

WINTER 2010

ENGLISH 101 - WRITING AND CRITICAL INQUIRY (5) ACOM \$7.20 fee

Various Instructors & Times. May not be taken concurrently with Eng 100.

Prereq: Placement into English 101 through the Admissions Office (Waived for students demonstrating high English competency on appropriate exams; students who require additional preparation before taking English 101 will be advised on the basis of their Washington Pre-College Test score.) Must be completed with a "C-" grade; a grade of at least "C" usually required for transfer.

DESCRIPTION: English 101 or Writing and Critical Inquiry is a ten week, computer-assisted, composition course, usually required during students' first year of university. It fulfills the Group A Communication General Education requirements and is the only required writing course offered at Western Washington University. The purpose of English 101 is to familiarize students with the styles of thinking and communicating typically used in the university. Through intensive practice in analytical reading, writing and discussion, students begin to develop those critical and reflective habits of mind that will serve them personally, academically, and professionally. English 101 cannot anticipate every writing situation students will encounter at the university, so its emphasis is on developing students' ability to make appropriate rhetorical choices depending on the circumstances.

English 101 offers instruction and practice in:

- Performing critical inquiry, a method that uses reading, writing, and thinking to enhance your everyday critical skills.
- Summarizing, interpreting, and critically analyzing texts, printed as well as visual and cultural.
- Generating, revising, crafting, and editing written texts.
- Extending your analytical writing repertoire beyond the five-paragraph essay.
- Understanding what makes a given piece of writing rhetorically effective for different audiences and discourses.
- Offering and accepting constructive feedback and critique on writing in progress.
- Using the textual conventions that scholars and writers use to formulate and communicate their ideas to others.

REQUIREMENTS: Weekly reading and writing (roughly 6-10 pages of formal and informal writing per week); final revised writing project; mandatory attendance and regularly scheduled conferences with instructor.

THE PREREQ FOR MOST UPPER DIVISION ENGLISH COURSES IS ENG 202 OR ENG 203

ENGLISH 202 - WRITING ABOUT LITERATURE (5) BCOM

Prereq: Eng 101 & sophomore or above status

10603 MWF 11:30-12:50 pm LEE GULYAS

In this course we will focus on preparing you for the critical reading and writing expected in upper level English courses. We will read short stories and use writing to gain more complex understandings of the text and your own thought process. We will actively engage with the texts to formulate questions, explore craft elements, genre notions, and meaning, using different critical approaches as tools to help you develop and articulate your ideas. Assignments will include casual and formal, multi-draft exploration--essentially, a lot of writing, drafting, and revising.

REQUIRED TEXT:

Delbanco and Cheuse, *Literature, Craft & Voice*

11103 MWF 11:30-12:50 pm JULIE DUGGER

This class is designed to prepare students for advanced writing in upper-division literature courses. Class discussion and exercises will assist students in analyzing texts from multiple genres and developing their reactions to those texts into sustained, well-supported arguments about literature. We will give particular

attention to learning close reading skills and the standards for literary evidence. Students will demonstrate their ability to analyze and write about literature through in-class writing exercises, paper drafts, and two graded papers, one of which will be rewritten for a graded final course project.

FOCUS: STORIES AND NARRATIVES

To give the course an emphasis for discussion and writing, this section will explore issues of plot and narrative. How does literature carry a story? What makes a plot compelling? What techniques do different genres and media use to move a narrative from one moment to the next? How does the medium through which you tell a story shape it? What kinds of stories can different forms of literature tell?

READING LIST:

Aristotle.	Selections from <i>Poetics</i> .
Bronte, Charlotte	<i>Jane Eyre</i>
Rhys, Jean	<i>Wide Sargasso Sea</i>
Pollan, Michael.	“The Meal: Fast Food” from <i>The Omnivore’s Dilemma</i>
Smith, Anna Deveare	<i>Twilight: Los Angeles, 1992</i>
Sophocles/Grene	<i>Oedipus the King</i>

11210 TR 8:00-9:50 am +1hr/wk arr MICHAEL BELL

11999 TR 10:00-11:50 am +1hr/wk arr MICHAEL BELL

English 202 is about learning how to develop analytic ideas in response to close readings of literature and art. This specific section of English 202 involves critical inquiry into texts pushing through traditional boundaries and expectations, works that travel the borderlands between novels, histories, essays, and poems. We won’t be surveying many of the “classics” during this course, as enjoyable as such work can be. Instead, we’ll gather in authentic inquiry of transgressive contemporary literature reflective of the specific challenges and conditions of the world we live in now, a world in which we must reconcile ourselves with our traditions as we sweep forward into accelerating transformations of culture and identity. Through intensive reading, discussion, activity, research, and writing we will further develop our ability to make meaning from literary texts, focusing our analyses through formal critical practices as well as rigorous play and experimentation. You will emerge from the course a stronger analytic writer and reader with greater appreciation of the power of literature to bring you to deeper self-knowledge and increased awareness of a wider, richer, more complex world.

ASSIGNMENTS: In addition to reading assignments and participation in class activities, requirements will comprise one major analytical papers (including multiple drafts and significant research), a variety of informal writing assignments, participation in online forums, and a creative/expressive final project.

REQUIRED TEXTS: *The Children of Men*, P.D. James; *House of Leaves*, Mark Z. Danielewski; *Frankenstein*, Mary Shelley; *The Dark Knight Returns*, Frank Miller; *Call of Cthulhu: Horror Roleplaying in the Worlds of H.P. Lovecraft*, Sandy Petersen, Lynn Willis, John Snyder

ENGLISH 203 - WRITING IN CONTEXT (5) BCOM

Prereq: Eng 101 & sophomore or above status

PARASITES

10609 MWF 1:00-2:20 pm TONY PRICHARD

10610 MWF 2:30-3:50 pm TONY PRICHARD

From the small creatures that cohabit our bodies to the notion (following uniquely from both Derrida and William S. Burroughs) of language itself as a parasite, this course will investigate the theme of parasites in a variety of texts. We will investigate how contemporary notions of energy expenditure, cohabitation, hybridity, and sustainability are all terms that in one way or another touch upon notions of parasitism.

The center of the course will deal with the most popular parasite of the new century, the vampire, and look and relook at how the developing discourses and narrations about vampires inform contemporary thinking concerning parasites—and how such cohabitation with vampires both informs and forms our present culture.

Additionally topics in this course that will be addressed will include noise, interruption, and types of economies.

We will look at a variety of forms of literature from novels and films to poetry and various documents from the history of science.

BOOKS

E.T.A. Hoffmann, *The Life and Opinions of the Tomcat Murr*, together with a fragmentary *Biography of Kappelmeister Johannes Kreisler on Random Sheets of Waste Paper*

Irvine Welsh, *Filth*

Guillermo del Toro and Chuck Hogan, *The Strain*

Laurence Rickels, *Vampire Lectures*

Michel Serres, *The Parasite*

FILMS

Shivers, *The Two Faces of Dr. Jekyll*, *Alien*, *The Horror of Dracula*, *Lair of the White Worm*

WRITING IN THE CONTEXT OF "THE WILD"

11417 TR 2:00-3:50 pm +1hr/wk arr NANCY PAGH

Students in this section of English 203 will learn about and experiment with a number of analytical techniques to help them think and write about wilderness, literature, cinema, and society. "Tell me," writes Mary Oliver in her poem "The Summer Day," "Tell me, what is it you plan to do with your one wild and precious life?"

Humans have long felt compelled to test ourselves in the wild, to relinquish convention and restriction in order to explore that which is "wild and precious" in our own nature. Is this urge beautiful? Necessary? Indulgent? Crazy? Class participants will leave this course more informed about our theme of "the wild," but more important, they will gain critical and creative reading, thinking, and writing skills useful for any area of inquiry.

REQUIRED TEXTS

- Rosenwasser & Stephen, *Writing Analytically* (Thomson Wadsworth Press, 5th edition).
- Molly Gloss, *Wild Life* (Houghton Mifflin)
- Maurice Sendak, *Where the Wild Things Are* (Harper Collins)
- Jack London, *The Call of the Wild* (Aladdin)
- Henry David Thoreau, *Walden*
- Films, including: *Into the Wild* and *Grizzly Man*

ENGLISH 214 – INTRODUCTION TO SHAKESPEARE (5) HUM

13401 MWF 2:30-3:50 pm MARK LESTER

In this course – a survey of the playwright's comedies, histories, romances and tragedies – we will explore how our experiences enable us to interpret Shakespeare, how performance or enactment necessitates interpretation, and at the same time how the works themselves inform or influence our experience. While our focus will be on what might be called the presence of Shakespeare in the contemporary world, we will also consider the historical situation in which the plays were written and first performed. Special attention will be given to story, theme, language, and character.

EVALUATION: Midterm and final exams, reading quizzes, group projects, and short written assignments.

TEXTS: David Bevington, *The Necessary Shakespeare* (3rd edition).

ENGLISH 234 – INTRODUCTION TO AFRICAN-AMERICAN LITERATURE (5) BCGM

13402 MWF 8:30-9:50 am LYSA RIVERA

Analysis, interpretation and discussion of written, spoken and visual texts by African-American men and women from the 18th century to the present.

ENGLISH 238 – SOCIETY THROUGH ITS LITERATURE: THE MONSTROUS BODY (5) HUM

11217 MWF 1:00-2:20 pm BRUCE BEASLEY

Students must also register for GEOL 204, CRN 12362

This course, which is taught in conjunction with Geology 204, is an investigation of the "monstrous" in literature, mythology, film, and society. Students must enroll simultaneously in the Geology class, which will

explore monstrosity in the natural world. Through films and readings such as Mary Shelley's FRANKENSTEIN, Doris Lessing's THE FIFTH CHILD, and Katherine Dunn's GEEK LOVE, we will examine the psychology and history of monster-making. The course will consider monstrosity in contemporary culture through investigations of human cloning, genetic engineering, genomic art, bodily modification, and other topics. Requirements will include midterm and final exams, short papers on an online discussion board, a critical/creative project.

ENGLISH 282 – INTRODUCTION TO GLOBAL LITERATURES: MEDIEVAL (5) HUM

11286 TR 2:00-3:50 pm +1hr/wk arr KATHRYN VULIĆ

COURSE DESCRIPTION AND OBJECTIVES:

How did medieval peoples explore and explain the world around them in literature? To begin to answer this question, we will be traveling through time and space over the course of the quarter, investigating selections of the great diversity of literatures from this period of world literature. This course will introduce students to a broad range of world literatures from the medieval period, including a variety of genres and literary forms. We will be confronting the vast differences of time and space between our contemporary experience of the texts and the historical moments in which the texts were composed; our reading will be made easier by the fact that the texts we read foreground historical context, for our class texts are themselves interested in the ways in which the authors and their contemporaries learn about and journey through their world through spiritual, social, or regional/global exploration. Our readings include some of the most important and influential works by male and female authors from medieval and early modern England, Japan, Germany, Italy, France, and Scandinavia, and serves as an introduction not only to the literatures of those regions, but also to some of their cultural, historical, and social contexts.

On a much more general note, this class will emphasize careful attention to the language and form of our readings, equipping you with college-level reading skills that you can apply to other literatures as well. Though the course emphasizes careful reading and literary analysis, we will also situate the readings into their historical context as well.

ASSIGNED TEXTS (please be sure to buy the course editions, all available at the student bookstore):

As I Crossed a Bridge of Dreams (also known as *Sarashina Nikki*) trans. Ivan Morris (Penguin, 1975)

Beowulf, trans. R.M. Liuzza (Broadview Press, 2000)

Book of the City of Ladies, by Christine de Pizan, trans. Jeffrey Richards (Persea Books, 1998)

Inferno, by Dante Alighieri, trans. Robert Pinsky (Farrar Straus Giroux, 1994)

Prose Edda, by Snorri Sturluson, trans. Jesse Byock (Penguin, 2006)

Tristan, by Gottfried von Stassburg, trans. A.T. Hatto (Penguin, 2004)

ASSIGNMENTS:

Writing: You will write four mini-essays (roughly 1 page each; each worth 5%), one midterm (25%), and one final (25%). The mini-essays will help you practice analytical skills that you will be using in the exams.

Group Project and Portfolio: Each of you will be assigned to a group that will develop a project related to one of the class readings; you will present your project to class on an assigned date and turn in a portfolio of your work to me. See the forthcoming handout, "Group Project and Portfolio," for more detailed information. (25%)

Participation: I will expect energetic class participation (including attendance and discussion) of all students. (5%)

ENGLISH 283 – INTRODUCTION TO GLOBAL LITERATURES: MODERN (5) HUM

13404 MWF 4:00-5:20 pm NICHOLAS MARGARITIS

Masterpieces of European and Russian literature from the 19th and 20th centuries. Necessary attention to historical context, but the emphasis will be on the literary genius of individual works. These include: Flaubert: *Sentimental Education*; Tolstoy: *The Death of Ivan Ilych*, *Hadji Murad*, *Master and Man*, *Father Sergius*; Kafka: *The Trial*; Robbe-Grillet: *Jealousy*, *In the Labyrinth*. Two midterm exams and one final, all essay.

ENGLISH 301 - WRITING STUDIES (5)

WRITING PROFICIENCY (WP3)

Prereq: Eng 101, and either Eng 202 or 203 or a second writing course, & junior status

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

11092 MWF 11:30-12:50 pm CATHY McDONALD

“Born Digital”: The Significance of Digital Literacy

How often do you read and write on Facebook or MySpace? How many text messages do you send and receive in a day? How does research on Google affect the way you find your way around in the world? Does navigating the never-ending stream of information on the Internet change the way you think?

If you were born after 1980, you were “Born Digital,” which makes you a member of the first generation of digital natives. New Media scholars speculate that digital connectivity will change not only reading and writing practices, but the structure of the economy, politics, and even the family. And although it may not be immediately apparent, all digital discourse is ultimately about composing textual meaning, which is another way to say that in the end, it’s all about *writing*. But you’ve probably heard critics who say “Kids these days can’t write or even think critically anymore.” Is technology responsible for intellectual decline? As Clive Owen reports in *Wired Magazine*, some say “Facebook encourages narcissistic blabbering, video and PowerPoint have replaced carefully crafted essays, and texting has dehydrated language into ‘bleak, bald, sad shorthand.’” Others think “we’re in the midst of a literacy revolution the likes of which we haven’t seen since Greek civilization [...] technology isn’t killing our ability to write. It’s reviving it—and pushing our literacy in bold new directions.”

What *is* the effect and significance of today’s “new literacy”? Questions like these are examined in the field of writing studies. English 301 is a writing studies course focused on the theory and practice of writing in private, public, and academic contexts. This section will examine questions about the intersection between digital literacy and academic writing. Are all digital natives equally literate? What’s the difference between those who merely post to Facebook and those who compose (and read) texts that are actually academic in nature but published online? In this section of Eng 301 we will analyze the meaning and consequences of writing (for the digital native). To do that, you will not only *do* writing that is both digital and print based, but also *study* the nature and consequences of these written discourses as they operate in our culture and affect us in complicated ways.

Coursework will consist of reading scholarly and digital texts, lots of lively discussion (in class and online), and, of course, writing. Along the way there will be a mid-term essay and a collaborative presentation. The course culminates with a seminar paper written in drafts.

ENGLISH 302 – INTRODUCTION TO TECHNICAL & PROFESSIONAL WRITING (5) \$7.20 fee

WRITING PROFICIENCY (WP3)

Prereq: Eng 101 & jr status

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

Note: There are no waiting lists for English 302 sections. During the first part of Phase I only juniors and seniors whose majors require the course can register. The major restrictions on ENG 302 will be removed at 9:00 am on Tuesday, November 24. At this time registration will open to all majors with junior status at the time of registration.

10154 TR 8:00-9:50 am +1hr/wk arr SIMON McGUIRE

12039 TR 2:00-3:50 pm +1hr/wk arr SIMON McGUIRE

This writing intensive course invites you to explore what is technical about technical writing. Course projects allow you to analyze and create technical documents that relate to your academic, professional and social interests. Projects emphasize rhetorical analysis, document design, user testing, and the practical and cultural implications of your choices as a writer. Throughout the course, you’ll learn to re-imagine the page, to edit and

revise documents for visual impact, and to view readers as information users with specific needs. We will also examine and utilize fundamental concepts in technical writing such as readability/usability, page layout and visual rhetoric, and the importance of defining your audience before you write. A primary goal in the course is to plan and complete a final portfolio of technically well-designed documents you can use in your professional and personal lives beyond the classroom: resumes and cover letters, memos, brochures and newsletters, interpretive material, instructional documents, grant proposals, online documents, and visual representations of data.

11024 TR 10:00-11:50 am +1hr/wk arr WILLIAM SMITH

In English 302, we write resumes, letters, proposals, manuals, and public information documents for a variety of audiences. We will think about the origins and functions of these documents and why and how they have cultural power at this moment.

In addition to writing the documents above, we will explore from a techno-critical perspective the impact of technology on writing in our communities and work places. We will discuss the effects of distributed knowledge, globalization, and flexible capitalism on the ways we write, view authorship, and imagine readers as information users.

TEXTS:

We will read a series of online articles and pdfs relevant to professional and technical writing. There is no textbook for the course.

11429 TR 12:00-1:50 pm +1hr/wk arr MARGARET FOX

12327 TR 4:00-5:50 pm +1hr/wk arr MARGARET FOX

Office: HU 353 Phone: 2014 Margaret.Fox@wwu.edu

COURSE DESCRIPTION

English 302 addresses the essential elements of technical and professional writing: defining the purpose, discerning the context, and understanding the needs and interests of readers. Whatever your major and areas of interest, you'll discover ways to use writing skills to accomplish personal and professional goals.

As a writing intensive class, English 302 requires 50 pages of written work during the term. Major assignments include résumés and cover letter, information sheets, brochures, and proposals. Portfolios of revised work form the basis for a significant portion of the final grade. Ideally, the portfolio will help you in your next job interview or graduate school application.

Class activities include evaluating examples of professional and technical communications, participating in workshops, engaging in discussions, and writing exercises. Regular attendance is a requirement.

11216 TR 10:00-11:50 am +1hr/wk arr GERI FORSBERG

11622 TR 2:00-3:50 pm +1hr/wk arr GERI FORSBERG

English 302 is the English department's introductory 300-level course in technical writing. It is a 5 credit workshop course which requires 15 hours of work per week. English 302 emphasizes the writer-reader relationship in a variety of academic and non-academic writing situations. As a writing intensive course, students learn to identify a target audience, develop objectives for their written documents, organize the content of their documents and revise documents for readability. Students write a resume, letters, memos, instructions, a brochure, and a proposal. Students also learn to work in small groups, collaborate on writing, and make an oral presentation. The final project in this course is a professional portfolio which provides examples of the writer's strongest work.

Through course readings and discussion, we will address such questions as:

How is technical writing creative?

What is "technical" writing, and how is it different from academic writing?

Why is professional and technical writing on the rise?

How can I use my professional and technical writing to help myself and others?

What are the challenges and opportunities of collaborative writing?
Why is proofreading, revising, and editing so important?
What writing strategies improve reader usability?
What are my legal and ethical responsibilities as a writer?

ENGLISH 307 - LITERATURE & CULTURE I: PRE-16TH CENTURY: OLD/MIDDLE ENGLISH (5)

Prereq: Eng 202 or 203

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

10306 TR 10:00-11:50 am +1hr/wk arr KATHRYN VULIĆ

“THE IDEA OF THE VERNACULAR”

Course Description and Objectives:

This course surveys English literature from its earliest writings to the arrival of the printing press in England. In this span of England’s history, English competed heavily with other languages, finally to emerge at the end of the Middle Ages as England’s dominant language. This class will question what it means to write in English in the medieval period, when both Latin and French were deemed more authoritative, literary alternatives; this class will also explore the range of literary subjects and interests expressed in Old and Middle English literature. To achieve these goals, this class will sample a broad array of literary genres, techniques, forms, and themes of the literature of medieval England. We will also trace the effects of an increasingly literate population and increasingly sophisticated writing technology (like the introduction of paper and the printing press to England) on the literary culture.

By the end of the quarter you will understand the ways in which English language and literature waned and waxed over the course of the Old English and Middle English periods, as well as how English vied with French and Latin as a medium of communication. You will learn to recognize the characteristics of many of the common medieval literary forms, as well as the reasons for their use (e.g., polemical, pedagogical, recreational). You will learn about medieval culture and literary tastes, as they are reflected in the course readings.

REQUIRED TEXT:

These readings can be found in *The Broadview Anthology of British Literature: Volume 1: The Medieval Period* by Joseph Black, Leonard Conolly, Kate Flint, and Isobel Grundy (please be sure to get the second edition, published in 2009), and in occasional supplements downloadable from Blackboard.

ASSIGNMENTS:

You will prepare one short research project and write one analytical essay (1200-1400 words, 20% each), one midterm (20%), and one final (20%). You will also be asked to post reading responses to Blackboard throughout the quarter (10%). In addition to these assignments, I will expect regular class attendance and participation (10%).

ENGLISH 308 - LIT & CULTURE II: 16th & 17th CENTURIES: (5)

Prereq: Eng 202 or 203

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

LOVE, DEATH & COMEDY

11630 MWF 10:00-11:20 am MARK LESTER

This course will be a survey of 16th and 17th century poetry and drama focusing on the contrast between carnal and spiritual love, death, and the special relation of these themes to comedy or humor. Though our examination will emphasize philosophical and cultural issues, special attention will be given to story, theme, language, and character.

EVALUATION: Two major papers, reading quizzes, group projects, presentations, and short written assignments.

TEXTS: *Norton Anthology of English Literature: 1b 16th Century/Early 17th Century; Four Restoration Libertine Plays*, Deborah Payne Fisk (ed.)

ENGLISH 308 (CONTINUED)

EARLY AMERICAN LITERATURE

11631 TR 10:00-11:50 am +1hr/wk arr LAURA LAFFRADO

CONTENT: This class will investigate American writing from its beginnings to the Revolutionary War period. Our texts will be by Native Americans, Europeans, Puritans, Quakers, explorers, hostages, travelers, and others. We will look at a wide range of genres--journals, poems, narratives, sermons, diaries. We will consider how these various genres challenge our definitions of American writings and we will examine the roles of female discourse, race, religion, and class.

ASSIGNMENTS: Much reading and thinking will be asked of you, along with steady attendance, a participation grade, group work, a mid-term, final exam, and various out-of-class assignments.

EVALUATION: Final grades will be based on the graded exams, grade for class participation, and attendance.

TEXTS: Lauter, Paul (ed.), *The Heath Anthology of American Literature*, Volume A

ENGLISH 309 - LIT & CULTURE III: 18th & 19th CENTURIES: AMERICAN NATURE WRITING (5)

Prereq: Eng 202 or 203

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

10155 MWF 8:30-9:50 am NING YU

DESCRIPTION: This course will focus on the dynamic and dialogic interconnection between culture and nature, using American nature writing in the 18th and 19th centuries as context. We will study the cultural patterns in American writers' imaginative conception of nature, including such ideas as the "virgin land," the "frontier," the "American pastoral," "the machine in the garden" and the "life in the woods." One mid-term, one final, several short writing assignments; the fifth arranged hour will be spent for the student to visit a place in nature. We will work together to contextualize our reading of American nature texts in connection with that place. Students will give an oral presentation of the place to class, especially about the connection (or the lack of it) s/he has built (or failed to do so) between texts and environment.

ENGLISH 310 – LITERATURE & CULTURE IV: 19th & 20th CENTURIES: (5)

Prereq: Eng 202 or 203

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

LITERARY EMPIRICISM

10927 MWF 11:30-12:50 pm KATHLEEN LUNDEEN

DESCRIPTION

Charles Darwin was an avid reader of literature; in particular, he was a Jane Austen fan. In this course we will look at several works by writers of the "long" nineteenth century in England and France and consider to what extent Darwin's *Origin of Species* was shaped by novels and other forms of literary expression. Reciprocally, we'll see how nineteenth century literary writers fell under the influence of scientific texts.

COURSE OBJECTIVES

Strong grasp of the ways literary writers and scientists poached from each other in the nineteenth century; increased sophistication as a writer of literary criticism; increased agility as a participant in an ongoing literary conversation

EVALUATION

In-class and out-of-class essays; vibrant class participation

TEXTS

Balzac, *Père Goriot*; Flaubert, *Three Tales*; Zola, *Thérèse Raquin*; Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*; DeQuincey, *Confessions of an English Opium-Eater*; Austen, *Mansfield Park*; Darwin, *The Origin of Species*; Gibaldi, *MLA Handbook*

ENGLISH 310 (CONTINUED)

NIHILISM

11710 TR 10:00-11:50 am +1hr/wk arr BH 417 CHRISTOPHER WISE <http://myweb.facstaff.wvu.edu/wisec/>
COURSE DESCRIPTION

This course will explore nihilism and related themes in the literatures of the 19th & 20th centuries. If you do not like critical theory, this is probably not the right course for you. Students will write two formal essays and take a two-hour exam.

COURSE TEXTS:

Friedrich Nietzsche, *The Genealogy of Morals* & "Truth and Lies in a Non-moral Sense"

Martin Heidegger, *Introduction to Metaphysics*

Plato, *Timaeus*

Jacques Derrida, *On The Name*

René Descartes, *Discourse on Method*

Noam Chomsky, *Cartesian Linguistics*

Jacques Derrida, *The Animal That Therefore I Am*

John Caputo, *Deconstruction In A Nutshell*

ENGLISH 311 – LITERATURE & CULTURE V: 20th & 21st CENTURIES: (5)

Prereq: Eng 202 or 203

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

AVANT-GARDES AND AVANT-GARDISM

11632 MWF 10:00-11:20 am KRISTIN MAHONEY

While the term "avant-garde" is often used to refer to any work of art that is shocking, bizarre, or innovative in form, in this course we will work toward generating a more specific and historically contextualized understanding of this term. We will focus on works of art, music, film, and literature from the late-nineteenth and early-twentieth centuries that call into question the very category of "art." We will think about the relationship between avant-gardism and the marketplace and the impact of World War I on aesthetic sensibilities. We will consider the distinction between avant-gardism and modernism, and read works of surrealism, futurism, as well as works that position themselves as part of a sexual avant-garde at the beginning of the twentieth century. In the final weeks of the course, we will focus on more recent manifestations of avant-gardism, such as Andy Warhol's Pop Art and the avant-garde cinema of the 1960s and 70s.

Assignments will include a 5-7 page essay, a final exam, a presentation, and regular participation.

MODERNISMS: OLD/NEW

12363 TR 12:00-1:50 pm +1hr/wk arr (OM 330C) SIMON McGUIRE (NEW TIME/ ROOM)

This course approaches modernism not as a single movement or set of aesthetic qualities but rather as an often interrelated series of artistic responses to the historical, technological, intellectual, and political conditions of modernity in Europe and the U.S. Covering primarily authors (Pound, H.D., Stein, Joyce, Eliot, Barnes, Williams, Woolf, Stevens, several from the Harlem Renaissance, and more) from the *fin de siècle* to the late 1950s, we will read and analyze seminal works of literature, painting, architecture, film and music. In considering the question "What is a literary movement?" we will examine the advent and role of the manifesto in this period, one that encompasses two World Wars and the emergence of several "avant-gardes." Near the end of the course, we approach the question "When did modernism end?" by looking at the influence modernism had on various artists in last fifty years (John Cage, Lyn Hejinian, Mark Tansey, Tom Phillips).

ENGLISH 312 – FILM AND CULTURE: JAPANESE ANIME (5)

Prereq: Eng 202 or 203

11633 TR 10:00-11:50 am (HU 103) + Film Viewing W 4:00-6:50 pm (BH 109) DAWN DIETRICH

CONTENT: In her book entitled *Anime from Akira to Howl's Moving Castle: Experiencing Contemporary Japanese Animation*, Susan Napier observes, "In a world where American domination of mass culture is often taken for granted and local culture is frequently seen as either at odds with or about to be subsumed into hegemonic globalism, *anime* stands out as a site of implicit cultural resistance." This course will explore the nature of this cultural resistance by looking at the political, social, and aesthetic contexts of *anime* in both Japanese and American cultures. We will begin by tracing the influences of various forms of "high" and "popular" culture on Japanese *anime*, including *manga* (graphic novels); American comic book styles; Japanese illustrative traditions, such as *e-maki* (picture scrolls) and *ukiyo-e* (woodblock prints); and theatrical traditions drawn from *Noh*, *Kabuki*, *Bunraku*, and *Takarazuka*. In addition to tracing the graphic style of *anime*, we will consider *anime* in the context of a global economy, observing cultural forms of fandom (*otaku*) and the effects of commercialism. We will also study the *technique* of animation, specifically the way in which it acts as an interface between technology and art, creating a distinctive art *form*. In the process of studying hand drawn- and 3-D computer animation, we will analyze examples drawn primarily from science fiction and *mecha anime*, but will also look at newer metafilmic genres. We will attempt to articulate the distinctive visual elements that combine with generic, thematic, and philosophic structures to create the media art we recognize as Japanese *anime*.

EVALUATION: Your final grade will be averaged from a group presentation (20%) and eight Blackboard posts (2-3 double-spaced pages)—plus class participation. Please note that you cannot receive an "A" in the course without regular class participation.

REQUIRED TEXTS:

Anime from Akira to Howl's Moving Castle: Experiencing Contemporary Japanese Animation, Susan Napier
From Impressionism to Anime: Japan as Fantasy and Fan Cult in the Mind of the West, Susan Napier
The Science of Anime: Mecha-Noids and AI-Super-Bots, Lois Gresh and Robert Weinberg
Cinema Anime: Critical Engagements with Japanese Animation, Steven T. Brown
Complete Guide to Anime Techniques: Create Mesmerizing Manga-Style Animation with Pencils, Paint, and Pixels, Hayden Baron, Chris Patmore, and Chi Hang Li

RECOMMENDED TEXTS:

The Anime Companion: What's Japanese in Japanese Animation? Gilles Poitras
The Anime Companion 2: More What's Japanese about Japanese Animation? Gilles Poitras

COURSE FILMS, OVAS, AND ANIMATED SERIES SELECTED FROM:

Akira (1987), Katsuhiro Otomo
Neon Genesis Evangelion (1995), Hideaki Anno
Ghost in the Shell (1995), Mamoru Oshii
Ghost in the Shell 2: Innocence (2004), Mamoru Oshii
Serial Experiments: Lain (1999) Ryotaro Nakamura
Patlabor 2, Mamoru Oshii
Millenium Actress, Satoshi Kon
Perfect Blue, Satoshi Kon
Tokyo Godfathers, Satoshi Kon
Paprika, Satoshi Kon
Tekkonkinkreet, Michael Arias

ENGLISH 313 - HISTORY OF CRITICAL & CULTURAL THEORY (5)

Prereq: Eng 202 or 203

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

10156 MWF 10:00-11:20 am MARC GEISLER

CONTENT: An overview of critical and cultural theory taking off from Plato's insights about language as a sign system. We will not be studying new critical, structuralist, marxist, feminist, psychoanalytic, poststructuralist, postcolonial, and cultural studies theories in order to create artificial boundaries between "schools." Instead, our aim will be to challenge and empower our own approaches to literature and culture. Our chief goal will be to learn how to incorporate the following terms into our own critical writing: form, structure, sign, history, culture, class, ideology, subjectivity, gender, ethnicity/race, and postmodernism. One of the principle consequences of the recent "theory wars" over literature has been to show that literature cannot claim a special privilege and that an absolute opposition between "serious" literature and popular culture is a mirage. We will be thinking and writing about all sorts of popular media and visual representations in addition to texts belonging to "high culture."

ASSIGNMENTS: Course work will include the assigned reading, spirited participation in class discussions, a series of 8 short Blackboard responses; a series of 3 short papers (about 3 pages apiece), and a longer 6-8 page paper in which you will assemble your own set of strategies for interpreting literature and/or popular culture.

EVALUATION: Short Responses 20%; Short Papers 45%; Long Paper 25%; Class Participation 10%. Late papers will be accepted only with an official excuse (contact Student Life: Assistance Services--VU 506/x3706). Absenteeism and plagiarism are grounds for failing the course.

REQUIRED TEXTS: *Literary Theory: An Anthology*, 2nd Ed., ed. Julie Rivkin and Michael Ryan.

10611 MWF 2:30-3:50 pm KATHLEEN LUNDEEN

DESCRIPTION

In this course we will see how assumptions about the sources of texts and their agency in a culture profoundly affect how we read. In our encounters with contemporary theorists we'll explore how texts, both verbal and visual, get spun, and how as readers and writers we can never escape the spin cycle.

COURSE OBJECTIVES

Increased ability to read and write from a range of theoretical perspectives; increased sophistication as a writer of literary criticism; increased agility as a participant in an ongoing theoretical conversation

EVALUATION

Several critical essays; a final exam; vibrant class participation

TEXTS

Richter, *The Critical Tradition* (third edition); Abrams, *Glossary of Literary Terms*; Gibaldi, *MLA Handbook*

11186 TR 10:00-11:50 am +1hr/wk arr KAVEH ASKARI

In this course we will survey key concepts in the history of modern and contemporary theories of literature and the visual arts. We will discuss the foundational works that inform Marxist, feminist, psychoanalytic, semiotic, poststructuralist, and postcolonial critical traditions. We will develop a historical understanding of these critical traditions in order to sharpen our ability to think critically about a wide range of media including painting, literature, film, and commercial visual culture.

11731 TR 12:00-1:50 pm +1hr/wk arr DAWN DIETRICH

REQUIRED TEXTS

The Norton Anthology of Theory and Criticism

A Critical and Cultural Theory Reader (2nd edition), Antony Easthope and Kate McGowan

Writing Machines, N. Katherine Hayles

My Mother Was a Computer: Digital Subjects and Literary Texts, N. Katherine Hayles

RECOMMENDED TEXTS

A Glossary of Contemporary Literary Theory, Jeremy Hawthorne

Fans, Bloggers, and Gamers: Media Consumers in a Digital Age, Henry Jenkins

COURSE DESCRIPTION

This class will provide an overview of post-structuralist literary and critical theory, beginning with Saussure's insights about language as a sign system and concluding with N. Katherine Hayles' analysis of digital culture. We will not be studying post-Marxist, feminist, psychoanalytic, postcolonial, and deconstructive strategies in order to create academic boundaries between "schools." Instead, our aim will be to challenge and empower our own approaches to literature and culture by reading from a wide range of theorists. One of the principle consequences of the "theory wars" over literature in the 1980s-90s has been to show that literature cannot claim a special privilege and that the opposition between the canon and popular culture reveals as much about prevailing social, economic, technological, and political conditions as it does about artistic quality and value. In this course, we will challenge value hierarchies by placing more of an emphasis on *relating* cultural products or events than on *rating* them. We will have a chance to consider popular media and visual texts in addition to literary texts belonging to "high culture."

ASSIGNMENTS

Course work will include the assigned reading, participation in class discussions and small group work, and a series of four critical papers (4-5 pages). I have created an online forum for our class on Blackboard to facilitate discussion as well as provide a bulletin board for student work, course documents, and class announcements. You should check in every other day to keep updated.

EVALUATION

Course evaluation will be determined by four essays (80%) and class participation (20%).

ENGLISH 335 - LITERARY & CREATIVE EXPRESSIONS ACROSS CULTURES (5) ACGM

Prereq: Eng 101

AUTHENTIC IRISHNESS

10157 MWF 1:00-2:20 pm JULIE DUGGER

How do we define an ethnicity? What entitles a person to claim membership in an ethnic group? What makes a work of art an authentic expression of ethnic culture?

We will explore the question of ethnicity and authenticity by considering the case of the Irish: an ethnic group with an identity that has shifted under the pressures of colonialism, emigration, and immigration. Who or what is authentically Irish? The white American with a great-grandfather born in County Cork? The Nigerian immigrant to Dublin? A Hollywood film starring an Irish actress speaking the Irish language in the Irish countryside? A traditional Irish dance step performed by Latino schoolchildren in New York City? Special attention will be given to the role of race and language in defining ethnic identity. Texts we will consider include literature by Moore, Synge, Yeats, Heaney, Doyle, and Ni Dhomhnaill and pop-cultural expressions such as *The Quiet Man* and *Riverdance*. We will also read critical texts on Irish culture and identity.

Although our readings and discussion will focus on Irish identity, the questions we raise will also be applicable to other ethnic identities that have been shaped by migration, and students will be asked to apply the questions surrounding Irish identity to expressions of culture from other ethnic groups.

READING LIST:

Cheng	<i>Inauthentic</i>
Doyle	<i>The Deportees and Other Stories</i>
Gibbon	<i>The Quiet Man</i>
Heaney	<i>Opened Ground</i>
Ignatiev	<i>How the Irish Became White</i>
Moore	<i>Irish Melodies</i>
Ni Dhomhnaill	<i>Pharaoh's Daughter</i>
Synge	<i>The Playboy of the Western World</i>
Yeats	<i>The Celtic Twilight</i>

ENGLISH 335 (CONTINUED)

LITERATURE OF THE 1960'S

12332 TR 2:00-3:50 pm +1hr/wk arr KATHRYN TRUEBLOOD

DESCRIPTION:

This course serves as an introduction to the literature associated with the countercultures of the 1960s, beginning with the Beat writers of the 1950s and ending with the feminist work of the early 1970s. So many movements emerged from the crucible of that time—the Anti-War Movement, The Free Speech Movement, New Journalism, Civil Rights, Feminism, Gay Rights, Environmentalism, and Postmodernism—students will be invited to consider how this literature has shaped our national discourse as well as our individual lives. The theoretical approach to the class will provide historical context and apply race-class-and-gender analysis to the literary texts to enable students to understand the readings as the products of particular moments and the role of art in revolutionary social movements.

EXPECTATIONS:

Total engagement.

TEXTS:

On the Road by Jack Kerouac

One Flew Over the Cuckoo's Nest by Ken Kesey

The Bell Jar by Sylvia Plath

Why Are We in Vietnam? by Norman Mailer

On Lies, Secrets, and Silence by Adrienne Rich

Soul on Ice by Eldridge Cleaver

The Electric Kool-Aid Acid Test by Tom Wolfe

Slouching Towards Bethlehem by Joan Didion

ENGLISH 338 – WOMEN & LITERATURE (5) BCGM

Prereq: Eng 101

10839 TR 12:00-1:50 pm +1hr/wk arr PAM HARDMAN

CONTENT: In this course we'll read a variety of texts written by women living in North America in the 20th century, exploring such questions as: What sorts of "stories" do women write about themselves and their societies? What do the texts imply about the roles of women in their cultures? We will supplement our readings with other media, including the visual arts, film, science, and popular culture. You should come to class willing to read intensively and thoughtfully, to discuss controversial issues with an open mind, and to listen to others' ideas with respect.

ASSIGNMENTS: Mid-term and final exams; reading responses; final group "zine" project.

TEXTS: Dorothy Allison, Two or Three Things I Know for Sure; Joy Harjo and Gloria Bird., eds., Reinventing the Enemy's Language; Patricia Foster, ed., Minding the Body; Ntozake Shange, Sassafrass, Cypress and Indigo; Tristan Taormino, ed., A Girl's Guide to Taking Over the World

ENGLISH 339 – MYTHOLOGY AND LITERATURE (5)

Prereq: Eng 202 or 203

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

13415 MWF 11:30-12:50 pm NICHOLAS MARGARITIS

An intensive and detailed study of Greek and Roman mythology, all primary texts. Topics include cosmogony, myths of prominent gods and heroes, and various versions of major cycles (Thebes, Jason & Medea). Books include: Hesiod: *Theogony*; *Homeric Hymns 2,4,5,7*; Euripides: *Bacchae*, *Phoenician Women*, and *Medea*; Aeschylus: *Prometheus*; Pindar: *4th Pythian Ode*; Apollonius Rhodius: *Argonautika*; Statius: *Thebaid*; Sophocles: *Oedipus Tyrannus*, *Oedipus at Colonus*, *Antigone*; Ovid: *Heroides 12*, *Metamorphoses*. Two midterm exams and one final, all essay.

ENGLISH 350 - INTRODUCTION TO CREATIVE WRITING (5)

Prereq: Eng 101

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

10307 MWF 10:00-11:20 am CARLOS MARTINEZ

This introductory course to the writing of short fiction and poetry will focus on creating original work through writing exercises in both genres, workshopping and revision, selected readings and group discussion of assigned readings. Writing assignments will entail both rough and final drafts of original poems and short fiction. These will then be discussed and constructively critiqued in class. Reading assignments will expose students to fiction and poetry and to critical issues related to the writing of both. Students will prepare a final portfolio consisting of new and revised work in both genres. The portfolio will serve as the primary basis for the final grade. Students will be required to participate in a reading of their original work and may be required to attend literary events and be prepared to discuss them in class, or will be required to do other work.

TEXTS:

REQUIRED:

Charters, Ann. The Story and Its Writer, compact (paperback).

Addonizio, Kim and Dorianne Laux. The Poets Companion. (paperback)

11211 TR 12:00-1:50 pm +1hr/wk arr JEANNE YEASTING

This introductory course will focus on creating original creative nonfiction and poetry. Students will examine the craft of numerous authors, and use their writing as catalysts for generating and revising their own work. Class will be a mixture of discussion of assigned writing models, writing exercises (including faithful forgeries), and workshopping writing-in-progress.

ASSIGNMENTS: Assignments will include writing and revising original creative nonfiction and poems; in-class exercises; and keeping a fifth-hour writer's journal. Required texts will serve as models for most writing assignments. Students may be required to do some research and/or attend outside literary events.

EVALUATION: Based largely on class participation, completion of assigned writings, and a Final Portfolio Project.

TEXTS:

In Short, edited by Judith Kitchen and Mary Paumier Jones

250 Poems: A Portable Anthology, 2nd edition, edited by Peter Schabel and Jack Ridl

Various poems and texts on Blackboard

11288 TR 2:00-3:50 pm +1hr/wk arr SARA STAMEY

CONTENT: This course will help the student understand the forms of creative nonfiction and fiction, and to practice writing in each form. We will read, analyze, and discuss examples in the textbooks (concentrating on author **technique**), then the student will apply this knowledge in writing a personal essay and a short story. (We will also read and practice some poetic devices, but poetry will not be a major focus of the course.) The writer will receive feedback from instructor and peer-group workshops, and revision will be an important part of the process, culminating in a portfolio of work developed during the course. Along the way, we will share our experiences of the creative process, enjoying the play of words.

ASSIGNMENTS: Short in-class writing exercises; reading, analysis, and discussion of assigned text passages; active participation in workshop feedback discussions; writing and substantial revision of a creative nonfiction essay of 5-6 pages, and a short story (fiction) of 6-8 pages. Students will keep an ongoing writing notebook/journal of in-class exercises.

EVALUATION: Based on active class participation and fulfillment of assignments, as well as the drafting and revision process of the student's own writing.

TEXTS:

Janet Burroway, *Imaginative Writing: The Elements of Craft* 2nd Edition **(DO NOT buy the 1st Edition!)**

Woe is I or another grammar guide

ENGLISH 351 - INTRODUCTION TO FICTION WRITING (5)

Prereq: Eng 101

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

10005 MWF 2:30-3:50 pm KELLY MAGEE

This course is dedicated to the art of fiction: everything from a single sentence to about 20,000 words, genre and literary, experimental and mainstream. "The Art of Fiction," in this case, means fiction driven by inquiry – a search for truth, questions about a character – rather than dictated by a formula. You'll be asked to move beyond the mass-produced narratives of advertisers and entertainers and instead create something revolutionary: a story that is entirely your own. The best stories are not the easy ones, so you'll work hard at composing and revising – re-envisioning scenes, starting from scratch, cutting up and reordering a story, blending characters, introducing obstructions, and investigating your own tendencies, fears, and barriers. We'll write not from outlines or plans, but to surprise ourselves – to find out what we didn't know we knew.

TEXTS: *The Practice of Creative Writing*, *The Stories of John Cheever*, *The Collected Stories of Amy Hempel*, *Woe is I*

11712 TR 12:00-1:50 pm +1hr/wk arr KAMI WESTHOFF

This course is designed to introduce you to the craft of writing fiction as well as the complex world of critique and workshop. We will read established authors from various backgrounds and cultures and study the ways in which they make their writing work through unique use of voice, description, language, dialogue, character development, and experimentation. While reading and studying these authors, you will begin your own journey into fiction writing with the help of various writing exercises and assignments, revision, and most importantly, your imagination and individuality.

ENGLISH 353 - INTRODUCTION TO POETRY WRITING (5)

Prereq: Eng 101

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

10158 MWF 11:30-12:50 pm OLIVER DE LA PAZ

DESCRIPTION:

This course is an introduction to poetry writing. We will focus our poetry explorations through workshops, your own **new** writing, and published examples by other writers. It is also a craft workshop; in other words, it is a course in which you will labor to learn the craft of poetry: form, meter, etc.

You will write often in class and weekly outside of class. The out-of-class writing will include assignments in writing notebooks/journals as well as writing assignments that you will turn in to me and to your classmates. You will complete weekly reading assignments, complete a portfolio of poems, and complete a self-evaluation of your work. There are also a total of five quizzes covering the material we've reviewed. Other requirements include attendance and meaningful participation in class.

13423 TR 10:00-11:50 am +1hr/wk arr NANCY PAGH

Students in this section of English 353 will explore the literary genre of poetry through close critical analysis of example texts and rigorous immersion in the practice of composing and polishing poems in a range of forms. Participants will come to better understand the articulation of sense, sound, and the human possibilities for voicing ourselves and the world we perceive. Evaluation will be based upon attendance, completion of assigned exercises, participation in discussion and workshop environments, and a portfolio of revised work developed from course assignments.

ENGLISH 354 - INTRODUCTION TO CREATIVE NONFICTION WRITING (5)

Prereq: Eng 101

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

11213 MWF 1:00-2:20 pm LEE GULYAS

This is a beginning level creative writing class that will explore the range of creative nonfiction forms as we consider issues of ethics, truth, and memory. You will investigate the content, structure, and craft elements of a variety of nonfiction as we read, analyze, discuss, and transform personal experience and research into successful pieces of creative nonfiction. Students will submit work for frequent workshops, critique the work of classmates, and lead class discussions in critical analysis of readings. Coursework will include in-class writing exercises, reading responses, writing assignments, and extensive revision.

REQUIRED TEXTS:

Miller & Paola, *Tell It Slant*

Strunk & White, *Elements of Style*

11713 TR 2:00-3:50 pm +1hr/wk arr BRENDA MILLER

In this course, students will learn how to translate personal experience and research into effective pieces of creative nonfiction. We will strive to define the term “creative nonfiction” by reading work across a broad spectrum of content and form. You will learn how to read these pieces both as a scholar and as writer. We will also delve into the ethical considerations that come into play when writing from “real” life.

TEXTS:

Tell it Slant: Writing and Shaping Creative Nonfiction, Brenda Miller & Suzanne Paola
Brevity Magazine

ENGLISH 364 - INTRODUCTION TO FILM STUDIES (5)

Prereq: Eng 202 or 203

11025 TR 2:00-3:50 pm (HU 103) & Film Viewing T 4:00-6:50 pm (BH 105) DOUGLAS PARK

This course will survey the elements of the art and techniques of film—e.g. cinematography, editing, sound narrative form etc. We will also read about and discuss some basic issues in film theory and criticism. The course is designed to significantly enhance your ability to see, understand and enjoy movies. We’ll be viewing and discussing a wide variety of narrative fiction films, with an emphasis on recent film. (The scheduled Tuesday 4-6:30 time is for film viewing. Most will be approx. 2 hours) Coursework will include short response essays to film viewings, four longer analyses of film techniques, and group presentations, You should expect to do a lot of careful viewing of videos for the analysis papers.

TEXTS:

Film Art, 8th edition, Bordwell and Thompson

Cinema Studies: The Key Concepts, 3rd edition, Susan Howard

ENGLISH 370 - INTRODUCTION TO LANGUAGE (5)

Prereq: Eng 101

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

10159 MWF 10:00-11:20 am PAM HARDMAN

CONTENT: This course will introduce students to the key principles of linguistics and the cultural use of language. We will start by examining the fundamentals of semantics, syntax, morphology, and phonology. We will then explore issues of regional, racial and gender differences, dialect variation, language acquisition, and historical change.

ASSIGNMENTS: Mid-term and final exams; written projects; several exercise sets

TEXTS: Denham and Lobeck, *Linguistics for Everyone*

ENGLISH 370 (CONTINUED)

10840 TR 12:00-1:50 pm +1hr/wk arr MEREDITH JOSEY

In English 370, you will explore the diversity and complexity of language as it is used in every day functions. We will examine the key building blocks of all human language—phonetics, phonology, morphology, syntax, and semantics. We will see these components at work in various social contexts as we learn about and discuss various aspects of language acquisition, language variation, and language change. We will also question assumptions about language and consider the relationships between language and cultural attitudes. Finally, I hope you'll leave this course with an increased awareness of how linguists are thinking about and working with language, a broad view of language structure, and an understanding of linguistic universals. REQUIRED TEXT: *Language Files*; Bergmann, Hall, & Ross (eds.), Ohio State University Press.

11434 TR 2:00-3:50 pm +1hr/wk arr JORDAN BREWER

CONTENT: In this course, we focus on the scientific study of language. Rather than focusing on just one language, we consider a wide range of examples. The course introduces students to the basic building blocks of language, including sounds (phonetics and phonology), words (morphology), sentences (syntax), meaning (semantics), and use (pragmatics). We will also explore exciting issues of language variation, acquisition, and historical change.

ASSIGNMENTS: Midterm and final exams; written projects; several exercise sets.

TEXT: *Contemporary Linguistics*, O'Grady

ENGLISH 402 – ADVANCED TECHNICAL AND PROFESSIONAL WRITING (5) \$7.20 fee

WRITING PROFICIENCY (WP3)

Prereq: Eng 302

12371 TR 12:00-1:50 pm +1hr/wk arr MARK SHERMAN

Office: Humanities 365 Phone: 650-3224

E-mail: mark.sherman@wwu.edu

Office Hours: Monday and Wednesday 11:00 to 12:00 (or by appointment)

REQUIRED TEXT

Technical Communication in the Twenty-First Century, Second Edition, by Dobrin, Keller, and Weisser

OVERVIEW OF THE CLASS

English 402 is the English department's 400-level course in technical communication, a discipline that strives to communicate technical material clearly and effectively to readers at various levels of technical expertise and knowledge. Because this course builds on the material covered in English 302, no one will be allowed to take the course who has not successfully completed the pre-requisite.

AIMS OF THE COURSE:

English 402 is based on a service-learning model. This means that students will work with community, campus, non-profit, and other clients on real-world projects that they must successfully finish by the end of the quarter. To accomplish their project tasks, students will work as members of collaborative teams responsible for designing and creating technical communication deliverables for their client.

This course requires that students have experience creating technical communication deliverables and the willingness and flexibility to work on student team to create quality deliverables.

ENGLISH 408 – CULTURAL STUDIES: HISTORICIZING “AFROFUTURISM” (5)

WRITING PROFICIENCY (WP3)

Prereq: Eng 313 and 2 other courses from 304-347, 364, 370, or 371.

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

12372 MWF 11:30-12:50 pm CF 229 LYSA RIVERA (NEW TIME/ ROOM)

In this course we will explore the history of African American science fiction from post-Reconstruction to the present. We will trace how the formal and narrative conventions of science fiction have proven to be germane to the task of representing and contesting what Ishmael Reed has called the “far out” experience of being black in the United States. We will strengthen our understanding of this often-overlooked black aesthetic by considering it within the contexts of African American political and intellectual history, postcolonial theory, and critical theories of race and ethnicity in the United States. Primary texts include Octavia Butler’s *Parable of the Sower* (1992), Samuel Delany’s *Nova* (1968), Pauline Hopkins’ *Of One Blood: The Hidden Self* (1902-1903), and George Schuyler’s *Black No More: Being an Account of the Strange and Wonderful Workings of Science in the Land of the Free, A.D. 1933-1940* (1931). We will also read several short stories and critical essays relevant to the course’s focus.

Requirements include weekly journal posts, small group presentations, and a 12-15pp multi-draft research paper. Because this is a seminar, students are *expected* to participate regularly in classroom discussion.

ENGLISH 415 – SPECIAL TOPICS IN NATIONAL LITERATURES: LITERATURES IN CANADA (5)

WRITING PROFICIENCY (WP3)

Prereq: Eng 202 or 203 and 3 courses from 304-347, 364, 370, or 371 & possible additional prereq relevant to topic.

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

11289 MWF 11:30-12:50 pm JOHN PURDY

CONTENT: This course will examine selected works by Canadian artists. These will include film as well as the novels, poetry, and short stories. Although separated by an abstract line of demarcation we call the border, there has been an on-going exchange between artists in our two countries, and this makes sense, given their colonial histories. However, while there may be similarities between literary production by American and Canadian artists, there are also distinct differences. We will explore the national canon of our neighbor to the north and discuss the history, cultures and environments that have shaped it.

ASSIGNMENTS: We will read a variety of texts, and these will include several films and critical studies. Each student will be responsible for presenting, to the class, reports on these readings.

EVALUATION: Students will be evaluated on presentations about assignments from the anthologies on reserve, participation throughout the course, a few short papers (250 words) on specific topics assigned from our discussions, and one longer paper (12-15 pages) on a literary work (or works) from the canon we are studying. There will be drafts of the latter. The final will be a defense of the argument presented in the longer paper.

TEXTS:

Margaret Atwood, *The Handmaid’s Tale*Joseph Boyden, *Three Day Road*Sinclair Ross, *As for Me and My House*Carol Shields, *The Stone Diaries*Richard Van Camp, *The Lesser Blessed*

There will also be assignments from anthologies on reserve in the library.

ENGLISH 418- SENIOR SEMINAR (5)

WRITING PROFICIENCY (WP3)

Prereq: Sr Status (135 cr); Eng 313 and 2 other courses from 304-347, 364, 370, or 371

RESTRICTED TO ENGLISH LITERATURE EMPHASIS MAJORS ONLY DURING PHASE I

IMPORTANT NOTE: ENG 418 is not repeatable and cannot be used as an elective in the English-Literature major.

SENIOR SEMINAR: AMERICAN ENVIRONMENTAL LITERATURE

11437 MWF 10:00-11:20 am NING YU

DESCRIPTION: This course surveys a variety of texts about nature by American authors and helps students develop a more refined sense of the non-human environment and a better understanding of their own responses to nature.

SENIOR SEMINAR: CONSTRUCTING THE 19TH CENTURY U.S. INDIVIDUAL

11438 TR 8:00-9:50 am +1hr/wk arr LAURA LAFFRADO

CONTENT: This senior seminar will focus on representations of the individual in nineteenth-century US texts. The individuals presented to us will range from Thoreau's semi-solitary white man (with lots of white male company), to Keckley's work as Mary Lincoln's black female dressmaker, to Southworth's cross-dressed young white woman passing as a boy, not to mention Hawthorne's adulterous white Puritan woman, Stowe's religious, self-sacrificing Black man, and Melville's lost Revolutionary war hero. We will examine such issues as class, gender, race, and sexuality, as well as considering nineteenth-century US scripts of individuality. ASSIGNMENTS: Much reading and thinking will be asked of you, along with regular class participation, oral responses, and one seminar research paper, due at the end of the term.

EVALUATION: Final grades will be based on the research paper, oral responses, class participation, and attendance.

TEXTS:

Nathaniel Hawthorne, *The Scarlet Letter*

Herman Melville, *Israel Potter*

Elizabeth Keckley, *Behind the Scenes, Or, Thirty Years a Slave, and Four Years in the White House*

E.D.E.N. Southworth, *The Hidden Hand*

Harriet Beecher Stowe, *Uncle Tom's Cabin*

Henry David Thoreau, *Walden*

ENGLISH 423 - STUDIES IN MAJOR AUTHORS (5)

WRITING PROFICIENCY (WP3)

Prereq: Eng 202 or 203 and three courses from 304-347, 364, 370, or 371 & possible additional prerequisite relevant to topic.

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

OSCAR WILDE

11026 MWF 2:30-3:50 pm KRISTIN MAHONEY

The books that the world calls immoral are books that show the world its own shame.

—Oscar Wilde

No other Victorian writer taunted readers quite as much as Oscar Wilde, and no other nineteenth-century author was punished for his transgressions to quite the same extent. In this course, we will read the works of Oscar Wilde in the context of Victorian debates about sexuality, gender, and aesthetics. Wilde wrote in almost every genre, and we will be reading his comic plays and his tragic prison writings, his highly sentimental fairy tales as well as the heady, homoerotic novel that scandalized the Victorian public, *The Picture of Dorian Gray*. We will consider Wilde's tremendous celebrity and examine the countless satires and caricatures of Wilde that circulated in England at the height of his career. Wilde also worked for a time as editor of *The Woman's World*, and we will consider the impact he had on the contents of this "ladies' magazine." The final section of the

course will focus on the trials of Oscar Wilde and his imprisonment for homosexuality. The scandal surrounding the trials initiated what some critics have referred to as a “homosexual panic,” and we will look at the media coverage of the trials in order to understand the tremendous impact these events had on Victorian ideas about sexuality and masculinity.

Assignments will include a 12-15 page research paper, a presentation, and regular participation.

THE WORLD OF PHILIP K. DICK

13432 TR 10:00-11:50 am +1hr/wk arr DOUGLAS PARK

Today we live in a society in which spurious realities are manufactured by the media, by governments, by big corporations, by religious groups, political groups, and the electronic hardware exists by which to deliver these pseudo-worlds right into the reads of the reader, the viewer, the listener

Philip K. Dick “How to Build a Universe that Doesn’t Fall Apart Two Days Later” (1978)

In 1969 (to pick an arbitrary date) P.K. Dick was eking out a living as a writer known only within the subculture of science fiction, and within that he was something of an outlier. Forty years later he is recognized (posthumously) as an important prophet of the postmodern, of our condition in the 21st century, his work the object of much cultural and critical scholarship. His wildly imaginative vision is a powerful influence in popular culture, channeling indirectly through movies like, *The Matrix*, *Vanilla Sky*, *The Truman Show*. Nine movies (many of them mediocre), *Blade Runner* the best, have been directly adapted from his fiction, cumulatively earning over one billion dollars. The Library of America has recently published three multi-novel volumes of his work, making him the only science fiction writer so represented in their catalog of classic American literature.

For P. K. Dick, science fiction was essentially a matrix for representing our culture of simulation and commodification, the pervasiveness of ideology, the lunacy of power, the collapse of boundaries between humanity and technology, and the instability of consciousness and reality itself. He was a cultural satirist, a surrealist, a psychological and metaphysical explorer.

We will explore Dick’s most characteristic themes and forms by reading a selection of his short stories and some novels, such as *Do Androids Dream of Electric Sheep*, *Ubik*, and *A Scanner Darkly*. We will look at selections from the relevant post modern theory by writers like Baudrillard, and Guy DeBord. And we will consider the relationship between his fiction and Hollywood

Coursework will include group presentations on independent reading, Blackboard postings, and short essays designed as prewriting for a 10-12 page final paper.

Please feel free to contact me with any questions about the course at doug.park@wwu.edu.

ENGLISH 436 - THE STRUCTURE OF ENGLISH (5)

Prereq: Eng 370 or permission of instructor

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

11507 MWF 8:30-9:50 am KRISTIN DENHAM

This class provides an overview of the fundamentals of English syntax, with particular attention to areas of interest and relevance to English majors (study of literature, writing, and English education). We will become familiar with the basic syntactic organization of English, including syntactic categories (parts of speech), heads and phrases, subordination, modification, and complementation. The approach to grammatical structure will be descriptive; we will explore and describe (using current linguistic terminology) our intuitive knowledge of language. The approach to grammar, and to syntax more specifically, will be different from the more familiar “school” approach, in which you learn grammar and usage rules in order to speak and write “correctly.” During the course we will discuss prescriptive rules and concepts of “error” and “correctness,” attitudes (largely negative) about grammar, and the linguistic discrimination that these negative attitudes perpetuate about language. What you learn in this course will provide you with important tools of critical analysis to make your

own informed decisions about grammar and usage.

Along with our study of the structure of English, we will explore “grammar in context;” ways in which grammar plays a role in shaping education (particularly teaching writing, and writing “error”), our attitudes about “good” and “bad” language, the study of literature (poetry, genre, style, for example) among a variety of other topics. We will consider the history of the study of grammar, from its beginnings as interconnected with literary theory, to the current “grammar debates” raging in the schools about whether to teach grammar or not, and in what way, for what purpose.

This course, then, will be much more than a typical “grammar course.” It will not only introduce you to the fundamentals of English sentence structure, but will also provide you with an important context for the study of grammar, its history and influence on other areas of modern thought, and the study of language more generally.

There is no textbook for this course. All readings will be posted on Blackboard.

ENGLISH 439 – TOPICS IN LANGUAGE AND LINGUISTICS: LINGUISTICS AND EDUCATION (5)

Prereq: Eng 370 or permission of instructor

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

11442 MWF 1:00-2:20 pm ANNE LOBECK

COURSE DESCRIPTION:

Many of the most pressing instructional problems teachers face are language related. Problems of tolerance and prejudice, such as where to begin when working with a second language student, or how to approach teaching Standard English to a speaker of a stigmatized dialect, begin with questions of language. It is not surprising that knowledge of language is central to current K-12 state and national educational assessments and benchmarks (in Washington State, Essential Academic Learning Requirements, or EALRs and Grade Level Expectations, or GLEs) in English and the Language Arts (ELA). The benefits (to both teachers and students) of knowledge of language, and more specifically, of linguistics or the scientific study of language, is well documented. Yet, traditional, prescriptive approaches to teaching about language prevail in the public schools, and the advances of modern linguistics remain confined largely to the academy. Myths and stereotypes about language abound both inside and outside of the classroom, and public attitudes and policies about language are often shaped by non-specialists (the Ebonics Controversy of the 90s is a case in point but there are many more). In this course, we will examine the reasons why linguistics has remained largely peripheral to public education, and explore ways in which we can bridge the gap, and integrate linguistics into K-12 teaching in positive and productive ways.

The course has three components. Students will do **research** on linguistics and education, including how linguistics fits (or does not fit) into the Washington State Essential Academic Learning Requirements (EALRs), state Grade Level Expectations (GLEs) and state and national assessments (the WASL or its current equivalent, and the SAT, for example). We will explore other curricular models that integrate linguistics (*Do You Speak American? Voices of North Carolina*, and Australia’s *Victoria Course in English*) and read research on how language attitudes influence pedagogy. Students will also conduct **fieldwork**, developing a language attitude survey on a topic of their choice. Students will administer these surveys to K-12 teachers and students, to gauge how attitudes about language influence teaching and learning. Students will also develop **mini-lessons and/or units** on different areas of the study of language and linguistics, and teach their lesson plans to their peers, in an in class **practicum** experience. Lessons will be assessed based on (a) their effectiveness in meeting state standards and benchmarks, and (b) their effectiveness in raising awareness of language in ways that go beyond traditional approaches to the same topic. (Examples of possible lessons: integrating awareness of dialect variation/non-standard dialects into a social studies lesson on Pacific Northwest history; integrating knowledge of how language changes over time/the history of English into a language arts lesson on spelling or a lesson on a Shakespearean play; integrating knowledge of morphology into a lesson on vocabulary.)

COURSE REQUIREMENTS:

The course will be part seminar, part workshop. Students will have the opportunity to pursue a focus of their choice (in groups or individually). Grades will be based on **a research paper (25%), a fieldwork project (25%), mini-lessons or units (25%), and a practicum experience (25%)**.

WHO SHOULD TAKE THIS COURSE:

English 370 or Linguistics 201 is the prerequisite for this course, and beyond that, it is open to anyone with an interest in language and linguistics and the gap (which we hope to close) between linguistics and public attitudes and teaching about language. Though the course is certainly useful to English Education majors, (providing them with way to practically apply what they have learned in their linguistics courses in the K-12 classroom), it will also be of interest to other English majors, and also to Linguistics majors; anyone interested in ways to bring linguistics and the study of language out of the academy and into the community.

ENGLISH 441 – CHILDREN’S LITERATURE FOR THE ELEMENTARY & MIDDLE SCHOOL TEACHER (5)

Prereq: Eng 202 or 203

RESTRICTED TO ENG. ELEMENTARY ED & LIT W/SEC. ED INTEREST MAJORS ONLY DURING PHASE I
10178 TR 12:00-1:50 pm +1hr/wk arr NANCY JOHNSON

CONTENT: This course examines the variety and richness of literature written for children and adolescents; presents major genres and notable authors and illustrators; develops familiarity with varied responses adaptable for classroom use, and invites participants to read voraciously to gain an appreciation of the world of literature (as well as the world *through* literature) written for young readers.

ASSIGNMENTS: Bring your willingness to think, read, and respond to reading *about* children's literature as well as wide reading *of* children's literature. You'll read both assigned and choice texts, learn to write literary reviews that exercise your developing awareness about genres and evaluation of text/ illustration, maintain a reading file, participate in response projects, and create a three-part (written, visual, oral) project in lieu of a final exam.

TEXTS: *[Required]* Children’s Literature, Briefly, 4th edition, (M. Tunnell & J. Jacobs); Charlotte’s Web (E.B. White); Harry Potter and the Sorcerer’s Stone (J.K. Rowling), The Invention of Hugo Cabret (B. Selznick)
[Recommended] There are also some “required with choices” books. These include:

CONTEMPORARY REALISTIC FICTION:

Rules (C. Lord) *or* Joey Pigza Swallowed the Key (J. Gantos) The Mysterious Benedict Society (T.L. Stewart)

HISTORICAL FICTION:

A Single Shard (L.S. Park) *or* When My Name Was Keoko (L.S. Park)

INFORMATIONAL/NONFICTION:

Freedom Walkers: The Story of the Montgomery Bus Boycott (R. Freedman) *or* Hitler Youth: Growing Up in Hitler’s Shadow (S. Campbell Bartoletti) *or* We Are the Ship: Negro League Baseball (K. Nelson)

EVALUATION: Lively participation and regular attendance, remaining current on readings, completion of literary reviews and reading log, response projects, and World of Literature final project.

ENGLISH 443 – TEACHING ENGLISH LANGUAGE ARTS IN THE SECONDARY SCHOOLS I (5)

WRITING PROFICIENCY (WP3)

Prereq: Senior status

RESTRICTED TO LITERATURE W/SECONDARY ED INTEREST MAJORS ONLY DURING PHASE I
10179 TR 8:00-9:50 am +1hr/wk arr BRUCE GOEBEL

Office HUM 277 Office Hours: T/TH 12:00-1:30 and by appt. Email: Bruce.Goebel@wwu.edu

This course is the first of a two-quarter sequence that is designed to help you become a *thoughtful, knowledgeable, and effective teacher* of English language arts at the secondary level. In this first quarter, we emphasize the teaching of writing, though oral performance, literature, and media will be integrally linked. Through the frames of pedagogical theories, we will connect what we know about the *diverse* student population that secondary teachers face with what we know about ourselves as language arts learners and teachers in order to create useable teaching materials. This is a writing and reading intensive course. This methods course requires the same kind of individual initiative, dedication, and professionalism that you will

apply to your future work as a teacher.

REQUIRED TEXTS AND SUPPLIES

Course Documents on Blackboard

Membership in NCTE

ASSIGNMENTS FOR 443:

Writing Responses	10%
Written Mini-Lesson and Performance	10%
Exam	30%
Research Project	20%
Sequenced Writing Activities Project	30%

ENGLISH 444 – TEACHING ENGLISH LANGUAGE ARTS IN THE SECONDARY SCHOOLS II (5)

Prereq: Eng 443

13433 TR 10:00-11:50 am +1hr/wk arr BRUCE GOEBEL

Office: HUM 277 Office Hours: T/Th 12:00-1:30 and by appointment Office Phone: 650-7364

Email: Bruce.Goebel@wwu.edu

COURSE DESCRIPTION:

This course is the second of a two-quarter sequence that is designed to help you become a *thoughtful, knowledgeable, and effective teacher* of English language arts at the secondary level. While ENG 443 focused primarily on the teaching of composition, this second course focuses on the teaching of skills related to reading, interpretation, and the critical analysis of literature and other media. In addition, this course will also attend to the specifics of lesson and unit planning for the English language arts classroom. Through the frames of a variety of pedagogical theories, you will connect what you know about the *diverse* student population that secondary teachers face with what you know about yourselves as language arts learners and teachers in order to discover what methods might work best for each of you and your future students.

This methods course requires the same kind of individual initiative, dedication, and professionalism that you will apply to your future work as a teacher, so please show me your best.

REQUIRED TEXTS, SUPPLIES, AND MEMBERSHIPS

Deeper Reading, K. Gallagher

Reading in the Dark, J. Golden

The House on Mango Street, S. Cisneros

Documents on Blackboard

ASSIGNMENTS FOR 444 (subject to change):

Discussion Plan and Performance	10 %
Quiz #1	15 %
Quiz #2	10 %
1 st Lesson Plan	5 %
Unit Plan	35 %
Teaching Presentation and Resource File	20 %
Teaching Philosophy and Self-Assessment	5 %

ENGLISH 446 – TEACHING WRITING IN THE ELEMENTARY SCHOOL (5)

WRITING PROFICIENCY (WP3)

Prereq: Eng 440 and 441 or permission of instructor

RESTRICTED TO ENGLISH ELEMENTARY EDUCATION MAJORS ONLY DURING PHASE I

11187 TR 4:00-5:50 pm +1hr/wk arr NANCY JOHNSON

CONTENT: This course focuses on ways children learn to write by examining various stages in the process of writing. We'll take a close look at how writers develop over time and plan teaching strategies to promote personal and public writing. In addition, we will examine current issues in the teaching of writing, investigate the connections between reading, literature, and writing, and explore ways to implement written publication and

celebrations of writing in the language arts curriculum. And, we'll also discover what it means to teach writing through our own work as writers.

ASSIGNMENTS: Come to class with an interest and desire to learn how writing develops, as well as how writing can be taught. There will be a range of reading and writing assignments: you'll maintain a writer's notebook, design a writing focus lesson on writing traits using children's literature as inspiration, collaborate on a professional book review, attend and participate in the WWU Children's Literature Conference, and participate in a culminating writing event. Since this course is listed as writing intensive, come prepared to write often, to revise for clarity and accuracy by taking into account purpose and audience, and to develop a piece of writing into a presentational format.

TEXTS: *[Required]* Writing Workshop: The Essential Guide (R. Fletcher & J. Portalupi); What a Writer Needs (R. Fletcher); A Writer's Notebook (R. Fletcher)

[Required with choice] Choose *one* from each listing:

--Awakening the Heart: Exploring Poetry. (G. Heard) OR Is That a Fact? Teaching Nonfiction Writing K-3 (T. Stead) OR Into Writing: The Primary Teacher's Guide to Writing Workshop (M. Sloan) OR Boy Writers (R. Fletcher)

[Optional] Seeing the Blue Between (P. Janeczko)

EVALUATION: Active participation and regular attendance, remaining current on readings, completion of writing notebook entries and projects, participation in all components of our Writing-A-Fair.

ENGLISH 451 - CREATIVE WRITING SEMINAR: FICTION (5)

Prereq: Eng 351

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

10314 MWF 11:30-12:50 pm KELLY MAGEE

Because the writing of good contemporary literature heavily depends on your reading good contemporary literature, this course will be part study, part practice of writing fiction. Rather than use a "guide" to creative writing, we'll use collections of short stories as our manuals, looking at the range of forms, styles, subjects, tones, and techniques used by a selection of writers who are writing and publishing right now. We'll begin with a series of short exercises designed to get the juices flowing, and from there move back and forth between composition and revision, aiming for polished drafts while keeping an eye out for new possibilities in old ideas. This is an advanced class, so you're expected to have strong proficiency in the critical language you use to discuss the art of fiction, an ability to draft and revise stories independently, and the initiative to work many hours outside class on your writing. Come prepared to talk about your ideas. Come prepared to delve deeply into your craft, your culture, and yourselves.

TEXTS: *All Aunt Hagar's Children, Civilwarland in Bad Decline, Trash, Here's Your Hat What's Your Hurry.*

12373 TR 2:00-3:50 pm +1hr/wk arr KAMI WESTHOFF

COURSE DESCRIPTION

Welcome to English 451. This course is designed to encourage you to continue your exploration into the complex world of creating literary fiction. We will read the work of contemporary fiction writers and examine the ways in which they create (and in some cases, do not) compelling and successful fiction through careful and unique attention to such elements as character development, setting, theme, and narrative focus. We will also engage in and share numerous writing excursions that will eventually lead to a 20-25 page portfolio.

ENGLISH 453 – CREATIVE WRITING SEMINAR: POETRY (5)

Prereq: Eng 353

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

11196 MWF 10:00-11:20 am BRUCE BEASLEY

This course will be an intensive seminar in poetry writing. Students will write and extensively revise at least five poems. We'll write in reaction to the poetics of a wide variety of American poets, both traditional and radically experimental. The course will also serve as a crash course in modern and postmodern American

poetry through extensive readings in poetry and poetics. We'll examine student poems in full class discussions, small group workshops, written meditations and critiques, and in conference discussions of multiple revisions. Requirements include five drafts, five extensive revisions, active class participation, a series of written meditations on poetics, several exams on the required readings, and a final essay.

ENGLISH 454 - CREATIVE WRITING SEMINAR: CREATIVE NONFICTION (5)

Prereq: Eng 354

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

11104 TR 12:00-1:50 pm +1hr/wk arr BRENDA MILLER

Much of the power of creative nonfiction lies in the strength and character of the writer's voice. Finding and developing that voice, however, is not as easy as it sounds. In this course, we will do intensive study of contemporary voices in creative nonfiction to figure out what makes them tick. In this way, students will "apprentice" themselves to these writers for the duration of a quarter, watching closely as these authors wield the tools that make for lasting art. We will write imitations, emulations and/or parodies of these voices, taking apart sentences, paragraphs, and essays in order to unearth the fundamentals of craft. These exercises of craft, in turn, will lead to a reinvigoration of our own voices in creative nonfiction.

TEXTS:

Short Takes: Brief Encounters with Creative Nonfiction, ed. Judith Kitchen

Me Talk Pretty One Day, David Sedaris

The Impostor's Daughter: A True Memoir, Laurie Sandell

Truth Serum, Bernard Cooper

ENGLISH 457 – SPECIAL TOPICS IN POETRY WRITING: THE LONG POEM (5)

Prereq: ENG 353

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

11730 MWF 1:00-2:20 pm OLIVER DE LA PAZ

The idea of a long poem is oxymoronic. We think of poems as short, quick bursts of light. Yet so much of what's deemed notable in American letters are the longer projects—particularly the projects created by the Modernists like T.S. Eliot, Ezra Pound, H.D., W.C. Williams. Purveyors of the long poem have not gone away with this new century. There are still long poems being crafted.

What's clear is there must be some level of intensity, some level of sustained meditation that must be achieved by the writers of such work. At times, such a sustained meditation on a subject matter/obsession can cause agony. At times—ecstasy. What's also clear is that writers who engage in such a sustained meditation on a subject matter often find themselves experimenting with form, shape, sound.

In this class we will be reading collections of long poems in book form as well as long poems in "shorter" excerpts. Additionally, we will try our hand at our own long poems.

Readings for the class will include John Berryman's *The Dream Songs*, Anne Carson's *Autobiography of Red*, Allison Benis-White's *Self-Portrait with Crayon*, and others.

ENGLISH 459 - EDITING AND PUBLISHING (5)

Prereq: Eng 351, 353, or 354

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

11673 TR 10:00-11:50 am +1hr/wk arr SARA STAMEY

REQUIRED TEXTS:

The Book Publishing Industry, Albert Greco, 2nd edition

Book Business, Jason Epstein, paperback edition

Copyediting & Proofreading for Dummies, Suzanne Gilad

CONTENT:

This course introduces accomplished writing students to the world of publishing, starting with some history of the literary marketplace and its place in our culture. We will explore through study and hands-on practice:

- How standards are established among the web of readers, authors, editors, critics/reviewers, booksellers, and librarians.
- How books are conceived, produced, distributed, and promoted.
- How editors and copyeditors work.

There will be a variety of assignments, including formulating a "Reading Reflection" of individual tastes and standards; 2 copyediting tests; research about book publishers, production, distribution, and marketing; and writing a rejection letter, acting as an editor. We will have a field trip to the campus print shop, training sessions with In Design software, and guest speakers.

The major project of the course is to form publishing groups and establish a mission statement and marketing plan, then create a mock book catalogue and produce book-flap copy and cover designs to introduce a season's offerings.

ENGLISH 460 - CREATIVE WRITING: MULTIGENRE (5)

Prereq: Eng 351, 353, or 354

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

EXPLORATIONS

11318 MWF 11:30-12:50 pm CARLOS MARTINEZ

In this course, we will set forth on a voyage of exploration. First, we will explore how you, as writers, define your aesthetic sensibilities, how you articulate your embedded sense of what constitutes good and beautiful writing, and how those unspoken principles and beliefs affect what and how you write. We will also experiment and explore how subject matter is treated and defined by different genres. Is something expressed as a poem, for example, have different characteristics, qualities, affect and effect if it is written as, say, a short story? The book we will use contains exercises to facilitate this process of examining how genre shapes content.

WORD & IMAGE

12038 TR 4:00-5:50 pm +1hr/wk arr JEANNE YEASTING

This course will focus primarily on writing short creative nonfiction and prose poetry. We'll investigate the differences between these two types of writing, and the boundaries between poetry and prose. Along the way, we'll work with images (visual and written), and how to create and utilize them to powerful effect. Classes will be a mixture of discussion of craft, assigned readings, responding to student drafts, and writing exercises.

ASSIGNMENTS: Assignments will include writing original creative nonfiction and poems; in-class exercises; preparing craft analyses, and completing faithful forgeries. Students may be required to do some research and/or collaborative projects.

EVALUATION: Based largely on class participation, completion of assigned writings, and a Final Project.

TEXTS:

In Short, edited by Judith Kitchen and Mary Paumier Jones

No Boundaries: Prose Poems by 24 Americans, edited by Ray Gonzalez

Various poems and texts on Blackboard

ENGLISH 462 – TOPICS IN TECHNICAL AND PROFESSIONAL WRITING: SCIENTIFIC DISCOURSE (5)
WRITING PROFICIENCY (WP3)

Prereq: Eng 302 or equivalent experience & senior status

13436 MWF 11:30-12:50 pm SCOTT STEVENS

RHETOCRACY: UNDERSTANDING THE RHETORICAL REGIMES OF SCIENTIFIC DISCOURSE

Information always enters a rhetorical environment that tells us *how* to read the *what* we read.

Beginning as far back as Aristotle, rhetoric was conceived of as the counterpoint for the self-evident “truths” of science. That perspective has only intensified in an era when truth-telling is synonymous with just giving the facts. But when the science far exceeds the reach of those using the information it produces, the task of rhetoric becomes one of translation and persuasion: how to explain and how to convince in order to control.

For writers and readers managing scientific information, this act of translation raises questions about how strategies of cooperation and control central to rhetoric become inflected by scientific trust in rationality and the power of discourse to regulate belief and behavior. In this section of English 462 you will encounter a blend of rhetorical theory, the history of scientific discourse, and practical rhetorical analysis to understand how scientific knowledge meets information design.

The title of this course reflects the tension between rhetoric as open access sharing of information (akin to democracy) yet also the tendency for discourse to consolidate power in narrow bands (akin to bureaucracy). Because information decisions are always ethical rather than merely procedural, we will also consider the “naturalized” authority of scientific language and the rhetoric that ratifies the shift toward “systems of efficiency,” including the globalized distribution of work.

Course texts: A list of available articles and book excerpts will be provided on the first day of the quarter. Other texts and student-collected readings as assigned.

Course Projects: Two papers and two short presentation-based assignments. While this is not a project-centered technical writing class, any experience in client-based, multi-genre technical and professional projects will enhance our study of the circulation and use of scientific discourse.

GRAD (500 LEVEL) COURSES: GRAD STATUS, COMPETENCY, PERMISSION
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ENGLISH 502 – SEMINAR IN THE WRITING OF FICTION (5)

11027 TR 6:00-7:50 pm +1hr/wk arr KATHRYN TRUEBLOOD

TEXTS

Einstein's Dreams by Alan Lightman

So Many Books by Gabriel Zaid

DESCRIPTION: This course will emphasize narrative structure in the longer work, be it novella, novel, or story collection. The first step will be to recognize the intuitive and intrinsic connections within the work-in-progress, then to articulate what those connections mean and what shape the narrative might best take.

Using the texts as models, we will pay particular attention to time as an organizing principle, noting this for later when our own unwieldy drafts need to be shaped and ordered. We will also pay attention to time as an essence, a substance, a perception, and an opinion.

Course expectations include a total of about 30 pages of fiction in draft form: two 15-page manuscripts (minimum 12 pages maximum 20). Graduate students will then choose to revise ONE until it is in polished form. Workshop participants will be asked to write a Project Proposal at the beginning of the course (1 page) and later a Request for Workshop Feedback (1) as well as professional letters requesting substantive editorial suggestions (1-2 pages).

This will be a rigorous workshop, and it is important that we think of ourselves not only as writers but also as members of an artistic community. When a workshop's focus is the longer work rather than the single story, the emphasis shifts. As audience we become a reflective device whose purpose is to help the writer see what he or she has; collectively, we gather up the expectations raised and help the writer envision the future of his or her characters.

ENGLISH 505 – SEMINAR IN THE WRITING OF NONFICTION (5)

10843 TR 12:00-1:50 pm +1hr/wk arr SUZANNE PAOLA

This class will include a close examination of the fine points of excellent prose: expressive syntax and paragraphing, mimesis, rhetorical structure among other points. We will look closely at how effective prose is built and work at the paragraph level at the start of the quarter, proceeding to long essays. We will workshop, read texts for analytical purposes and have craft presentations by peer writers."

ENGLISH 510 – SEMINAR: TOPICS IN RHETORIC: BASIC WRITING UPDATE (5)

10926 TR 2:00-3:50 pm +1hr/wk arr WILLIAM SMITH

As David Bartholomae points out, "Basic Writer" is a term conferred on a group of adult student writers who do not have full access to the benefits of the university. This course explores the instability of the term "Basic Writer" and its synonyms—"underprepared," "remedial," and "at risk." We will study the defining metaphors that create and influence the pedagogical practices and political policies of teachers, institutions, and politicians as they struggle to contain, erase, or liberate adult learners based on their literacy practices.

In the past four decades socially constructed theories of basic writing based on deficit models have spawned a series of basic skills driven pedagogical practices.

In 1998 former New York City Mayor Guiliani, in an attempt to save money and bolster the reputations of four year colleges, outsourced the teaching of basic writers to outside, profit-based organizations and simultaneously laid the framework for one popular solution to declining literacy rates and expensive "remediation" for adults: shift basic writing to the two-year colleges. More recently, many institutions have repositioned "basic writing" by re-defining the phrase in terms of critical and reflective literacy practices often using community and workplace literacy practices as a bridge to academia. Attempting to be more inclusive, new programs in both two and four year institutions are exploring new curricular approaches such as mainstreaming, support services, workshops, individualized instruction, "stretch" programs, and first year experiences.

English 510 explores "Basic Writing" as a social phenomenon and theoretical problem. We will discuss most of the following concepts: the popular image of the basic writer, the role of the two-year college in inclusive education, perspectives on basic skills and "perceived error," gate keeping procedures such as access and accountability practices, and ways of teaching both basic skills and critical thinking at the same time.

Throughout the course we will move from theory to practice as we discuss the strengths and challenges adult learners bring to writing classrooms.

TEXTS:

--Halasek, Kay and Nels P. Highberg, eds. *Landmark Essays on Basic Writing*

--A collection of recent essays from a range of journals

in a culture as these

the political and social

ramifications associated with group membership. are how we open or deny access to adult writers based on institutional interpretations of their literacy practices.

In the past four decades basic writing theory has moved in a circular pattern: socially constructed theories based on deficit models have spawned pedagogical cures and practices inspired by those models.

ENGLISH 515 – STUDIES IN LITERARY AND CRITICAL THEORY: THE IDEA OF THE UNIVERSITY (5)

11637 TR 8:00-9:50 am +1hr/wk arr BH 417 CHRISTOPHER WISE <http://myweb.facstaff.wvu.edu/wisec/>
COURSE DESCRIPTION

This course will explore the idea of the university and related themes, including state mandated competency requirements. Students will write one article length essay, which they will present and defend in class.

COURSE TEXTS:

René Descartes, *Discourse on Method*
Jean-Jacques Rousseau, *The Social Contract*
Immanuel Kant, *The Conflict of the Faculties*
Martin Heidegger, *Introduction to Metaphysics*
Martin Heidegger, *The Question Concerning Technology*
Noam Chomsky, *Cartesian Linguistics*
Noam Chomsky, *Knowledge of Language*
Jacques Derrida, *The Ear of the Other*
Jacques Derrida, *Who's Afraid of Philosophy?*
Jacques Derrida, *Eyes of the University*
Jacques Derrida, *The Animal That Therefore I Am*
Martin Heidegger, *Phenomenological Interpretations of Aristotle*

ENGLISH 550 – STUDIES IN AMERICAN LITERATURES: CONSTRUCTING RACE IN EARLY AMERICA (5)

10639 TR 10:00-11:50 am +1hr/wk arr ALLISON GIFFEN

In this course we will examine U.S. literature by black and white writers of the late 18th- and early 19th-century. We will read a variety of genres including poetry, short stories, and slave narrative and investigate the ways that these texts participate in the construction of racial identity. We will read this work in the context of the emergence of “race science,” and the 18th and 19th century’s preoccupation with classifying humans into “natural” categories (ultimately hierarchies) which then get used in the service of justifying social inequalities such as New World Slavery and the disenfranchisement of women. We will also consider a number of ancillary questions such as: “How do these racial identities encode notions of citizenship?” and “How is race implicated in the construction of gender and vice versa?” Writers will include Phillis Wheatley, Thomas Jefferson, Edgar Allan Poe, Herman Melville, Harriet Jacobs and Frederick Douglass. We will also examine contemporary investigations into this topic, including Tommy L. Lott’s *The Invention of Race: Black Culture and the Politics of Representation*, Coco Fusco’s *English Is Broken Here*, and Londa Schiebinger’s groundbreaking study *Nature’s Body: Gender in the Making of Modern Science*.

ENGLISH 575 – STUDIES IN WOMEN’S LITERATURE: GLOBAL WOMEN (5)

12374 TR 12:00-1:50 pm +1hr/wk arr ROSANNE KANHAI

This course, loosely titled “global women,” explores the thinking by and about women from poorer regions of the world such as Africa, India, Latin America and the Caribbean; and women of marginalized communities in the USA. During the process of this course students will increase awareness of women in global economic, political and cultural movements. Themes will include women’s roles in global capitalism; women’s grassroots organizing; women in the construction of nationalism(s); women in systems of state and global violence; and possibilities for transformation.

Participation in this class will include attendance at the World Issues Forum which presents a slate of lectures on international issues. These take place on Wednesdays at noon at Fairhaven College and students need to be available at this time as their extra credit hour.

The structure of this class will be seminar type; consistent class preparation and participation will be a major component of course evaluation. Student course projects will be designed in consultation with the instructor and can include a scholarly paper; a creative or performance piece; or a community project.

ENGLISH 580 – STUDIES IN FILM: EARLY CINEMA (5)

11638 TR 4:00-5:50 pm (HU 103)+ Film Viewing W 4:00-6:50 pm (HU 103) KAVEH ASKARI

This course will introduce graduate students to basic methods and issues involved in researching and writing cultural histories of the years when cinema emerged and circulated around the world. Emergent media cultures offer rich fields for historical research because a medium's uncertain identity in its early years usually yields immense variety in the ways it is used. Students will learn to conduct archival research in order to integrate early film production, exhibition, and reception with broader theoretical questions. We will explore cinema's intermediality, or the ways that cinema functions in networks of other mediums. These intermedial contexts will include the development of the first theories of film as an art like painting or sculpture, and they will also include cinema's reception as a quintessentially modern medium alongside still photography, radio, the phonograph, and X-rays. In order to explore cinema's role in negotiating the experience of modern life in a global context, we will read theories of modernity along with case studies of emergent cinemas in different regional contexts from the U.S. and Europe to the Middle East and East Asia.
