

Undergraduate English Courses for Fall 2013

Consult semester listing of courses (online under the Registrar's Office) for full registration details. Details for these courses may change. The online listing by the Registrar is the most up-to-date version.

Please Note:

ENG 105 fulfills Liberal Education Objective 01. Students who transferred in a course equivalent to ENG 104 may use *ENG 274* to complete Liberal Education Objective 1.

The Following English courses offered in Fall 2013 fulfill Liberal Education Objective 4: ENG 106,126,134,216,221,227,228,230,239,244,248,261,271,279.

The Following English courses offered in Spring 2013 fulfill Liberal Education Objective 5: ENG 180,206,251,252,285.

The Following English courses offered in Spring 2013 fulfill the college-wide diversity requirement: ENG 126,216,239,248

Many courses listed here fulfill requirements for English majors, English-Adolescence Education majors and English Language Arts concentrators; consult the catalogue, your academic progress report, and your advisor about those.

ENG 105 Expository Writing, Oral Communication, Research-multiple sections. See online.

An introduction to college-level writing and research. Emphasis on informative and persuasive writing and speaking across a range of situations, audiences, and forms. Instruction in substantial research paper. Students must receive a grade of C or better to satisfy this Liberal Education requirement. This course is required of all first-year students and transfer students who have not completed an equivalent course. *See online listings under Registrar's Office for details of each section.* (LO1)

ENG 106 Women and Environmental Justice (4)

1751 EL1 Smalley MW 11:50 -1:05 (One Credit is online)

1354 EL2 Smalley MW 1:15-2:30 (One credit is online)

From Rachel Carson's *Silent Spring* to Winona LaDuke's *All Our Relations*, women's writings about the environment have exposed risks to ecosystems and communities. Pollution and climate uncertainty can disproportionately affect women, minorities, indigenous people and the poor, in the form of threats to reproductive health, land rights, and food sovereignty. We will consider gender, class, race, and colonization issues as we explore how these authors raise questions of environmental justice. Among our readings will be works by writers such as poet and biologist Sandra Steingraber, physicist and philosopher Vandana Shiva, and Wangari Maathai, Nobel prize-winning founder of the Green Belt Movement. (LO4)

734 ENG 106 EL3 Memoir TR 2:30-3:45 Demers (4)

(one credit is online)

Everyone has a story to tell! This course focuses on reading and writing memoir. Students will be exposed to a variety of readings think critically about literature and develop greater understanding and appreciation of memoir as a form of Creative Nonfiction. Techniques for writing and crafting memoir, including brainstorming, topic selection, research, organization, and stylistic approaches, will be explored. Class includes in-class writing exercises, workshops, research, and an oral component. (LO4)

ENG 112 Introduction Literary Studies (4)

1095 section 01 Butler MW 11:50-1:05 F 11:50-12:40

941 section EL1 Morrow TR 9:25-10:40 (one credit online)

Introduction to a number of the central concepts and concerns of literary study, with specific attention to genre conventions and interpretive methodologies. Students work across historical eras and cultural traditions to develop the reading, writing, research, and oral communication skills necessary for further

literary study. Course intended for English and English Adolescence Education majors; should be taken as early as possible. Students may not take both ENG 112 and ENG 114. Fall.

ENG 114 Introduction to Literary Genres/Traditions (4)

642 section 01 Newton TR 9:25-11:07

643 section E2 Newton TR 11:15-12:30 (one credit online)

2231 section 02 Clarity MW 2:40-4:20

Introduction to the field-specific concerns of literary study. Focus on the historical development and technical conventions of literary genres. Exploration of methodologies of literary criticism/theory. Practice in reading, research, writing, and oral skills as needed for literary study. *Course is intended for students in the English/Language Arts concentration; should be taken as early as possible. Students may not take both ENG 112 and ENG 114.*

1344 ENG 126 01 Voci Dolce: Italian American Writing (4)

Brouker MW 11:50-1:05 F 11:50-12:40

In this course we will be reading short stories, poems, essays, and other literature written by contemporary Italian-American women writers. We will study themes of oppression, assimilation, and patriarchy. In doing so, we will explore the ways in which culture, and the notion of being “caught between two worlds,” has led to silence and how these women have found their voices through activities such as writing and cooking. Authors chosen for this course may include Louise DeSalvo, Helen Barolini, Maria Mazziotti Gillan, Sandra M. Gilbert, and Edvige Giunta. (All works are printed and read in English.) *Fulfills diversity requirement.* (LO4)

ENG 126 Self & Community: Fiction, Film (4)

1343 section 02 Cumings TR 9:25-11:07

1634 section 03 Cumings TR 11:15-12:57

This class will examine selections that explore the cultural rituals and rites of passage negotiated on journeys of self-discovery during this transition into adulthood. The course will include attention to diverse communities, addressing social, political and historical themes expressed in the works. We will examine issues of race, gender, sexual orientation, and multicultural perspectives. *Fulfills diversity requirement.* (LO4)

2133 ENG 126 EL1 We're at War: Contemporary American Combat Literature (4)

Beaudry All ONLINE

Veterans and active duty service members make up 8% of the population of America. They are our fathers and mothers, our sisters and brothers, our children, aunts, uncles, friends, and neighbors—maybe YOU are a veteran. What does it mean for them when our nation is at war? How is the warrior identity formed? How does combat affect a person? And why is coming home often a greater challenge than going to war? In this course, we will work to explore these questions and others as we study the unique literature—the memoirs, novels, short stories, and poetry—written by those who have served in our American military during the ongoing Global War on Terror. *Fulfills diversity requirement.* (LO4)

2105 ENG 180 EL1 Theatre Arts MW 11:50-1:05 (4) Krauss

(one credit online)

Course explores theatrical experience from the various points of view of those who participate in it, such as the playwright, director, actors, designers, and audience. Class activities include reading dramatic literature, learning about the theatre, experimenting through performance, and attending dramatic performances. (LO5)

2232 ENG 201 EL1 Language and Linguistics Marlow (4)

All ONLINE

Introduction to recent developments in language study and to the principles of linguistics. Course examines the structure of the English language including phonology, morphology, semantics, and pragmatics, as well as traditional descriptive, prescriptive, and generative-transformational grammars. Students will engage in guided research, writing, and oral presentations focused on language use in its everyday form and related social variables.

ENG 206 Creative Writing (4)

664 Section 01 Creative Writing Seamon F 9:00-12:20

An introductory course in creative writing with practice in and critique of fiction, creative nonfiction, drama, and poetry, as well as readings in and discussions of each genre. Recommended for students with little creative writing experience. *Prerequisite: ENG 105 or equivalent.* (L05)

735 ENG 216 01 The Caribbean Harlem Renaissance (4)

Dahn TR 9:25-11:07

While we tend to think about the Harlem Renaissance of the 1920s as a localized phenomenon, it had global influences and implications. The black art, literature, and political writings of the period were influenced by Caribbean art, literature, and history. Many of the writers and intellectuals involved with the Renaissance, such as Marcus Garvey, the poet Claude McKay and the writer Eric Walrond, had ties to the Caribbean, while other figures, like Zora Neale Hurston, were simply interested in the Caribbean. A focus on the Caribbean influence will allow us to deepen our understanding of black Americans as something more than a monolithic mass, and we will be able to talk about the black community in the plural – as black communities. This will allow us a richer understanding of race and ethnicity in general and in the specific, while also becoming familiar with the complex aesthetic and political networks of the period. *Fulfills diversity requirement.* (LO4)

1562 ENG 216 02 Black Metropolises (4)

Dahn TR 11:15-12:57 (American City freshmen only)

While the phrase "black metropolis" generally names the Southside of Chicago, it can also be used to describe other predominantly black urban centers. In fact, in referring to the black metropolis of Harlem, James Weldon Johnson once described it as a "city within a city." In this course, we will examine the black metropolises of Chicago and New York City in order to understand the development of the American city during the early twentieth century. This is the period of the Great Migration when African Americans began to move from the rural areas of the nation to the urban centers in a mass exodus from the South. When migrants reached the North, they discovered that the city offered as many challenges as it did opportunities; for example, greater freedom and urban amusements were offset by housing discrimination and violence. In focusing on these issues, we will analyze the ways the black metropolis was imagined and lived through a diverse set of materials, including literary works, sociological texts, and visual texts. Ultimately, we will end the course with discussions about the city of Albany. *Fulfills diversity requirement.* (LO4) [Open only to students in the American City First Year Experience]

ENG 218 Oral Interpretation of Literature (4)

736 01 Lamar TR 4:15 -6:00

840 02 Slade F 1:00-4:20

Development by theory and practice of the skills of reading aloud to present informed sharing of literary selections, increase understanding of literary works, and provide enjoyment to reader and audience. Presentations include prose, poetry, and drama. *Prerequisite: ENG 105 or equivalent.*

961 ENG 221 EL1 20th/21st C. American Novels of the City (4)

Rice MW 10:25-11:40 (One credit is online)

This particular section of the course will focus on ways that the city has been represented by American prose writers in the 20th century. Of interest will be the use of urban space as setting, symbol, and

metaphor, the ways that city life influences narrative form and content, and the ways that characters inhabit urban spaces. (LO4)

ENG 227 Victorian Governess Trap (4)

1636 ENG 227 EL1 Chan MW 11:50-1:05 (One credit is online)

2109 ENG 227 EL2 Chan MW 1:15-2:30 (One credit is online)

Many educated, genteel nineteenth-century British women found themselves working as governesses to support themselves when they had no recourse to other sources of income. Their work was considered necessary by wealthy families seeking impoverished gentlewomen to train their children in social behaviors appropriate for the privileged classes. However, the women seeking such employment sometimes found their situations to be adventurous, hazardous, and sensational. We will look at some narratives written about the governess, who was herself often the focus of public attention for her ambiguous social status.

Possible readings: Agnes Grey (Anne Brontë), Jane Eyre (Charlotte Brontë), Ruth (Elizabeth Gaskell), Bread Upon the Waters (Dinah Muloch Craik) and short stories. (LO4)

2110 ENG 228 01 Contemporary Fiction (4)

Shavers TR 2:30-4:12

This course examines short stories and novels written after 1980, with attention paid to current movements in literary fiction, theories of fiction, and contemporary literary criticism. (LO4)

1727 ENG 230 EL1 Medieval Lit. Heroes, Villains, & Monsters (4)

O'Connor Salomon MW 9:00--10:15

Selections of British literary works from the Anglo-Saxon period through the seventeenth century with attention to the social and cultural history of Britain. (LO4)

1128 ENG 239 01 Irish Literature Survey (4)

Cavanaugh TR 9:25-11:07

Exploration of the aesthetic, cultural, and political dimensions of Irish literature in its precolonial and postcolonial contexts. Course may focus on drama, prose, or poetry or it may include a survey of different genres. *Fulfills diversity requirement.* (LO4).

ENG 244 Early World Literature (4)

1637 section 01 Ungar TR 2:40-4:12

2134 section 02 Ingersoll MW 2:40-4:20

In this course we will read some of the earliest and greatest writings from around the world, and wrestle with some of the most profound questions of humanity, such as: How should we live? Why must we die, and what happens to us afterwards? What is the nature of the divine, and the relation between the human and the divine? Why is there evil? Works will include *Gilgamesh*, *The Iliad* or *Odyssey*, *The Bhagavad Gita*, *Tao Te Ching*, *Genesis*, *The Book of Job*, *The Gospel According to Jesus*, and poetry by Mirabai, Rumi, Kabir, and others, using Stephen Mitchell's easily readable translations of these ancient texts into contemporary American poetry. (LO4)

2146 ENG 246 EL1 Imaginative Writing (2)

Samson TR 1:05-2:20, 1st half semester 8/26-10/16 (One credit or this 2-credit course is online).

This course uses a workshop method to introduce students to the writing of poetry playscripts and short fiction, as well as to effective methods for teaching creative writing. Students read literary texts in the genres and compose their own imaginative works. Workshops promote discussion and critique of student work. *Prerequisite: ENG 105 or equivalent.*

1329 ENG 247 EL1 Prose Writing: Practice and Pedagogy (2)

Samson TR 1:05-2:20, 2nd half semester 10/17- 12/13 (One credit of this 2-credit course is online)

This course uses a workshop method to introduce students to the writing of literary prose, including personal essay, lyrical essay and narratives. The course will also address methods for teaching prose writing. Students read literary prose and compose their own prose works. Workshops promote discussion and critique of student work. *Prerequisite: ENG 105 or equivalent.*

2233 ENG 248 EL1 Gay & Lesbian Literature: Postwar Possibilities (4)

Krauss MW 1:15-2:30 (one credit is online)

Following the Second World War, gay and lesbian Americans became increasingly visible and vocal within the culture. Their engagement ultimately led to political activism, the firm establishment of a minority subculture, and an all-out assault in response to the AIDS crisis. This class examines literature, theatre, film, and periodicals that document and illustrate their journey. *Fulfills diversity requirement.* (LO4)

2131 ENG 251 EL1 Reading/Writing Autobiography (4)

Fulwiler MW 10:25-11:40 (One credit is online)

This nonfiction writing course will explore the dynamics of written self-representation through both the reading and writing of autobiography. We will examine the blurred boundaries between fiction and nonfiction, the ethical demands (and constraints) of life writing, and the connections between narrative and identity. Central to this course will be the students' own autobiographical writing. Texts may include: *The Glass Castle*, *Refuge: An Unnatural History of Family and Place*, *The Boys of My Youth*, and *Running In The Family*. *Prerequisite: ENG105 or equivalent.* (L05)

1570 ENG 251 EL2 Nonfiction Writing (4)

Austin TR 4:15-5:30 (One credit is online)

Practice in writing nonfiction prose with attention to strategies for revision, editing, and workshopping. Particular semesters will focus on specific types of writing, such as memoir, biography, travel pieces, local histories, or personal essays. This course may be taken more than once, provided it addresses a different topic when taken again. Some research may be required. *Prerequisite: ENG105 or equivalent.* (L05)

2113 ENG 252 EL1 Writing with New Media (4)

Marlow MW 11:50-1:05 (one credit is online)

This course will explore effective writing in a networked world. From the personal to the professional, this course will work with the writing process, while exploring the similarities and differences between print and digital texts. Students will learn the history of new media and gain experience writing with new media tools and technologies including blogs, websites and social networking sites. *Prerequisite: ENG 105 or equivalent.* (L05)

2114 ENG 261 01 Jacobean Shakespeare (4)

Butler MW 10:25-11:40 F.10:25-11:15

We will test the critical commonplaces concerning Shakespeare's later years. Is there no redemption in *Lear*? Does *The Tempest* really suggest that Shakespeare found peace after a period of desperation? We will read *Measure for Measure*, *Hamlet*, *Macbeth*, *Lear*, *The Winter's Tale*, and *The Tempest*, paying some attention to rival playwrights and social dynamics of the era. (LO4)

ENG 271 Crime & Punishment in the Age of Poe (4)

2115 section EL1 Sweeney MW 9:00-10:15 (one credit is online)

2116 section EL2 Sweeney MW 10:25-11:40 (one credit is online)

This course examines the writings of Edgar Allan Poe and his contemporaries in relation to efforts to define and police criminal activity in the early U.S. We will discuss how Poe's poems and tales of Gothic

horror and romantic obsession relate to a variety of social and cultural contexts, including urbanization, industrialization, the rise of the popular press and sensationalist crime reportage, and debates over capital punishment, slavery, and prison reform. In addition to Poe's major tales, essays, and poems, readings may include Poe's only full-length novel, *The Narrative of Arthur Gordon Pym*; writings by Fern, Bird, and Douglass; and *American Notes*, Charles Dickens's account of his travels in the early U.S. One credit online. Fulfills **early literature** requirement. (LO4)

ENG 274 Presentation & Performance (2)

841 01 Dollinger MW 2:40- 6:00 1st half semester 8/26-10/16

1779 02 Joyce W 2:40-6:00 2nd half of semester 10/17-12/13

1778 03 Joyce F 9-12:20 1st half of semester 8/26-10/16

Joyce F 9-12:20 2nd half of semester 10/17-12/13

Practice in specific aspects of presentation and performance in relation to pedagogical possibilities.

Intended for education majors. *This course may also be used by transfer students who transferred in a course equivalent to ENG 104 to complete the LO1 requirement.*

1328 ENG 279 01 The Art & Practice of Film (4)

Richards TR 2:30-4:12

As an artistic medium and text, film has been used for over a hundred years to send a variety of messages through a variety of genres. In this course, we will examine the typical formula of narrative filmmaking, paying particular attention to cinematic language and dissecting the relationship between story and technique. Further, this course will introduce the basic principles and practices of cinema production. Students will learn the fundamentals of single-camera production including the basic aesthetic and technical aspects of writing, producing, directing, editing and cinematography. Further, students will learn to talk about and critique their own work, as well as that of fellow artists as they build their portfolios. (LO4)

2282 ENG 285 01 Acting: Studio Study (4)

Ryan-Ledke MW 4:15-6:00

Introduction to dramatic performance through acting exercises. This course offers strategies and approaches to characterization, improvisation, and play analysis. Students will learn to work under direction on stage through monologues and scenes. (LO5)

1125 ENG 295 W1 Writing the Essay (1)

Fulwiler, Course meets: Fri. 9/20, 5-8, Sat. 9/21, 9-3:00, Sun 9/22, 1-4:30 pm

A one-credit writing workshop focused on the genre of the personal essay. Careful study of a wide variety of forms, voices, and topics. Central to the course will be the students' own writing and the experience of brainstorming, drafting, revising, and editing a personal essay. Possible readings include E.B. White, Jo Ann Beard, Sarah Vowell, Scott Russell Sanders, and others. Peer workshops, in-class writing, and mini-conferences with the instructor. Pass/fail.

1682 ENG 311 01 Writing Creative Nonfiction (4)

Nester TR 2:30-4:12

A workshop in writing creative nonfiction. The focus in a particular semester may be on personal essay, memoir, literary/ aesthetic essay, first-person journalism, or experimental forms. Readings in theory of creative nonfiction as well as a variety of creative nonfiction writers will round out the course. This course may be taken more than once, provided it addresses a different topic when taken again. Fulfills writing-intensive requirement. Prerequisites: ENG 105 and 200-level English or Communications writing course, or consent of the instructor based on writing sample.

2117 ENG 312 E1 Writing Poetry (4)

Ungar TR 4:15-6:00

Exploration of various forms of poetry, through specialized assignments, in-class critiques, individual conferences, and compilation of a portfolio. Some attention to the performance and theory of poetry, and to submitting work for publication. Knowledge of the genre and college-level creative-writing experience expected. Fulfills writing-intensive requirement. Prerequisites: ENG 105 and 200-level English writing course, or consent of the instructor based on writing sample.

283 ENG 330 EL1 Literary, Critical Theory (4)**Morrow TR 11:15-12:30 Pre-requisite ENG 112& 2 200-level literature courses**

Study of twentieth and twenty-first century literary criticism and theory, with emphasis on current theoretical trends. Geared to help students develop an analytical vocabulary and critical tools with which to read, write, and theorize about texts in a variety of media. Prerequisites: ENG 112 and two literature courses at the 200-level.

2118 ENG 340 EL1 The Novel in the Information Age (4)**Middleton MW 1:15-2:30 (one credit is online)**

We're a society that's currently obsessed with the status of reality. We watch "reality" tv, we drink Coke—"the real thing", but we spend a tremendous amount of time in the virtual world. In this course, we'll examine the ways that contemporary novels claim to represent "the real" better than other forms, and attempt to teach the reader how to tell reality from falsehood. Using a variety of theoretical approaches to reading processes (i.e., affect, intertextuality, paratexts, meta-narratives, etc.). we'll flesh out this question: to what extent have our investments and expectations in reality changed in the Information Age, and how is the novel shifting and resisting these cultural changes? Readings/viewings may include Julavits *The Uses of Enchantment*; Ross, *Mr. Peanut*; Harkaway, *The Gone Away World*; Yu, *How to Live Safely in a Science Fiction Universe*; von Trier, *Melancholia*; Mills, *Beginners*; Moffatt and Gatiss, *Sherlock*. *Fulfills writing-intensive requirement.* Prerequisites: ENG 112 and two literature courses at the 200-level.

2119 ENG 344 01 Pre-Romanticism (4)**Butler MW 9:00-10:15 F 9:00-9:50**

The course will examine, primarily, literature published between 1750 and 1800. We will look at novels by Richardson, Goldsmith, Sterne, Mackenzie, Radcliffe, and Austen; poetry of Gray, Smart, Goldsmith, and Cowper; and plays by Sheridan, Griffith, and Cowley. We will examine how these texts drive or resist a post-Augustan subculture that wants to test the limits of narrative, problematize received notions of identity, and challenge the prevailing social order. *Fulfills writing-intensive requirement.* Prerequisites: ENG 112 and two literature courses at the 200-level.

2120 ENG 372 EL1 Native American Life Writing (4)**Rice TR 9:25-10:40 (one credit is online)**

This particular section of the course will focus on life writing by and about Native Americans. We will examine a variety of texts, such as oral tales, conversion narratives, Native American autobiography and biography, autoethnography, and memoir. Of interest will be the various ways Indians have been imagined and portrayed by non-indigenous writers and how native writers have themselves written back to these representations in their own life-writing. *Fulfills writing-intensive requirement.* Prerequisites: ENG 112 and two literature courses at the 200-level.

455 ENG 410 01 Senior Writing Project (4)

An opportunity to write a major piece or a series of shorter pieces that represent advanced-level work in poetry, fiction, drama or literary/personal nonfiction. *Open only to students who have completed 12 credits with grades of B or better in English writing courses, including ENG 105. Permission of the*

mentor is required prior to registering. Student must contact faculty mentor and make arrangements before registering.

1327 ENG 494 01 English Internship (4)

Nester F 9:00-10:30 (Four mandatory meetings 9/6, 10/4, 11/1, 12/6, Must be pre-arranged with internship supervisor)

This course provides students with the practical experience of applying the knowledge and skills of their coursework in actual work environments. Students engage in field opportunities in writing, research, drama, and literature at such sites as newspapers, public relations offices, schools, non-profit organizations, government agencies, theaters, and other professional contexts. Application required; students work with the internship coordinator to find placement in the semester preceding the internship. *Open to English and English: Adolescence Education majors who have completed 90 credits toward their degree. Prerequisites: ENG 112, ENG 330, one 300-level writing course, and one 300-level literature course. Students who have completed at least 12 credits toward the writing minor may also apply to take this course.*

923 ENG 497 01 English Portfolio for ENG Majors (0)

924 ENG 497 02 English Portfolio for English-Adolescence Education Majors (0)

Middleton For English Adolescence Education majors only

All undergraduate English and English-Adolescence Education majors must submit a portfolio of their writing toward the end of their course of study. Students should follow the directions provided in the English Portfolio Guidelines. Students should register for ENG 497 in the same semester as ENG 498 Senior Seminar. English majors register for section 01; English-Adolescence Education majors register for section 02. Guidelines are available on the English Department website at www.strose.edu/english. Pass/fail. *Open to English and English: Adolescence Education majors who have completed 90 credits toward their degree. Prerequisites: ENG 112, ENG 330, one 300-level literature course, and one 300-level writing course (or at least be enrolled in one in spring 2012). Must be taken in same semester as ENG 498.*

709 ENG 498 01 Satan in Literature (4)

Ungar TR 11:15-12:57

Beginning with the depictions of Satan in the books of Job and Genesis, and using Neil Forsyth's *The Old Enemy* and Elaine Pagels's *The Origin of Satan* for background, we will trace the development of the figure of Satan as a character in literature, from Dante's *Inferno*, Marlowe's *Dr. Faustus*, and Milton's *Paradise Lost*, to such works as Blake's *The Marriage of Heaven and Hell*, Hawthorne's "Young Goodman Brown," O'Connor's "A Good Man Is Hard to Find," and Oates's "Where Are You Going, Where Have You Been." Students will be encouraged to research depictions of Satan in whatever particular works and eras most interest them, including contemporary popular representations of Satan in literature. *Open to English and English: Adolescence Education majors who have completed 90 credits toward their degree. Prerequisites: ENG 112, ENG 330, and one 300-level literature course.. Open to English and English: Adolescence Education majors who have completed 90 credits toward their degree. Prerequisites: ENG 112, ENG 330, and one 300-level literature course.*

456 ENG 499 01 Independent Study (4)

Individual reading and research under direction of an advisor in a topic or figure not regularly offered in the English curriculum. Generally, the student must have already studied the period or a similar topic so that he/she may continue studying the topic or writer(s) independently. *Not open to first-year students. Permission required; form available online under Student Solution Center or online.*