGL 3381.01
SECTION TIMES/DAYS: TR 11:20-12:50 p.m.
INSTRUCTOR: Kate Pickert
CORE AREA: Not Applicable
FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS
Technology is reshaping the way we produce and consume news. Legacy media outlets such as newspapers and magazines 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. Social media is bringing different content to the fore. This course will look at the emergent forms of new media by examining websites, blogs, and podcasts and reading the works of media thinkers such as Jay Rosen, Jeffrey Jarvis and Clay Shirky. Students probe how the business of new media impacts the journalism itself. Students will use digital tools to produce content and they will study digital properties such as Twitter, Facebook, Buzzfeed and Mashable to examine the impact these companies are having on the production of journalism in the digital age.

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

PREREQUISITES/RECOMMENDED BACKGROUND
ENGL 110 or (First Year Seminar and Rhetorical Arts)
ENGL 2206—Language of Journalism or ENGL 3301—Writing for Journalism

REQUIRED TEXTS
Mark Briggs, *Journalism Next*
Weekly readings

COURSE WORK/EXPECTATIONS
Students must stay up to date on the news and will use new media tools, including social media, to inform themselves and others on topics of import. Students will also study specific websites and new media outlets and write about the impact these sites are having on the media landscape.

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 2016
COURSE TITLE: At the Edge of the World
COURSE NUMBER: ENGL 3998 01
SECTION TIMES/DAYS: MW 2:20-3:50
INSTRUCTOR: Alexandra Neel

COURSE DESCRIPTION/PRINCIPAL TOPICS
This seminar examines “the edge zones” of exploration, specifically, Polar Regions. We’ll begin by looking at the mythical South Pole: Odysseus’ journey to the underworld; Dante’s description of the inner circle of the inferno; and Milton’s renderings of ice in Paradise Lost. Once establishing the mythic life of ice, we’ll explore extracts from polar travel journals, ranging from Capt. Cock’s Second Voyage in the late eighteenth century to the “heroic age” of polar exploration in the early 20th century. Pairing those travel journals with literary texts, such as Samuel Taylor Coleridge’s The Rime of the Ancient Mariner and Virginia Woolf’s To the Lighthouse, we’ll consider how documentary writing and works of “pure imagination” borrow from each other. We’ll also examine the role images play within polar narratives and literary texts that travel to ends of the earth. We’ll finish up the semester by looking at how contemporary visual artists use these extreme environments in performance pieces that attempt to lend different voices and an environmentalist perspective on the history and literature of polar exploration.

STUDENT LEARNING OUTCOMES
On completing the required work for this course students will have: developed a vocabulary for analyzing literary texts and travel writing in complex and nuanced ways; learned to apply appropriate interpretive strategies to the analysis of different literary genres; discerned dominant historical and critical trends in analyzing the relationship between literature and travel writing; refined writing and oral skills.
Upon successfully completing this course:
• Students will know how to read different forms of literature 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
Should have junior or senior standing

REQUIRED TEXTS
TBA

COURSE WORK/EXPECTATIONS
• Class participation: 20%
• 1 close analysis (900-1400 words): 10%
• Annotated Bibliography (5-7 secondary sources): 10%
• Literature Review (2-3 pages) and Proposal (250 words): 10%
• Research Paper (9-12): 30%
• Significant revision of Research Paper: 20%

This course fulfills the following English Major requirement:
Upper Division

Critical/Theoretical or Comparative
TERM: Spring 2016

COURSE TITLE: Major Theological and Religious Thinker: "J'accuse/ I Confess": Visions of Evil and Versions of Confession from Dante to Hitchcock

COURSE NUMBER: ENGL 3998.02/THST 4090.01

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

INSTRUCTOR: Prof. James Fredericks (THST) and Prof. Theresia de Vroom (ENGL)

CORE AREA: N/A

FLAG: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS
This is a class for Theology and for English Literature majors and minors taught by Professor Theresia de Vroom (English Department) and James L. Fredericks (Theological Studies). The class will investigate the multiple ways the religious realities of guilt and forgiveness are mediated by the act of "confession" in its various forms. Students will do this by means of a close reading of several classic literary texts (Dante and Shakespeare) and the viewing of films (Hitchcock). The professors wish to investigate with their students the claim that evil is a reality that cannot be named directly, either by theology, philosophy or in literature. Instead human beings come to acknowledge the reality and power of evil indirectly, in the symbolic language of "confession."

STUDENT LEARNING OUTCOMES
1. General: a comprehensive knowledge of several classic works of literature and film
2. Theological skills
   a. An introduction to basic theological questions about evil, guilt and confession.
   b. Skills for articulating your own theological questions and connecting these questions to your personal quest for fulfillment, however you might construe this quest.
3. Rhetorical skills (eloquentia perfecta)
   a. Skills for producing persuasive oral arguments
   b. Skills for developing persuasive expository essays.
4. Hermeneutic skills
   a. Skills for analytical reading
   b. Skills for the interpretation of texts

PREREQUISITES
This class is restricted to English and Theological Studies majors and minors.

REQUIRED TEXTS (tentative): Dante's Inferno; Shakespeare's Hamlet and The Tempest.

COURSE WORK/EXPECTATIONS
Active Class Participation: (10% of final grade)
1 Midterm Examination (30% of final grade)
1 Final Examination (30% of final grade)
1 final project or paper (30% of final grade)

This course fulfills the following English Major requirement:
Upper Division
_x_Comparative
_x_Creative/Artistry

This course fulfills the Major Christian Thinker requirement in the Theological Studies major.
TERM: Spring 2016
COURSE TITLE: THE FEMINIST CRITIQUE
COURSE NUMBER: ENGL 3998.03 WNST 3998.06
SECTION TIMES/DAYS: M 7:10-10:10
INSTRUCTOR: McDonnell

COURSE DESCRIPTION/PRINCIPAL TOPICS: Pauline Kael, Ellen Willis, bell hooks, Mary McNamara, Esther McCoy, C. Carr, Manohla Dargis. Some of the greatest critics of the modern age have been women. And they have been critics of not just the arts, but of the social order surrounding art. As Willis wrote, “there was no area of social life, public or private, that was exempt from a feminist critique.” What happens when a woman speaks her mind? Is the female gaze different from the male gaze? Are women given equal platforms for expression of opinion as men? Is there such a thing as “feminine writing”? By exploring the works of these great women, who wrote about multiple artistic fields, and hearing presentations from contemporary working critics, students will explore what it means to be a critic. They will turn what they learn into praxis by writing their own reviews and essays. While the course will study some feminist theory, it is primarily a journalism seminar.

STUDENT LEARNING OUTCOMES: Students will analyze the writings of multiple critics and come to understand the goals and methods of criticism. They will learn not only how to think critically, but how to write critically. They will also explore gender bias in publishing and the media.

PREREQUISITES/RECOMMENDED BACKGROUND: This is an upper-division English course that will require extensive reading and writing. Students should have completed at least one 200-level English course, preferably the Language of Journalism.

REQUIRED TEXTS

Virginia Woolf, A Room of One's Own
Ellen Willis, From the Vinyl Deeps
The Age of Movies: Selected Writings of Pauline Kael
bell hooks, Black Looks
MFK Fisher, The Gastronomical Me
Piecing Together Los Angeles: An Esther McCoy Reader
Evelyn McDonnell and Ann Powers, Rock She Wrote: Women Write about Rock, Pop and Rap
The Guerrilla Girls' Bedside Companion to the History of Art

COURSE WORK/EXPECTATIONS: Students will read several books as well as essays. They will write weekly about the reading and presentations from visiting critics. They will also write several reviews of their own over the course of the semester, culminating in a final, longform essay.

This course fulfills the following undergraduate English Major requirement:

Upper Division
___x___Creative/Artistry
TERM: Spring 2016
COURSE TITLE: Arts and Culture Journalism
COURSE NUMBER: ENGL 3998.04
SECTION TIMES/DAYS: Thursday, 7:10 PM—10:10 PM
INSTRUCTOR: TBA
CORE AREA: Not Applicable
FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS
Note: This description is subject to change.
For aspiring journalists, the creative economy and cultural landscape of Los Angeles is an exciting and inspiring field of study. But how does one report on the sprawling, ever-changing cultural caldron of our city? In this class, students will learn the theories and practices of journalism as it pertains to art, music, culture, and the entertainment business. Students will learn traditional journalism skills -- reporting, developing sources, fact-checking, and effective interviewing -- as well as basic digital media practices, such as creating multimedia stories, basic web publishing, and social media tactics including as live-tweeting/blogging.

STUDENT LEARNING OUTCOMES
The goal of the class is to hone students' skills not only in writing and reporting, but also in basic professional development that will help students refine their skills to create great work and perhaps sell stories in the evolving media environment.

PREREQUISITES/RECOMMENDED BACKGROUND
ENGL 110 or (First Year Seminar and Rhetorical Arts)
Recommended: ENGL 2206—Language of Journalism or ENGL 3301—Writing for Journalism

REQUIRED TEXTS
TBA
Note: This class may require regular off-campus trips to experience culture in Los Angeles, and may require extra fees to cover those trips.

COURSE WORK/EXPECTATIONS
TBA

This course fulfills the following undergraduate English Major requirement:

Upper Division
_____Author(s)
_____Critical/Theoretical
_____Comparative
__X__Creative/Artistry

This course fulfills a “Journalism Elective” or a “Specialized Journalism” course requirement in the English Minor in Journalism. It also counts toward the Journalism Certificate.
TERM: Spring 2016

COURSE TITLE: Writing Internship in Media

COURSE NUMBER: ENGL 4402

SECTION TIMES/DAYS: TBA

INSTRUCTOR: Evelyn McDonnell

COURSE DESCRIPTION/PRINCIPAL TOPICS
Interns will be placed in local business or professional firms that most closely match their interests and skills. Placement sites will include newspapers, magazines, websites, advertising agencies, literary agencies, government agencies, film and TV production offices, public relations firms, etc. Interns will be exposed to various professional writing problems, including publication issues. This is a regular 4-unit LMU, tuition-bearing course.

STUDENT LEARNING OUTCOMES
- Student writers must successfully perform in professional writing environments.
- Students will demonstrate knowledge of a particular professional writing field (i.e. Public Relations, Newspaper, etc.)
- Students will develop a working relationship with internship site supervisors and create contacts for future employment.
- Students will research and write publishable “real-world” prose.

PREREQUISITES/RECOMMENDED BACKGROUND
Permission of Instructor required. Applications are available outside UH3866 or by request from emcdonne@lmu.edu.

REQUIRED TEXTS
TBA

COURSE WORK/EXPECTATIONS
Course Format
8-10 hours per week at the placement site.

Course Work
- Written Evaluation of Internship Experience (due during finals week 5-6 pages).
- Writing Portfolio of all writing done as intern.
- Intern weekly blog.
- Attendance at Journalism events
- Midterm paper

This course fulfills the following undergraduate English Major requirements:

Creative/Artistry
Journalism Minor Elective
Journalism Certificate
TERM: Spring 2016
COURSE TITLE: Poetry Writing: Forms
COURSE NUMBER: ENGL 4422
SECTION TIMES/DAYS: W 4:30 – 7:00
INSTRUCTOR: Wronsky
CORE AREA: Not Applicable
FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS
An upper division poetry-writing workshop with a focus on writing formal poetry (sonnets, sestinas, villanelles, pantoums, ballads, blank verse, etc.).

STUDENT LEARNING OUTCOMES
Students will learn to read formal poetry knowledgably and insightfully;
Students will acquire a sophisticated vocabulary of poetic forms;
Students will acquire an understanding of poetic meter;
Students will learn the history of various English-language forms;
Students will write and revise original, formal poems;
Students will become familiar with contemporary innovations in formal poetry.

PREREQUISITES/RECOMMENDED BACKGROUND
ENGL 2201

REQUIRED TEXTS
The Princeton Encyclopedia of Poetry and Poetic Form
Poetic Meter and Poetic Form, Paul Fussell
The Making of a Poem, ed. by Mark Strand and Eavan Boland

COURSE WORK/EXPECTATIONS
Students will complete assigned weekly reading and writing; will write and revise original, formal verse (15 – 20 pp by the end of the semester); will participate in workshop by submitting poems and by discussing the work of other students; will attend on and off-campus poetry readings.

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

Upper Division
_____ Author(s)
_____ Critical/Theoretical
_____ Comparative
_x_ Creative/Artistry
TERM: Spring 2016

COURSE TITLE: Playwriting Workshop: Full-Lengths

COURSE NUMBER: ENGL 4424.01

SECTION TIMES/DAYS: TR 1:00pm-2:30pm

INSTRUCTOR: K. Younger

COURSE DESCRIPTION/PRINCIPAL TOPICS
A workshop in the art of writing full-length plays.

STUDENT LEARNING OUTCOMES
To deepen our understanding of the fundamentals of dramatic writing.
To increase the skill of 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 major writing samples with submission materials.
To establish relationships with Los Angeles theatre companies.
To solidify the habit of play-going.
To foster a life-long love of the theatre.

PREREQUISITES/RECOMMENDED BACKGROUND
ENGL 200 Language of Drama or ENGL 2200 Genres: Drama

TEXTS
4000 Miles by Amy Herzog
Gruesome Playground Injuries by Rajiv Joseph
Vanya and Sonia and Masha and Spike by Christopher Durang ISBN 978-0-8222-2863-9
Sex With Strangers by Laura Eason ISBN 978-0-8222-3255-1
The Weir by Conor McPherson ISBN 978-0-8222-1706-0

COURSE WORK/EXPECTATIONS
Workshop Participation and Critical Responses to Plays
Full-length Play and Submission Packet

This course fulfills the following undergraduate English Major requirement:
Creative/Artistry
TERM: Spring 2016
COURSE TITLE: Publishing a Journal
COURSE NUMBER: ENGL 4464
SECTION TIMES/DAYS: 7:10-10:10/Mondays
INSTRUCTOR: Datcher

COURSE DESCRIPTION/PRINCIPAL TOPICS
This is an advanced journalism course designed to train the student in the practical elements involved in publishing an international journal of literary nonfiction. The student will work closely with the editors in proof reading, copy-editing and fact checking texts. The student will also work closely with the editors in placing the journal internationally in independent bookstores, on the reading lists of university professors, and in literary award competitions. The student will work closely with editors to develop WEB-based content and communication for the journal. The student will also work closely with editors to produce events associated with the journal that promote intercultural dialogue.

STUDENT LEARNING OUTCOMES
The student will learn how to proofread, copy edit and fact check texts. The student will learn how to place a journal internationally in independent bookstores, on the reading lists of university professors, and in literary award competitions. The student will learn how to develop WEB-based content and communication for a journal. The student will learn how to produce events associated with a journal that promote intercultural dialogue.

PREREQUISITES/RECOMMENDED BACKGROUND
ENGL 3301

REQUIRED TEXTS
The Truth About The Fact: International Journal of Literary Nonfiction
Volume IX Number I Spring 2014

COURSE WORK/EXPECTATIONS
The student will be expected to proofread, copy edit and fact check texts. The student will be expected to place a journal internationally in independent bookstores, on the reading lists of university professors, and in literary award competitions. The student will be expected to develop WEB-based content and communication for a journal. The student will be expected to produce events associated with a journal that promote intercultural dialogue.

This course fulfills the following undergraduate English Major requirement:
Upper Division
_____Author(s)
_____Critical/Theoretical
_____Comparative
__X__Creative/Artistry
COURSE TITLE: Capstone Course in Journalism: Multi-platform Storytelling
COURSE NUMBER: ENGL 4468.01
TIME: MWF 10:20-11:20
INSTRUCTOR: Gary Dauphin, Lecturer, Gary.Dauphin@lmu.edu

COURSE DESCRIPTION/PRINCIPAL TOPICS:
In today’s multi-platform digital news environment, working journalists are increasingly required to have a broad range of competencies in addition to traditional news gathering and writing skills – web site coding and management, video production, photography, graphic and visual design, data analysis, project management, and so on. While there will always be a need for highly trained experts, aspiring journalists who enter the market with demonstrate fluency in these core technical and creative vocabularies will have a significant advantage over their peers not only as potential hires, but as story tellers.

The purpose of ENGL 468, Capstone Course in Journalism: Multi-platform Storytelling is to give students a creative, supportive, hackathon-like environment to pursue semester-long digital storytelling projects. These projects are to be understood as professional calling cards – the first work of their adult careers – and should be undertaken accordingly. The Capstone Course will complete the student’s Journalism minor by asking them to steer a multi-platform story-telling project from beginning to end, including concept, pitch, research and reporting, media production, website construction, and launch. This project will allow students who are completing the Journalism minor to demonstrate the full range of skills they have acquired throughout their preparatory journalism coursework.

The project will be of their choosing and may be hard news, in-depth features, arts & entertainment, sports, advocacy journalism, social issues, human behavior, or “hyper-local” coverage some aspect of the L.A. region. It should exhibit depth and breadth of reporting, engage multiple sources, and be backed up with research providing context and background. The project should also meaningfully deploy at least three distinct approaches to its subject matter taken from this list:

- Written [required]
- Photography [Note: As students are building websites / blogs, their project will, by definition require some basic visual elements even if photography is not a major story telling element.)
- Video
- Audio
- Infographics
- Data collection, analysis and presentation

STUDENT LEARNING OUTCOMES:
- Successful completion of a multimedia project - a professional “calling card”
- Confidence and fluidity in effective digital storytelling techniques across platforms

REQUIRED TEXTS: None

COURSEWORK / EXPECTATIONS
This in essence a workshop class where students will work largely independently with guidance from the instructor and support from their classmates. Students will be required to meet a series of project milestones throughout the course of the semester – pitch, completion of research/reporting, completion of media production, site building, etc – and they will be asked to track and document their progress on these milestones through in-class presentations and through Basecamp, a project management website. (Basecamp accounts will be provided by the instructor.) In class time will be used for presentations, feedback from the instructor troubleshooting and hackathon-style content creation – site building, image production, editing and so forth. That said, the capstone is a significant undertaking and students should expect to spend 2-4 hours per week outside of class working on their projects.
TERM: Spring 2016
COURSE TITLE: Practicum in Journalism II
COURSE NUMBER: ENGL 4470
SECTION TIMES/DAYS: TBA
INSTRUCTOR: Dr. Linda Bannister
CORE AREA: Not Applicable
FLAGS: Writing Flag

COURSE DESCRIPTION/PRINCIPAL TOPICS
The Practicum in Journalism II is an advanced practicum and is intended to encourage a senior staffer or editor to grow as a journalist, consider ethical issues in Journalism, add to his/her writing portfolio, and to share experience and expertise with more junior staff members. The Practicum II is an acknowledgment of the academic value of a student's ongoing journalistic work on an LMU Media Outlet or publication (including The Loyolan, Tower, ROAR Studios, or Marymount Institute Press) as well as an opportunity for the student to set goals and build a writing/media portfolio. Student work will include the normal duties of their position at the LMU media outlet, especially regular ongoing research, writing, and editing of stories, and or developing of media projects throughout the semester. Students are also required to produce at least one long-form (1500+ words) story or media project for submission to their media outlet. On at least one story idea pursued over the course of the semester, students will be asked to work with a more junior colleague, exposing the junior staffer to the skills and expertise the senior staffer has acquired. Mentoring teams will be selected based on genre interest and expertise, and selections will be sensitive to gender and cultural diversity. Students will also attend several Journalism events and write critical responses to these events.

STUDENT LEARNING OUTCOMES
- Student journalists will be expected to effectively generate and complete at least one long-form, substantial story and/or media project.
- Student journalists will be expected to demonstrate an ability to effectively coach and edit the work of junior writers with whom they work.
- Student journalists will focus on and help familiarize junior writers with key ethical issues in journalism.

PREREQUISITES/RECOMMENDED BACKGROUND
Position as senior staffer or editor on LMU publication or media outlet (Loyolan, Tower Yearbook, ROAR Studios, Marymount Institute Press); permission of Dr. Linda Bannister and permission of Publications/Media Advisor, Mr. Tom Nelson, of Loyolan/Tower Yearbook/ROAR, or Thersea de Vroom or Elias Wondimu of M.I.P./Tsehai Press

RECOMMENDED TEXTS:

COURSE WORK/EXPECTATIONS
- One full-length (1500+) article/media project for print publication, broadcast or telecast, to be submitted to The Los Angeles Loyolan, The Tower Yearbook, ROAR Network or Marymount Institute Press. Note: The Loyolan, The Tower ROAR, and M.I.P./Tsehai Press are not obligated to print or broadcast any articles or media projects produced and submitted by a journalist, but you should make every effort to work on and submit a publishable story of interest to the outlet.
- Portfolio of work completed with Bibliography of publications (includes all stories/texts/projects/shows written).
- Mandatory attendance at a Journalism Forum: Date TBA, and several Journalism events on campus

This course fulfills the following undergraduate English Major requirement:

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TERM: Spring 2016  
COURSE TITLE: Broadcast Journalism  
COURSE NUMBER: ENGL 4472.01 (CRN: 77059)  
SECTION TIMES/DAYS: MW/F 3:00 PM-4:00 PM  
INSTRUCTOR: Ashant Blaize-Hopkins  
CORE AREA: N/A  
FLAGS: N/A

COURSE DESCRIPTION/PRINCIPAL TOPICS
This course will give students advanced instruction in techniques of television news writing and field reporting, including research for stories, preparing complete field packages for newscasts, filing look-live remotes and conducting interviews. Students will be instructed on how to shoot, write and edit news packages for broadcast. We will also discuss the art of story ideation, story background research, credible source identification, news interview techniques, news package writing based on high journalistic standards and how to use social media and digital platforms to support production of news packages.

STUDENT LEARNING OUTCOMES
By the end of this course, students will know how to ideate, shoot; write and edit broadcast news packages. They will also be able to utilize critical thinking skills, social media outlets and other digital platforms in order to engage and educate viewers about relevant news topics. By practicing the highest standards of journalistic ethics, students will become prepared for the changing face of the broadcast journalism industry.

PREREQUISITES/RECOMMENDED BACKGROUND
Upper division standing

REQUIRED TEXTS
Author: C.A. Tuggle, Forrest Carr, Suzanne Huffman  
ISBN: 0-07-352609-6

Selected readings and news broadcasts

COURSE WORK/EXPECTATIONS
Students will be required to produce a total of 1 news package every other week (news, sports, entertainment). Students will develop original story ideas in order to produce a broadcast news package every other week. In addition, students will take a total of 5 current events quizzes, a news writing midterm and a final group project that will consist of producing a 15-minute newscast. Students will also be required to complete weekly readings in order to participate in class discussions.

This course fulfills the following undergraduate English Major requirement:
Upper Division  
_____Author(s)  
_____Critical/Theoretical  
_____Comparative  
_x_Creative/Artistry

Journalism Minor Elective  
Journalism Certificate
TERM: Spring 2016
COURSE TITLE: Anne Carson – Classic Iconoclast
COURSE NUMBER: ENGL 4998.02/CLAR 4250
SECTION TIMES/DAYS/CLASSROOM: T 4:20 – 7:05, UNH 4511
INSTRUCTORS: Sarah Macley & Katerina Zacharia
CORE AREA: Integrations: Interdisciplinary Connections [IINC]
FLAGS: Writing [LWRT], Oral Communications [LORS]

COURSE DESCRIPTION/PRINCIPAL TOPICS
This 4-unit course is an interdisciplinary study of Anne Carson’s work, with special emphasis on a group of works that both spring from and break from classical sources by means of both content and form. The word “iconoclast” comes from “the Greek eikonoklastes, image- destroyer, from the Greek ‘eikon (eikón), image, and ‘klas- (kλάς), from ‘kló (kλω), to break.” Paradoxically, Carson’s ability to engage simultaneously in homage and breakage manages to re-invigorate and energize both each new volume of her work and our ability to engage with the source materials she is so intimate with. The contemporary and the ancient are thus allowed to converse, to live, to investigate one another.

In our examination and analysis of Anne Carson’s work, we will first study classical form and content, and engage in a close reading of the original sources, the context of their composition and performance. We will then explore how Carson approaches the creative process in the 21st century, collapsing literary genres and producing original work while shattering and extending both older and current expectations of form, content, technique, and even book production methodology. Since the nuances of Carson’s work are most deeply available through the dual lenses of an eye attuned to the Classics and another trained on developments in contemporary poetry, our approach will twin Carson’s embrace of the ancient and the avant-garde in a more fully-informed way than either discipline could manage alone.

STUDENT LEARNING OUTCOMES
Students will: (i) Learn basic Greek-Roman history and mythology; (ii) Understand the literary genres of epic, lyric, elegy, essay, persona poem, and dramatic poetry; (iii) Develop strategies and distinguish different theoretical approaches on how to read and/or interpret literary texts and artifacts and appreciate the value of the Greco-Roman worlds; (iv) Demonstrate knowledge of methodological approaches that can be applied across disciplines, such as literary theories and methods, and reception theories; (v) Examine how Carson implements formal and technical innovation in her work while blurring the boundaries between genres; (vi) Compose correspondences and oral presentations impersonating a particular character from the assigned readings, closely observing the blurring of genre boundaries in Carson’s work; (vii) Compose five 5-page interpretive essays on individual works, motifs, methods, or themes from Anne Carson’s assigned works, implementing their new sets of skills, drawing on both ancient sources and contemporary methodologies, and offering a close reading of Anne Carson’s adaptation of classical sources with detailed comparison to originals.

PREREQUISITES/RECOMMENDED BACKGROUND
Familiarity with the Greco-Roman civilization and/or contemporary poetic trends is welcomed.

REQUIRED TEXTS
Anne Carson’s assigned books for this course are:
6. Antigonick (Sophokles) (2012), a poetry comic book illustrated by Bianca Stone
TERM: Spring 2016
COURSE TITLE: Anne Carson – Classic Iconoclast
COURSE NUMBER: ENGL 4998.02/CLAR 4250
SECTION TIMES/DAYS/CLASSROOM: T 4:20 – 7:05, UNH 4511
INSTRUCTORS: Sarah Maclay & Katerina Zacharia
CORE AREA: Integrations: Interdisciplinary Connections [IINC]
FLAGS: Writing [LWRT], Oral Communications [LORS]

RECOMMENDED TEXTS
Discussions will also be informed by some of Anne Carson’s additional works such as:
- An Oresteia: Agamemnon by Aiskylus; Electra by Sophocles; Orestes by Euripides (2009)
- Eros the Bittersweet: An Essay (1986; 1998)
- Decreation: Poetry, Essays, Opera (2005)
- Short Talks (1992)

Supplementary Readings will be posted on MyLMUConnect and/or available on reserve at the library.

COURSE WORK/EXPECTATIONS
Reading Component: Ancient Sources (e.g., extant fragments of Stesichoros, Simonides, Sappho; Sophokles’ Antigone; Catullus 101); Anne Carson’s assigned works and supplementary works; cross-disciplinary readings on the historical, religious and literary context of original works; classical reception theory; critical commentary on the impact of contemporary craft and technique choices, particularly in regard to language and imagery; biographical profiles; reviews; comparison with other contemporary authors and performance projects, such as Charles Mee’s “(re)making project”; Sarah Kane, Phaedra’s Love (reworking of Seneca’s Phaedra); the Wooster Group

Written Component: Five short papers: a close reading of Anne Carson’s adaptation of classical sources with detailed comparison to originals; final paper: an appreciation of Anne Carson’s poetry, with particular attention to approach, innovation, and elements of style; quizzes

Oral Component: Oral Presentation/Correspondence exercise: Presenters will submit oral presentation choices and begin correspondence by the end of Week 4; Grading sheets and peer feedback notes for all presentations; involved class participation in weekly discussions

This course fulfills the undergraduate English Major requirement: Upper Division: Author; and the Classics & Archaeology Major requirement: Interdisciplinary course
TERM: Spring 2016
COURSE TITLE: Victorian Literature: Outcasts
COURSE NUMBER: ENGL 5633.01 (CRN: 77080 for undergraduate students)
               ENGL 5633.01 (CRN: 77096 for M.A. students)
SECTION TIMES/DAYS: M 4:30-7:00pm
INSTRUCTOR: Molly Youngkin
CORE AREA: None
FLAGS: Information Literacy

COURSE DESCRIPTION/PRINCIPAL TOPICS

All of the novels I've chosen 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 own class 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. In this class, 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 both 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 major or minor; junior or senior standing

REQUIRED TEXTS


COURSE WORK/EXPECTATIONS

Seminar style, so strong emphasis on participation in class discussion and other class activities. Both 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 English Major requirement:

Upper Division

___Author(s)
___X_Critical/Theoretical
___Comparative
___Creative/Artistry
TERM: Spring 2016
COURSE TITLE: Metaphor: Theory and Practice
COURSE NUMBER: ENGL 5566.01 (CRN: 77082 for undergraduate students)
                          ENGL 5666.01 (CRN: 77104 for M.A. students)
SECTION TIMES/DAYS: Wed 7:10-10:10pm
INSTRUCTOR: Dr. Linda Bannister
CORE AREA (IF APPLICABLE): None
FLAGS (IF APPLICABLE): None

COURSE DESCRIPTION/PRINCIPAL TOPICS
This course is appropriate for someone interested in theory into practice, and in
perfecting perhaps the most important figurative language device, rhetorical strategy,
and creative heuristic employed by human beings—the Metaphor.
-Reading, discussion and implementation of classical tropes.
-Reading, discussion and implementation of various theories of metaphor, drawing on
literary theory, rhetoric, philosophy and linguistics.
-Reading and discussion of eloquent metaphor in poetry, fiction and non-fiction.
-Putting theory into practice: making metaphor in prose, including non-fiction and JOUR.

STUDENT LEARNING OUTCOMES
-To be able to recognize the rhetorical effects of metaphor and create them in prose.
-To be able to effectively understand and implement theories of metaphor.
-To use metaphor effectively in prose.

PREREQUISITES/RECOMMENDED BACKGROUND
Senior or Graduate class standing. If you are an English Graduate Student, this course
is suitable for all tracks in the Master's Program, but especially the Rhetoric track.

REQUIRED TEXTS
Metaphors We Live By (2003) George Lakoff and Mark Johnson
The Philosophy of Rhetoric (1965) I.A. Richards

COURSE WORK/EXPECTATIONS
Course Format:
Limited lecture; Discussion Seminar; Oral Reports; Workshop

Course Work:
2 short papers (5-6 pages).
1 oral presentation with accompanying handout and report.
1 long paper (12-15 pages).

This course fulfills the following undergraduate English Major requirement:

Upper Division
  ___ Author(s)
  ___X___ Critical/Theoretical
  ___   Comparative
  ___X___ Creative/Artistry
TERM: Spring 2016  
COURSE TITLE: Writing the Novella  
COURSE NUMBER: ENGL 5571.01 (CRN: 77088 for undergraduate students)  
ENGL 5671.01 (CRN: 77115 for M.A. students)  
SECTION/TIMES/DAYS: 02 / W, 4:30-7  
INSTRUCTOR: Professor Chuck Rosenthal  
CORE AREA: Not Applicable  

COURSE DESCRIPTION/PRINCIPAL TOPICS  
Writing the Novella offers the serious graduate and advanced undergraduate fiction  
writing student the opportunity to experience working everyday on a narrative project of  
significant length (75-125 pp.). The course demands that the student produce literary prose  
that foregrounds language, imagery, and imagination. Though the course doesn’t demand  
that the student writer produce a work of contemporary Realism, no genre writing will be  
permitted unless it does so very self-consciously, preferably by mixing genres. The student is  
expected to finish a cogent work within a literary genre, for example Realism, Magic  
Realism, Fabulism, Magic Journalism, Romanticism, Naturalism, Meta-fiction, pseudo-  
journal, contiguous flash fictions or prose poems, or some mixture of these. It is permissible  
to mix a mass market genre like detective or sci-fi, etc., with one of these literary modes.  
Students will complete their novellas in seven weeks and workshop each other’s novellas in  
the second half of the semester.  

STUDENT LEARNING OUTCOMES  
The experience of writing 10-15 pages a week for seven weeks.  
Following an image, idea, or digression in order to discover a narrative progression  
Submerging story and plot to language, imagery, and psychology  
Develop a critical vocabulary  

PREREQUISITES/RECOMMENDED BACKGROUND  
Candidacy for the M.A. in English or undergraduate completion of 4400 level fiction  

REQUIRED READING (in order)  
_Logic of the S.S. the Mrs._ Unguautine, Stanley Crawford  
_The Writing Conference_, Cesar Aira  
_The Lover_, Margirute Duras  
_Nocturnes for the King of Naples_, Edmund White  
_The Turn of the Screw_, Henry James  
_The Invention of Morel_, Adolfo Bioy Cesares  

COURSEWORK/EXPECTATIONS  
Complete 10-15 pp. of prose _every_ week for seven weeks  
Complete c 75-125 pp. literary novella  
Read and discuss the required texts  
Read all of each other’s work and attend and participate in all classes and workshops  

Fulfils Upper Division Creative/Artistry, Graduate Writing
TERM: Spring 2016
COURSE TITLE: Black Aesthetics
ENGL 5584.01 (CRN: 77090 for undergraduate students)/ ENGL 5684.01 (CRN: 77141 for M.A. students)
SECTION TIMES/DAYS: R 4:30 PM – 7:00 PM
INSTRUCTOR: Dr. Reilly

COURSE DESCRIPTION/PRINCIPAL TOPICS:
We will explore literature, criticism and theories portraying African Americans and their Euro-American counterparts from the Harlem Renaissance of the 1920’s and the Black Arts Movement of the 1960’s. Most of these writings will be by African American authors; some of these writings will be by Euro-American authors. Essentially we will examine dynamics of power and beauty; achieving power to redeem, recreate and champion oneself and one’s people; and projecting the beauty of the bodies, minds, hearts and souls of oneself and one’s people. One question the texts may require us to answer is “Can literary art in America transcend boundaries of race, color, gender, class and propaganda?”

STUDENT LEARNING OUTCOMES:
Assuming that race and color are unavoidable factors in our American culture, this course will provide opportunities to learn significant dimensions of race and color as they appear in 20th century American literature, criticism and theory.

PREREQUISITES/RECOMMENDED BACKGROUNDS:
For Undergraduates, 100 to 300 level courses in fiction, drama or poetry.
For Graduate students, upper division and graduate level courses in American literature and literary criticism or theory.

REQUIRED TEXTS:
Greenlee. The Spook Who Sat by the Door.
Hurst. Imitation of Life.
Morrison. The Bluest Eye.
Napier. African American Literary Theory, a Reader.
Schuyler. Black Empire.
Thurman. The Blacker the Berry.
Most of these may be found online.

COURSE WORK/EXPECTATIONS:
Drawing upon the creative, critical and theoretical writings in our texts, develop a term paper or a short story, one act play or six poems consistent with the values, aspirations and spirits of the Harlem Renaissance and Black Arts Movement. The graduate term paper should compare the treatments of either power in Black Empire, The Spook Who Sat by the Door and The Confessions of Nat Turner, or beauty in Blacker the Berry, Bluest Eye and Imitation of Life. The undergraduate term paper may compare only two novels from each set. Both term papers should allude to relevant writings from our anthologies. Authors of creative writing projects should attach a preface, detailing how their projects reflect the values, aspirations and spirits of the Harlem Renaissance and Black Arts Movement. 70%

As we progress through the semester, we will discuss the assigned readings and samples of our developing critical or creative writings. Each will offer three formal presentations at different intervals. 30%

This course fulfills the following undergraduate English Major requirements:
Upper Division: Critical/Theoretical or Comparative

(Students electing the creative project for this course may request a CAPP adjustment for Creative/Artistry.)
TERM: Spring 2016  
COURSE TITLE: Capstone Seminar—Critical  
COURSE NUMBER: ENGL 5595.01  
SECTION TIMES/DAYS: Tuesday/Thursday, 9:40-11:00  
INSTRUCTOR: Dermot Ryan  

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.  

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  
You must arrange a brief interview with Dr. Ryan (dryan11@lmu.edu) in which you will discuss your project.  

REQUIRED TEXTS  

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

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

Upper Division  
_____ Author(s)  
_____ Critical/Theoretical  
_____ Comparative  
_____ Creative/Artistry
TERM: Spring 2016
COURSE TITLE: Capstone Seminar—Creative
COURSE NUMBER: ENGL 5595.02
SECTION TIMES/DAYS: MWF 12:40 – 1:40
INSTRUCTOR: Wronsky

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 nonfiction. The will learn how to construct appropriate reading lists and project descriptions, and to pursue advanced independent creative writing and rewriting. The course will be a combination workshop/tutorial.

STUDENT LEARNING OUTCOMES
- You will learn how to conceive and write a longer literary project
- You will learn how to locate and utilize relevant literature and literary theory
- You will be learn how to organize creative material into a book or chapbook length form
- 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
You must arrange a brief interview with Dr. Wronsky (gail.wronsky@imu.edu) in which you will discuss your project

REQUIRED TEXTS
Students will be devising their own reading lists

COURSE WORK/EXPECTATIONS
- Class participation: 20%
- Project description and working bibliography (10-15 secondary sources): 10%
- Literature Review (2-3 pages) and Proposal (250 words): 20%
- Creative project (25-100 pages, depending on genre): 30%
- Significant revision of Creative Project: 20%

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: Spring 2016

COURSE TITLE: Wordsworth

COURSE NUMBER: ENGL 5598.01 (CRN: 77142 for undergraduate students)
               ENGL 5598.02 (CRN: 77607 for M.A. students)

SECTION TIMES/DAYS: Tuesday/Thursday, 11:20-12:50

INSTRUCTOR: Dermot Ryan

COURSE DESCRIPTION/PRINCIPAL TOPICS
Students will spend the semester reading the work of William Wordsworth and considering
the historical role/importance of authors in organizing knowledge. Specifically, we will
consider Wordsworth and his circle’s role in fostering the cult of authorship.

STUDENT LEARNING OUTCOMES
• Students will explore the corpus of William Wordsworth, an author whose work
  transformed the literary landscape
• Students will understand the benefits of exploring the œuvre of an author
• Students will understand the authority that Wordsworth has wielded historically and
  culturally
• Students will understand that this kind of authority is historical and institutional rather
  than natural and will recognize the role Wordsworth played in establishing this
  authority
• Students will recognize the role that authors and authorship play in organizing
  knowledge and scholarship in the field of English studies
• Students will learn how to pose significant research questions about a field of inquiry
• Students will learn how to limit their topic scope, develop a plan for investigation,
  and formulate a clear thesis
• Students will be learn how to locate, evaluate, and incorporate relevant scholarly
  work into writing

PREREQUISITES/RECOMMENDED BACKGROUND
Students should have completed their lower division requirements

REQUIRED 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 undergraduate English Major requirement:
Upper Division
   __X__Author(s)
TERM: Spring 2016
COURSE TITLE: Israeli Literatures
COURSE NUMBER: ENGL 5998.03 (CRN: 77143 for undergraduate students)
ENGL 5998.04 (CRN: 77608 for M.A. students)
SECTION TIMES/DAYS: M 430-700pm
INSTRUCTOR: Dr. Holli Levitsky
CORE AREA: Not Applicable
FLAGS: Not Applicable

COURSE DESCRIPTION/PRINCIPAL TOPICS:
In this course, we will investigate modern representations in literature and film of longing for the land of Israel. For whom is this land the object of longing, and why? Who feels a sense of ownership, or belonging in the land? Does the feeling of belonging necessarily create an excluded other? Can one feel a belonging for the land while living outside of it, or conversely, can one live in a land and still long for it (or an idealized or imaginary other)?

We will neither solve nor resolve the real-life issues imaginatively realized by these writers and filmmakers. Rather, we will complicate the issues by supplanting a single point of view with a multiplicity of views. Our focus will be on how these issues are presented, not whether someone is right or wrong. That said, we will pay close attention to what these representations—or stories—can tell us about the people narrating them as well as the history and geopolitical possibilities inherent in a future. The themes we will pursue include the Zionist dream, immigration and emigration, displacement, contact between cultures, agency or self-government, the absurdity of life in Israel, the diaspora, among others.

STUDENT LEARNING OUTCOMES
Students will know many and diverse literary themes used by modern writers in representing Israel
Students will be able to uncover deeper meaning in modern literary works about Israel
Students will be able to talk and write about thematic and other concerns within modern literary works about Israel
Students will value the complexity of aesthetic, religious, historical, political and other points of view held by modern writers about Israel and within the literary works themselves

PREREQUISITES/RECOMMENDED BACKGROUND
Because this is a 5000-level upper division course, both graduate students and advanced undergraduates may enroll. Students of any major may take this course.

REQUIRED TEXTS: TBD

COURSE WORK/EXPECTATIONS: Students will write 2 medium length essays and 1 longer research paper; present 2 oral reports (one with a partner); and take a final examination.

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

Upper Division
_____ Author(s)
_____ Critical/Theoretical
__X__ Comparative
_____ Creative/Artistry
TERM: Spring 2016
COURSE TITLE: Melville and Oceanic Studies
COURSE NUMBER: ENGL 6603.01
SECTION TIMES/DAYS: Thursday, 4:30 PM-7:00 PM
INSTRUCTOR: Miskolcze

COURSE DESCRIPTION/PRINCIPAL TOPICS
Oceanic studies engages with interdisciplinary approaches to reading and writing about the sea. This emerging interdisciplinary field contends that the sea should become central to critical conversations about global movements, relations, and histories, not just as a central theme or metaphor, but also as a realm of dominant, resistant or circulatory cultural exchange. In this course, we will bring together the study of Herman Melville's sea literature, oceanic studies, and contemporary representations of the ocean and its role in the world. We begin by sampling Melville's sea literature in conjunction with contemporary scholarship devoted to oceanic studies to determine their relationship to one another. The course will then investigate how Melville's texts' and oceanic studies' plots, metaphors and politics traverse modern and contemporary culture. By reading diverse sea literature by international authors and viewing contemporary films in conversation with Melville and oceanic studies, we will theorize about how and why intersections between Melville and oceanic studies regularly and prominently occur in the world around us.

STUDENT LEARNING OUTCOMES
To learn about oceanic studies and its relationship to various disciplines
To engage critically and deeply with Melville’s sea literature
To identify the relationships between oceanic studies and Melville’s work
To explore connections between Melville’s texts, oceanic studies and modern and contemporary books, films and contemporary global events.

PREREQUISITES/RECOMMENDED BACKGROUND
Graduate student standing only

REQUIRED TEXTS
Philbrick, Nathaniel. *In the Heart of the Sea*
*Melville, Herman. Riverside ed. of *Typee*, Norton *Moby-Dick*, Penguin (or any) edition of *Benito Cereno*
*Ghosh, Amitav. *The Hungry Tide*
*Johnson, Charles. *Middle Passage*
*Numerous short stories and critical essays on reserve
*Three films on reserve

COURSE WORK/EXPECTATIONS
2 short synthesis essays, seminar paper, abstract
TERM: Spring 2016  
COURSE TITLE: Contemporary Critical Theory  
COURSE NUMBER: ENGL 8605  
SECTION TIMES/DAYS: T 4:30 – 7pm  
INSTRUCTOR: Harris

COURSE DESCRIPTION/PRINCIPAL TOPICS

This course surveys different approaches in 20th and 21st century literary and critical theory. We will develop a set of tools that will open new doors of textual and cultural perception, and discover how literary theory incorporates concepts from other disciplines and reflects shifting views about language, human subjectivity, and the world. The goal of this course is to demonstrate the uses of literary theory and the pleasure of conceptual thinking about literature. In addition to analyzing literary texts through the lenses of different theories/theorists, we will take up questions around the Anthropocene, environmental humanities, the ecological turn in theory today, and the larger problem of our understanding of time and the role of narrative in exploring and expressing different kinds of temporalities.

STUDENT LEARNING OUTCOMES

Students will gain rigorous understanding of a range of theoretical frameworks. Students will explore how applying different theoretical models can enrich understandings of fiction. Students will acquire methods of independent research.

PREREQUISITES/RECOMMENDED BACKGROUND

Graduate students only.

REQUIRED TEXTS

Barthes, Mythologies  
Mitchell, Cloud Atlas  
Muller & Richardson, eds, The Purloined Poe  
Plus texts to be distributed

COURSE WORK/EXPECTATIONS

- Three essays (7-10pp) (20% each)  
  Essays use a theoretical approach to address a specific question of interpretation.  
- Presentation (15%)  
  Presentation on a theoretical approach to a specific text  
- Research project (25%)