

Undergraduate English Courses for Spring 2012

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 2011 fulfill Liberal Education Objective 4:
ENG 106,126,134,173,216,217,221,227,231,232,236,238,245,261,271.

The Following English courses offered in Fall 2011 fulfill Liberal Education Objective 5:
ENG 115,180,206,222,251, 252,285.

The Following English courses offered in Fall 2011 fulfill the college-wide diversity requirement: ENG 126,173,216, 227,236,238,239.

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)*

876 ENG 106 01 Footnotes: Memory, Commodity, Culture (4)

Palecanda TR 11:15-12:57

“Footnotes” are just that footnotes: They give us tidbits of information about something much larger. We need to elaborate upon them. In this course, we trace the motif of “shoes” beginning with fairytales (*The Red Shoes*) and move through poetry, essays, film, fashion and art, a novel, and criticism-in order to examine how and what memory encodes and engenders. Shoes represent class distinctions, social mobility, gender trouble, racial servitude, cultural anxieties, war atrocities, etc. Their absence/presence indicate desire/resistance, power/pleasure... Ultimately the course is about storytelling: What forms our stories take depends upon each one of us. We will identify narratives that captivate us, our favorite genres, and the kind of writing that best reflects us. The course is designed to accommodate our varied interests, and to encourage us to pursue a question and/or cultivate an interest within a context. Some texts include *The Red Shoes*, *Children of Heaven*, *Madame Bovary*. gain an appreciation of the texts within their social, literary and historical contexts. For your final work and presentations, you are encouraged to explore similar themes in contemporary literary or media serializations. (L04)

733 ENG 106 02 Film and Fiction (4)

Farco TR 2:30-4:10

This course will look closely at nineteenth century novels in the context of their initial publication era and in the context of their twentieth and twenty-first century film adaptations. Students will be expected to engage in depth textual analysis, critical thinking, and a multitude of questions including, but not limited to: Why did modern directors and screenwriters choose to translate these novels to the film medium? Has the change in temporal context shifted the meaning of the studied may include Austen Bronte, Gaskell, James, Shelley among others. LO4)

2300 ENG 106 03 Shamans, Cyborgs, & Transformation (4)**Thayer MW 4:15-6:00**

In this course, as context, we will consider shamanism and cyborgs as cultural and literary manifestations of transformation. We will investigate the act of transformation as a problem site, for both readers and writers, located in a cross-section of literary texts and genres. Specifically, we will focus on transformation as both a narrative topic and cognitive-rhetorical process complicated by bodily forms, linguistic forms and literary forms. Close reading, discussion, writing, and critical interpretation skills will be emphasized. Readings will be selected from the works of Jean-Dominique Bauby, Frigyes Karinthy, Knut Rasmussen, Black Elk, Michael Chorost, Pierre Reverdy, Gertrude Stein, Jorge Luis Borges, Paul Celan, Henri Michaux, the Brothers Grimm, Gisele Prassinis, and others.

2256 ENG 106 EL1 The Beat Movement (4)**LaRocque MW 9:00-10:15, One credit of this 4-credit course is online.**

This Class will focus on the Beat Movement writers of the 1950s, with special emphasis on the poetry of Allen Ginsberg, the novels of Jack Kerouac, and the prose experiments of William S. Burroughs. We will place these writers and their contemporaries in context by comparing their work with that of predecessors like Walt Whitman as well as followers like Richard Brautigan and Amiri Baraka. (LO4)

ENG 114 Introduction to Literary Genres/Traditions (4)**987 section 01 Dahn TR 9:25-11:07****734 section EL1 Newton MW 9-10:15 One Credit of this 4-credit course is online for section EL1.****779 section EL2 Winders MW 2:40-3:55 One Credit of this 4-credit course is online for section EL2.**

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.*

2183 ENG 115 EL1 Introduction to Film and New media (4)**Middleton MW 1:15-2:30, One credit of this 4-credit course is online.**

This course is designed to provide an introduction to the complex landscape of the contemporary world: one that is permeated with an array of digital media. In what ways do new media like text messages, Facebook, and You Tube videos shift and change the ways that we think of ourselves, of others, and of our ability to make an impact on the world around us? We'll examine questions like these, using the "old medium" of film as a introduction and guide. As we trace the ways that film has shifted to adapt to the changing media landscape, we'll acquaint ourselves with a variety of intersecting theoretical approaches (e.g., aesthetics, media history, economic impact, cultural critique, reception/audience studies) and an array of genres (e.g., narrative film, blogs, digital video and other emerging technologies). In the process, we'll determine how each of these media allows us to participate in their circulation, and what kinds of literacies we need to do so. (L05)

1417 ENG 126 01 Introduction to Multi-Ethnic Literature (4)**Shavers TR 2:30-4:12**

This course is designed to help students gain a greater understanding of the ways in which ethnicity can be used to raise awareness of various forms of social, racial, and economic inequities. We will read works by Sandra Cisneros, Percival Everett, Gabriel Garcia Marquez, Leslie Marmon Silko, and Karen Tei Yamashita, among others. Students will be asked to develop their skills as close readers who can make strong, critical arguments by focusing on specific textual instances and examples. *Fulfills diversity requirement.* (L04)

1418 ENG 126 02 Coming of Age: Film, Fiction and Memoir (4)**Fitzsimmons** MW 4:15-6:00

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. (L04)*

1419 ENG 126 03 Diverse Voices in Literature (4)**Clarity M** 6:00-9:20

The focus of this course will be on literature from communities of persons underrepresented in the American economic and educational system. We will review literary works by Native American, African American and Latino authors. The readings will illustrate the impact of race, ethnicity, economic and educational advantage on individual's lives. The impact of poverty, bias and underrepresentation will be explored. The "gaps" that exist between members of majority and minority groups will be explored. Connections to social justice and our responsibilities toward creating equal opportunity for all will be discussed. *Fulfills diversity requirement. (L04)*

2184 ENG 126 04 Sounds of Silence (4)**Brouker** MW 1:15-2:30, F 1:15-2:10

In this course, we will explore the ways in which women have historically been silenced and how that silence has shaped, changed, ruined, or defined them. Throughout our readings, including short stories, essays, poems, and novels, we will note how women have been oppressed, veiled, and/or confined. We will discuss how silence can be used as a tool to subvert power and how women have—or have not—found their voices. Readings for this course may include works by Jean Rhys, Katherine Anne Porter, Charlotte Perkins Gilman, Virginia Woolf, Louise DeSalvo, and Azar Nafisi.

1644 ENG 126 EL1 Imagining America**Newton** MW 10:25-11:40, **One credit of this 4-credit course is online.**

What is America's multicultural heritage, and who has contributed to its shaping? How do immigrants imagine their lives in America, and how do their ideals compare/contrast to the reality of their experiences? What social, cultural, economic and/or political factors determine immigration to America in the first place, and do these factors dissolve or become an ongoing struggle on American soil? These questions and more will be explored through literature, film, and music. Perspectives include but are not limited to the following: African-American, Arab-American, Latino/a, Bosnian, and Asian. *Fulfills diversity requirement. (L04)*

2185 ENG 126 EL2 Coming Home: The Literature of the Returning Soldier**Beaudry FULLY ONLINE**

Course addresses such issues as race, class, gender, ethnicity, sexual orientation, and/or geopolitics in literatures. Attention will be given to the social, economic, and political factors that inform and underlie these issues. This course may be taken more than once, provided it addresses a different topic when taken again. *Fulfills diversity requirement. (L04)*

2258 ENG 126 EL3 Dracula's Children: Race, Gender, and Sexuality (4)**O'Connor-Salomon** W 2:40-4:20, **2 credits of this course are online**

Vampires seem to be everywhere these days, and this class will take a look at the most recent spike in this monster's popularity. After watching and discussing the impact of the first season of *Buffy the Vampire Slayer*, our reading will begin with Bram Stoker's *Dracula*, which did much to shape modern vampire myth. Then we will look at some of the most recent novels and short stories to be written on this theme and analyze the vampires these authors created. Often the vampire is a metaphor for a minority group in

society, so we will also be discussing what the authors are saying about gender, race, and sexuality through their vampires, and how that conversation might change depending on the gender of the author. Other books will include *Fledgling*, by Octavia Butler, *Dead Until Dark*, by Charlaine Harris, *The Radleys*, by Matt Haig, and *Many Bloody Returns*, edited by Charlaine Harris and Toni L. P. Kelner. While we won't be reading *Twilight* in this class, it will inevitably come up in conversation, so reading it on your own, if you haven't already, might be helpful. *Fulfills diversity requirement.* (LO4)

2302 ENG 126 EL4 Nature Writing: Where Ecology meets Environmentalism (4)

Kanz TR 1:05-2:20, One credit of this 4-credit course is online.

In this course we will study selected writers, poets and essayists who use their art to explore culture from an ecological or environmental perspective. Starting with a survey of works from the 19th and 20th centuries, students will establish an historical framework for the pervasively mainstream nature writing of today. Authors chosen for this course may include Thoreau, Cather, Carson, Abbey, Dillard, Gore, and Kingsolver. This is a discussion-based class where readings will meet personal observations and each student will leave the course with a better understanding of the power of wilderness without, and within. Come prepared to read, write, talk and discover. *Fulfills diversity requirement.* (LO4)

1416 ENG 134 01 Love, War, Religion in Medieval Literature (4)

Cavanaugh TR 9:25-11:07

Courtly love, warrior kings, chivalry, mystics-these are just a few of the topics we will explore in medieval works, such as *Beowulf*, "The Dream of the Rood," *Tristan and Ysolt*, *Lanval*, *The Canterbury Tales*, *Le Morte D'Arthur*, and *The Book of Margery Kemp*. Students will engage in reading, analysis, discussion, oral presentation, research, and writing. (LO4)

2186 ENG 173 01 Gay and Lesbian Literature (4)

Brady MW 4:15-6:00

Examines literary works from the late nineteenth century to the present including drama, fiction, poetry, memoir, and essays that reflect gay and lesbian experience. Focus is on gay/lesbian writing in the context of literary study and the politics of identity. *Fulfills diversity requirement.* (LO4)

2173 ENG 180 EL1 Theatre Arts

Krauss MW 1:15-2:30 One credit of this 4-credit course is online.

An introduction to drama and the theatre. 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)

ENG 206 Creative Writing (4)

989 Section 01 Seamon TR 11:15-12:57

877 Section EL1 Truitt MW 2:40-3:55 One credit of this 4-credit course is online.

An introductory course in creative writing providing practice in and critique of poetry, fiction, and nonfiction writing. Recommended for students with little or no experience in creative writing. *Prerequisite: ENG 105 or equivalent.* (LO5)

1415 ENG 216 01 Richard Wright and Ralph Ellison (4)

Dahn TR 11:15-12:57

In the 1960s, Ralph Ellison stated, "No, Wright was no spiritual father of mine, certainly in no sense I recognize- nor did he pretend to be..." Yet, in the early stages of his career, Ellison relied upon the intellectual support of Richard Wright. What caused this break between the two writers? This course will work towards developing a picture of the complex relationship between these authors through an analysis

of the intersections between art, politics, and race in their essays and novels. *Fulfills diversity requirement.* (LO4)

2257 ENG 216 EL1 19th Century African-American Literature (4)

LaRocque MW 10:25-11:40 One credit of this 4-credit course is online.

19th Century African-American Literature- In this class, we will look at the literature created by African-Americans during a period of great turmoil in American culture. Specifically, we will focus on those texts that commented on, and possibly helped change, the status quo. Our goal is to come to a deeper understanding of some of the possible social roles of writers in a literate society. *Fulfills diversity requirement.* (LO4)

2172 ENG 217 01 Detective Fiction (4)

Seamon TR 9:25-11:07

Study of mystery fiction as a genre. Readings of short stories, novels, and theories on detective fiction. Consideration of the history of the genre, its cultural evolution, and its current place in the literary canon. Authors might include Poe, Collins, Doyle, Chabon and Paretsky. (LO4)

ENG 218 Oral Interpretation of Literature (4)

1170 section E2 Lamar TR 4:15-5:55

560 section 01 Seamon TR 2:30-4:12

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.*

2303 ENG 221 EL1 Twentieth Century American Fiction (4)

Clerico MW TR 11:15-12:30 One credit of this 4-credit course is online

This course will be a survey of 20th century U.S. literature, with an emphasis on developments in the novel and the short story. The course will introduce students to key artistic movements, narrative innovations, and diverse voices that emerged in fiction writing during this time period. Alongside our close readings of the texts, we will consider the historical contexts that shaped the U.S. literary tradition in the 20th century, as well as the way that literature interacts with that history. One of our primary goals will be to understand how art responds to and critiques the often contentious forces that give shape to U.S. culture. As such, students should expect to give equal analytic attention to moments of significant social changes (i.e., segregation and desegregation, imperialism and globalization, war and immigration, etc.) as important correlatives to the work of interpreting literary texts. Writers may include: Charles Chesnutt, Edith Wharton, Sherwood Anderson, William Faulkner, Jean Toomer, Paule Marshall, Maxine Hong Kingston, Toni Morrison, and Junot Díaz. (LO4)

2456 ENG 222 EL1 American Drama (4)

Hunter F 8:00-10:30 One credit of this 4-credit course is online

Introduction to American dramatic literature from the nineteenth and twentieth centuries. Emphasis is placed on the emergence of a genuinely American dramatic art form and on the influence of different movements in the theatre on the evolution of the American playwright. (LO5)

ENG 223 Early American Literature (4)

783 Section EL1 Sweeney MW 9:00-10:15 One credit of this 4-credit course is online

990 Section EL2 Sweeney MW 10:25-11:40 One credit of this 4-credit course is online

Introduction to the literature of the early United States, with special focus on the novel. Students critically analyze a variety of early American novels—Gothic, sentimental, picaresque, antislavery—as well as scholarly essays, while enlarging their understanding of the cultural, political, and historical significance of the novel as a literary form. Special emphasis is placed on the “unfinished business” of

early American novels: how their explorations of interconnections between labor, the natural world, gender, race, class, feeling, nation, and citizenship raise questions of continuing importance in our time. Requirements include formal and informal writing assignments, blog postings, midterm, quizzes, student presentations, and active participation in class discussion.

1429 ENG 227 EL1 Hiding in Plain Sight The Limits of Testimony in Trauma Narratives (4)

Newton MW 11:50-1:05 One credit of this 4-credit course is online

Michel Foucault once wrote, “We are obliged to produce the truth by the power that demands truth and needs it in order to function: we are forced to tell the truth, we are constrained, we are condemned to admit the truth or to discover it.” We shall examine this statement in relation to twentieth and twenty-first century narratives of trauma and the complexity of women’s sexuality in personal and political terms. Attention will be paid to the problematic construction of the self-as-artist and how conflicts emerge in these texts that may paradoxically testify against and yet be testimony to sexual oppression. Several theoretical approaches will be covered including psychoanalytic theory, trauma theory, and literary/cultural criticism. Authors include Virginia Woolf, Antonia White, Dorothy Allison, Michèle Roberts, Paula Vogel, and Jaycee Lee Dugard. (LO4)

ENG 230 Pilgrims, Questers and Travelers in Medieval England (4)

1410 Section EL1 Winders MW 10:25-11:40 One credit of this 4-credit course is online

2182 Section EL2 Winders MW 11:50-1:05 One credit of this 4-credit course is online

This course provides a survey of Medieval British Literature from the Anglo-Saxon period to the late Middle Ages. We will read works from a range of genres--including epic, religious verse, lyric, romance, animal fable, and even autobiography—tracing their varied perspectives on a group of common themes and concerns: the course of human life, the order of society, and the nature of England (and English) and its place in history. An exploration of the richness and variety of medieval literature will be supplemented with attention to cultural context and excursions into medieval music and visual arts.

2188 ENG 231 EL1 Industrial Novel (4)

Farco MW 2:40-4:22 One credit of this 4-credit course is online

What role did fiction play in the class struggles of Victorian England? This course will examine mid 19th-century novels and contextual pieces which deal with the "Condition of England Question" (Carlyle's phrase). The novels studied deal with the relations between classes, working and living conditions, as well as other tensions brought on by the Industrial Revolution and political shifts at play during the Victorian Era. Texts will include novels by Disraeli, Gaskell and Dickens, as well as pieces by Carlyle and Engels among others. (LO4)

2304 ENG 232 EL1 Home and Away: Self, Community and Nation in Twentieth and Twenty-First Century British Fiction (4)

Cumings MW 2:40-3:55 One credit of this 4-credit course is online

British Nationalism is one means among many of conceptualizing “home” as depicted in the fiction of contemporary British writers. This semester’s British Fiction course examines selected works of fiction from the British Isles (and the Republic of Ireland) by established and up-and-coming writers spanning the 20th century and the start of the 21st, with a focus on notions of “home,” including geography, nation, community, race/ethnicity, family, ritual, artistic heritage, public and private space. We will pair these issues with those of “not home:” how does each author explore the leaving of home? How are situations as diverse as individual excommunication, mental illness, the British Raj (colonial rule of India), and the quest to reach the South Pole, related as experiences of the “not home,” and how do they help re-shape notions of home? This course will be discussion-centred and cooperatively student-led. (LO4)

2306 ENG 236 EL1 Caribbean Literature (4)**Clerico TR 1:05-2:20 One credit of this 4-credit course is online**

In the twentieth century, one of the most important cultural developments in the Americas was the emergence of a distinct literary tradition from the Caribbean islands. Our goal in ENG 236 will be to observe the production of this tradition as a major political, social, and artistic contribution to modern world history. We will focus on the national and regional affiliations that these writers forged during the early twentieth century, as well as later complications and nuances to those affiliations from voices of the Caribbean diaspora. Students will conduct comparative analyses—reading across geographies and histories—on representative texts that articulate a distinctly Caribbean aesthetic and that employ new forms of writing to represent the complexity of a Caribbean cultural identity. We'll learn more about the contexts from which this literature emerges to assist in our readings. For example, we'll study the wide variety of cultures at play in the islands—European, African, Amerindian—as well as the political and social realities putting pressure on these texts and writers. Most importantly, students will consider the effect that the vestiges of a colonial heritage and plantation economies have had on artistic creation. Along the way, we'll consider the following questions: How do Caribbean writers address the history of colonization and slavery? How have they responded to the peripheral place to which world history has often relegated the Caribbean? Why do writers turn to literature, rather than history, to explore the significance of the Caribbean region to the modern world? In ENG 236, students will gain experience in performing close readings of literary works, and will learn strategies for analyzing texts from within a diverse cultural milieu. Writers may include: C.L.R. James, Claude McKay, Jacques Roumain, Frantz Fanon, Aimé Césaire, Alejo Carpentier, Derek Walcott, Jamaica Kincaid, Maryse Condé, Junot Díaz. *Fulfills diversity requirement (LO4)*

1147 ENG 238 EL1 Native American Literature (4)**Rice MW 11:50-1:05 One credit of this 4-credit course is online**

Selected readings from twentieth century Native American writers such as McNickle, Momaday, Silko, Welch, Hogan, Harjo, Owens and Alexie. Some discussion of oral traditions and earlier works such as Black Elk Speaks, as well as relevant cultural and historical background. *Fulfills diversity requirement. (L04)*

2171 ENG 244 01 Early World Literature (4)**Ungar TR 11:15-12:57**

Introduction to some of the earliest written literature in the world, up to the medieval era. Works covered may include selections from the Old Testament, The Odyssey, Oedipus the King, Lysistrata, The Bhagavad Gita and The Tao Te Ching, as well as poetry by Sappho, Catullus, Ovid, Tu Fu, Li Bai, Rumi, Kabir, Mirabai and Dante.

2189 ENG 245 01 Sense and Sensibility: Literature of the Late 18th Century (4)**Butler TR 9:25-11:07**

Examination of a group of authors and artists whose work is deeply tied to a significant societal shift of its time. Highlights the connections between literature and the dominant cultural inclinations of particular eras. Course may explore a single group (the Beats, the Bloomsbury group, Language Poets) or the predilections of a number of them (e.g., colonies and communes in American writing, avant-gardes). (L04)

2206 ENG 246 EL1 Imaginative Writing: Practice and Pedagogy (2)**Colton TR 1:05-2:20 March 15-May 9 One credit of 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.*

1168 ENG 247 EL1 Prose Writing: Practice and Pedagogy (2)

Colton TR 1:05-2:20 January 17-March 14 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.*

1408 ENG 251 E1 Writing Culture (4)

Fulwiler MW 1:15-2:30 One credit of this 4-credit course is online

This nonfiction writing course will focus on observing, describing, and interpreting the “everyday” local cultures in our midst. Students will study both the theory and practice of ethnographic fieldwork by writing about the people, places, and ordinary artifacts that inform and organize our daily lives. The course will involve blogging, workshops, and research. Possible texts may include: *The Spirit Catches You and You Fall Down, Fast Cars, Cool Rides, Mole People, Sidewalk, Dishing It Out, The Vulnerable Observer.* (L05)

1149 ENG 252 EL Writing With New Media (4)

Marlow MW 10:25-11:15 One credit of this 4-credit course is online

This course will explore effective writing in new media venues and social media. From the personal to the professional, this course will explore all aspects of new media and the related writing processes including collaborative writing. Students may examine 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)

ENG 261 Jacobean Shakespeare (4)

2169 Section 02 Morrow TR 9:25-11:07

2170 Section 01 Butler MW 9:00-10:15 F 9:00-9:55

This course will address, in the context of early modern English society and culture, tragedies and tragicomic romances written during the reign of King James I (1603-1625). The exploration of Shakespeare’s language and literary devices, of genres, and of theatrical practices will be supplemented by attention to early modern social issues and ideology, as well as to present-day critical trends. (L04)

ENG 271 Nineteenth Century American Literature (4)

2207 Section EL1 Rosha TR 9:25-10:40 One credit of this 4-credit course is online

2208 Section EL2 Rosha TR 1:05-2:20 One credit of this 4-credit course is online

Explores works of nineteenth century American writers by genre, theme, critical lens, mode of production and/or through socioeconomic or cultural context. This course may be taken more than once, provided it addresses a different topic when taken again. (L04)

ENG 274 Presentation & Performance (2)

2190 section 03 Kanz F 8:00-11:50 March 15-May 9

2191 section 02 Kanz F 8:00-11:50 January 17-March 9

992 section 04 Dollinger F 12:00-3:50 January 17-March 14

994 section 01 Morrow W 6:15-9:20 January 17-March 14

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.*

1169 ENG 285 Acting: Studio Study (4)**Ryan TR 2:15-6:00**

Introduction to dramatic performance through acting exercises. This course offers strategies and approaches to characterization, improvisation, and play analysis. Students learn to work under direction on stage through monologues and scenes. (L05)

2350 ENG 290 01 Drama Production and Performance (1)**Krauss**

Practicum in play production. While working with the drama director to prepare the play productions for the semester, students become involved in a wide variety of stage activities, including costuming, makeup, props, scenery, sound effects, and character portrayal. *A minimum of 75 hours of commitment is required.* Course may be taken more than once (4 credits max).

2308 ENG 292 EL1 Contact Literature (1)**Rice Fully online course January 17-February 2**

This course will focus on strategies for teaching about contact literatures in the Americas. You will be asked to research texts from any of a variety of reading levels that deal with moments of intercultural contact in the Americas. Examples of this could be Columbus's landing in the Americas, Thanksgiving, slavery, and immigration. Our main goal will be to consider how contact can be realistically and constructively presented to students without uncritically relying on highly suspect and widely perpetuated fictions. Pass/fail.

1404 ENG 295 W1 Writing the Personal Essay (1)**Fulwiler Feb 3-5: F 5-9:00, Sat 9-3:00, Sun 1-3:30 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.

2455 ENG 295 W2 Pre-Writing Techniques (1)**Craig Feb 10-12: F 5-9:00 Sat 9-3:00 Sun 1-3:30**

Course will focus on teachable pre-writing, free-writing and brainstorming techniques. Students will have the opportunity to teach techniques as well as develop an essay. Pass/fail.

2520 ENG 295 W3 Writing Short Course for Teachers (1)**Craig March 23-25: F 5-9:00 Sat 9-3:00 Sun 1-3:30**

Course will focus on teachable pre-writing, free-writing and brainstorming techniques. Students will have the opportunity to teach techniques as well as develop an essay. Pass/fail.

736 ENG 302 EL1 Language & Linguistics (4)**Marlow MW 11:50-1:05 One credit of this 4-credit course is 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 engage in guided research, writing, and oral presentations on a range of language topics.

1402 ENG 312 01 Poetry Writing (4)**Ungar TR 2:30-4:12**

Exploration of various forms and modes of poetry, through specialized and free-form assignments, in-class critiques, individual conferences, and compilation of a portfolio of work. Some attention to poetic

theory and the process of 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.*

2168 ENG 313 01 Writing Fiction (4)

Shavers W 6:15-9:20

specialized assignments including, but not limited to in-class workshops and critiques of students' writing, reading of professional fiction writers, attendance at fiction readings, and the study and discussion of theories of fiction. Knowledge of the genre and previous college level creative writing experience required. *Fulfills writing-intensive requirement. Prerequisites: ENG 105 and 200-level English writing course, or consent of the instructor based on writing sample.*

2167 ENG 323 E1 Making American Selves: The Poetics and Politics of Autobiography (4)

Fulwiler MW 11:50-1:05 One credit of this 4-credit course is online

Writing about one's life is fraught with questions about identity, memory, and truth. In this course we will examine the generic conventions of autobiography, the rhetorical strategies writers use to construct a textual self, and the historical contours of writing (and revising) "the" American self. In a nation famous for invention and new beginnings, how have writers used the narrative conventions and constraints inherent in autobiographical writing to present an American identity? What textual selves have been sanctioned and celebrated? Who has endorsed or challenged the tenets of nonfiction writing and to what end? We will pursue such questions by reading both canonical and contemporary examples of autobiography and memoir. Readings may include: Benjamin Franklin, Zitkala-Sa, Frederick Douglass, James Baldwin, bell hooks, Lucy Grealy, Richard Rodriguez, Terry Tempest Williams, Jamaica Kincaid, Gloria Anzaldúa, Nick Flynn, Lauren Slater, Allison Bechdel, and Jennifer Finney Boylan. *Fulfills writing-intensive requirement*

522 ENG 330 01 Literature, Critical Theory (4)

Palecanda TR 9:25-11:07 Pre-requisite ENG 112& 2 200-level literature courses

Study of twentieth-century literary criticism and theory, with emphasis on current theorists. Readings address diverse conceptions of author, reader, text, literary canon, gender, sexuality, class, and geopolitics. Will include literary texts, film, and other media. Emphasis is on reading, writing, and theorizing. *Prerequisite: ENG 112.*

2166 ENG 372 EL1 American Prison Literature (4)

Rice MW 10:25-11:40 One credit of this 4-credit course is online

This course focuses on writing produced within the twentieth-century American prison industrial complex. We will examine poetry, memoir, and autobiography written by incarcerated authors in the twentieth century, as well as slavery and captivity narratives from earlier periods in American history. Central to the course will be how imprisoned individuals utilize narrative to articulate responses to the system in which they are confined and the various circumstances that led to that confinement. Concepts such as positionality, the concept of authorial authority and narrative reliability will be of interest as well. We will explore these ideas through the work of a number of writers, such as Etheridge Knight, John Edgar Wideman, Leonard Peltier, Jimmy Santiago Baca and Mumia Abu-Jamal. *Fulfills writing-intensive requirement*

1400 ENG 377 EL1 American Lit. The Magazine and the Rise of mass Media (4)

Sweeney MW 1:15-2:30 One credit of this 4-credit course is online

Among the first mass media forms made possible by the industrial and market revolutions of the long-nineteenth century, the magazine (the word means *warehouse*) offered readers a promiscuous jumble of news, advertising, and entertainment prefiguring our digital media age. In nineteenth-century magazines, "timeless" masterpieces rubbed elbows with the topical, the trivial, and the ephemeral: editorials, book

reviews, journalism, fashion plates, cartoons, advertisements, even sheet music. Today, digital archives give us unprecedented access to American literary texts in magazine form, and allow us to ask: How did magazine contexts shape literary texts? What do literary texts have to say about the cultural and psychological impact of mass media? How have changing conceptions of authorship, intellectual property, and literary value framed the relationship between writer, reader, and editor? Critical analysis of texts by Poe, Melville, Wharton, James, Chesnut, Hopkins, Chopin, and Fitzgerald, as well as essays in literary criticism, print history, and media theory; formal and informal writing assignments; research in digital archives; blog postings; student presentations; lively student-led class discussion. *Fulfills writing-intensive requirement*

2165 ENG 378 01 Four Irish Writers: Yeats, Joyce, Boland, Doyle (4)
Cavanaugh TR 11:15-12:57

We will focus on the works of poet W. B. Yeats and novelist James Joyce from the first half of the twentieth century and then compare and contrast their works with contemporary poet Eavan Boland and novelist Roddy Doyle. We will consider issues such as genre, gender, and colonization. Close reading, active participation in class discussion, and literary research/analysis will be required. *Fulfills writing-intensive requirement*

764 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.*

1464 ENG 494 01 English Internship (4)

Colton TBA *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.*

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

951 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 2011). Must be taken in same semester as ENG 498.*

2181 ENG 498 01 Senior Seminar: Narrative in the Digital Age (4)

Middleton MW 9:00-10:15

One credit of this 4-credit course is online

There's no question that the digital age has spawned a host of challenges to our assumptions about the definition of narrative. As this fundamental genre of literature changes, so too do the roles, protocols, and expectations of writers and scholars---the very people who have historically served as the champions, custodians, and advocates of literature as a whole, and narrative in particular. This seminar is designed to explore and interrogate the shifting nature of narrative and its concomitant effects on our collaborative, disciplinary work. What do we mean when we say "narrative"? How do we read a narrative? What are the historical and contemporary competencies needed? In pursuit of these questions and others, we'll bring to bear our existing advanced reading, writing, and conversational practices to develop a rich understanding of the complexity of this field, and we'll experiment with the development of new literacies that have begun to reshape the study of and participation in the discussion of narrative. Readings and viewings may include work by Richard Powers, Ellen Ullman, Christopher Nolan, Leanne Shapton, Gary Shtenygart, William Gibson. *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.*

765 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.*