

# WINTER 2007 COURSE DESCRIPTIONS COMING SOON!

## FALL 2006

### ENGLISH 100 - INTRODUCTION TO COLLEGE WRITING (5) S/U GRADING

41110 MTWRF 08:00-08:50 am R. DANIELS

CATALOG DESCRIPTION: A writing course that offers practice in reading complex texts, writing with fluency and using the conventions of standard written English. Regularly scheduled conferences with instructor required. S/U grading.

40078 MTWRF 09:00-09:50 am W. SMITH Miller Hall 316

DESCRIPTION: English100 offers you opportunities to practice reading, writing, and thinking about a number of issues which confront U.S. residents. We will reflect on our personal background knowledge to how it shapes, limits, and directs our views about things. By recording our responses to a number of writings and photos, we will think about the ways we develop impressions and interpretations of what we see and hear. Our primary goal is to explore the ways we read and make meaning.

English 100 is a writing course that offers practice in reading and writing about complex texts, writing with fluency, and using the conventions of standard written English. Students will meet three times during the course for individual conferences to discuss their current writing. Graded S (satisfactory) and U (unsatisfactory).

TEXTS:

David Bartholomae and Anthony Petrosky, *Ways of Reading: Words and Images*. Bedford/St. Martins, 2003.

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### ENGLISH 101 - WRITING AND CRITICAL INQUIRY (4) ACOM \$6.15 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 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.
- 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 6-12 pages of formal and informal writing outside of class per week); in-class writing, reading, and discussion assignments; mandatory attendance and regularly scheduled conferences with instructor.

EVALUATION: Grades will be based on two out-of-class papers (5-7 pages each), completion of writing and reading assignments, in-class work, and a final portfolio containing 15-20 pages of selected and revised writing from the course with a detailed reflective analysis of your work.

<b>THE PREREQ FOR MOST UPPER DIVISION ENGLISH COURSES IS ENG 202 OR ENG 203</b>
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### **ENGLISH 202 - WRITING ABOUT LITERATURE (5) BCOM**

Prereq: Eng 101 & 36 credits completed

40134 TR 08:00-09:50 am +1hr/wk arr J. MINKS

41344 TR 12:00-01:50 pm +1hr/wk arr J. MINKS

The primary goal of this course is to deepen your pleasure in literature through exploring and responding in a variety of ways to written texts from a sampling of genres and time periods. Literature provides various "lenses" to enrich the view of our world and ourselves. English 202 can also help with other goals: to further develop your ability to think analytically and write effectively; to learn to apply knowledge of common literary terms and writing conventions to analyses of works; to engage as an active member of a community of readers and writers and discover the social nature of literature; and finally, to introduce you to the complex interrelationships among writer, reader, text, and their literary, cultural, and historical contexts.

TEXTS: *Literature and Society*, 3<sup>rd</sup> edition, Annas & Rosen.

40551 MWF 08:30-09:50 am B. GOEBEL

Bruce Goebel      Office: HUM 277      Office Phone: 650-7364      Email: [Bruce.Goebel@wwu.edu](mailto:Bruce.Goebel@wwu.edu)

CONTENT: This course focuses on writing academic and personal responses to a variety of literary texts and is designed to prepare you for the critical reading and writing expected in 300 level English literature courses. During this course, you will read poems, short stories, and novels, and view one film. Through class participation, collaborative activities, informal and formal writing assignments, you will hone your critical reading and writing skills. For most of the formal writing assignments, you will produce a number of drafts, participate in ongoing peer writing workshops, and attend instructor-student conferences.

TEXTS: *The Natural*, Bernard Malamud; *Fools Crow*, James Welch; Documents on Blackboard

EVALUATION: Your course grade will be based on participation, quizzes, a summary paper, and two essays.

41113 MWF 08:30-09:50 am M. BELL

41345 MWF 11:30-12:50 pm M. BELL

CATALOG DESCRIPTION: Focuses on the process of reading, analyzing, and writing critical responses to a variety of literary texts.

41924 MWF 10:00-11:20 am R. DANIELS

What does it mean to read various literary texts, analyze them, and then write critical responses to them? How are those dangerous activities? In this course we will define those terms, address those questions, investigate their meaning, and discuss the compelling, often subversive and dangerous ways that literature—and writing about literature—challenge the human experience. This is an opportunity for us to dialogue in order to deepen our appreciation of literature and investigate the necessity to write the self into existence. We will have the opportunity in this course to experience several forms of literary texts and engage them critically with each other and through academic writing.

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## ENGLISH 203 - WRITING IN CONTEXT (5) BCOM

Prereq: Eng 101 & 36 credits completed

41114 MWF 01:00-02:20 pm C. McDONALD

### WRITING IN CONTEXT: THE FILMS WE LOVE

English 203 emphasizes writing to learn, to analyze, and to communicate ideas about texts and topics within the discipline of English. This section of 203 is a writing course that focuses on films that gain popular and/or critical acclaim. We'll consider movies of all genres that critics praise as well as ones that that receive no Academy Awards but are on everyone's top ten list. We'll not only view and discuss the films, but we'll cover a few key concepts from film studies and explore those issues in writing. We'll ask questions such as what makes a film "good" and/or what makes it popular? Possible films for discussion may be *Fight Club*, *Good Night and Good Luck*, *Harold and Kumar Go to Whitecastle*, *Memento*, *Lost in Translation*, *American Beauty*, *Ghost World*, *Crash*, *Million Dollar Baby*, *Chicago*, *Napoleon Dynamite*, and several from your list of favorites. Since this is a composition course, you'll workshop drafts and revise extensively to improve not merely the outcome of any one paper, but to develop your understanding of the genre of academic analysis as it is typically practiced in English classes.

TEXTS: *A Short Guide to Writing about Film* (6<sup>th</sup> edition), Timothy Corrigan

ASSIGNMENTS: Viewing of films and lively discussion will be expected. A mid-term and a seminar paper will be assigned as well as a special project.

41753 TR 12:00-01:50 pm +1hr/wk arr T. PRICHARD

41925 MWF 02:30-03:50 pm T. PRICHARD

### WRITING IN CONTEXT: MEMORY IMAGES

As this century begins, the novel and literature continue to transform in unique ways. Forms such as the graphic novel, artists' books, film, television, and the Internet have informed this shift in contemporary writing. A common theme in many works is the power and failing of memory. Whether through memory loss, painful memories, or trying to reclaim personal recollections in the face of prevailing cultural memories each of these works questions the way in which memory is currently presented in literature. From the novels of the "Einstein of memory," W.G. Sebald, to the highly personal recounting of events in the works of both Marjane Satrapi and Art Spiegelman, text and image work together in the portrayal of memory each of the texts examined in this course.

#### REQUIRED TEXTS

Marjane Satrapi, *Persepolis: The Story of a Childhood*

Art Spiegelman, *In the Shadow of No Towers*

W.G. Sebald, *Austerlitz*

Scott McCloud, *Understanding Comics*

Umberto Eco, *The Mysterious Flame of Queen Loana*

Jonathan Safran Foer, *Extremely Loud and Incredibly Close*

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## ENGLISH 214 - INTRODUCTION TO SHAKESPEARE (5) HUM

40552 MWF 10:00-11:20 am M. GEISLER

### SHAKESPEARE AND FORBIDDEN DESIRES

**CONTENT:** A close reading of five plays with an emphasis on the implications of comedy and tragedy as dramatic genres produced within early modern and contemporary cultural contexts. We will ask how a given text demonstrates and complicates the formal properties of a given genre, and how these formal qualities interact with the cultural assumptions about gender, race, and class embedded in the text. In particular, we will focus on the many dramatic conflicts produced by the presence of forbidden desires, such as those expressed by women wanting to choose their own husbands, by men and women lusting after power and wealth, by lower class characters trying to climb the social ladder, and by characters pursuing interracial and interfaith marriages. We will also learn how to enjoy the poetic textures of Shakespeare's dramatic writing. Reading will

be supplemented with contemporary film adaptations.

**ASSIGNMENTS:** Read each play closely with an eye for details and the overall structure. In addition to the midterm and final, you will complete a group dramatic presentations/portfolio, Blackboard exercises, and the occasional surprise quiz. Discussion of selected film clips will be a regular feature of the class.

**EVALUATION:** Midterm 25%; Final 25%; Group Dramatic Presentation/Portfolio 25%; Blackboard Exercises 20%, Class Participation 5%. Late assignments will be accepted only with an official excuse (contact Student Assistance OM 330F/x3706). **Missing more than 3 classes without an official excuse is grounds for failing the course. Academic dishonesty is also grounds for failing the course.**

**REQUIRED TEXTS:** Bantam Classic editions of William Shakespeare, *Four Comedies* and *Four Tragedies*, ed. David Bevington.

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### **ENGLISH 215 - INTRODUCTION TO BRITISH LITERATURE (5) HUM**

40135 TR 02:00-03:50 pm +1hr/wk arr M. LESTER

#### **AFFIRMATION AND CRITIQUE IN 20<sup>TH</sup> CENTURY BRITISH LITERATURE**

Focusing on five major works, we will explore British literature in the twentieth century as an expression of and response to the moral or ethical quandaries posed by the social and political cataclysms of the period as well as by developments in science, technology, art, and philosophy. The works to be examined are quite varied, ranging from Virginia Woolf's *To The Lighthouse* (1927), which explores the status and function of art as well as nature of the family and problems of gender and identity, to Stewart Home's *Slow Death* (1996), a skinhead dismantling of the artificiality of late-capitalist consumer culture. Various strategies of reading will be introduced throughout the quarter, and traditional elements of literary analysis such as character development and literary form will be addressed.

NOTE: Stewart Home's novel has a very strong sexual content that more sensitive readers may find offensive.

**EVALUATION:** Mid-term, Final Exam, reading quizzes, short written assignments, and one in-class presentation on an assigned topic.

**TEXTS:** *The Norton Anthology of English Literature, Volume F: The Twentieth Century and After*, Woolf, *To the Lighthouse*; Waugh, *Brideshead Revisited*; Mosley, *Hopeful Monsters*; Home, *Slow Death*.

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### **ENGLISH 216 - INTRODUCTION TO AMERICAN LITERATURE (5) HUM**

41577 TR 12:00-01:50 pm +1hr/wk arr C. MARTINEZ

The purpose of this course is to introduce you to American literature – its essays, diaries, political tracts, fiction, poetry and plays – both as a prelude to your future studies and as an end in itself, a way of savoring a rich but usually opaque part of our variegated cultural heritage.

We will begin by asking the question *What use is literature?* Our ongoing answers to that question, and the ancillary questions our responses will engender, will guide our analyses of what we read and discuss, a way of garnering and sharpening our insights. Other than telling well-crafted stories or presenting well-crafted poems and writings in other genres, what does American literature tell us? This, too, is a question we will further define and attempt to answer as we read and talk about writings from this country's earliest times until the recent present.

**TEXTS: Required:** McMichael, George, et. al., Eds. Concise Anthology of American Literature. 5<sup>th</sup> edition. (paper)

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### **ENGLISH 227 - INTRODUCTION TO GAY & LESBIAN LITERATURE (5) BCGM**

43682 MWF 01:00-02:20 pm C. GUESS

This course serves as an introduction to major paradigms and questions in the field of Queer Studies. Using theoretical and literary texts we will examine identity-based and poststructuralist approaches to representations of GLBT lives.

Students will write weekly response essays and take two essay exams.

**TEXTS:**

*the bulljean stories* by Sharon Bridgforth; *The Dogs* by Rebecca Brown; *Dream Boy* by Jim Grimsley; *The Routledge Gay and Lesbian Studies Reader* *Stone Butch Blues* by Leslie Feinberg; *Vox Angelica* by Timothy Liu.

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**ENGLISH 236 – INTRODUCTION TO ASIAN-AMERICAN LITERATURES (5) BCGM**

43686 MWF 08:30-09:50 am O. de la PAZ

This course will examine the literary production of Americans of Asian descent, including Chinese Americans, Pacific Islanders, Japanese Americans, Korean Americans, Southeast Asian Americans and Vietnamese Americans. We will employ cultural studies methodologies in examining fiction, poetry, short fiction, essays and film which express the major cultural, literary and thematic concerns of Asian/ Pacific Americans. Additionally, we will read Asian/ Pacific American history and discuss cultural contexts alongside the required readings. Furthermore, through classroom discussions, group work, research, and exams, students will become knowledgeable concerning major issues in Asian/ Pacific American literature.

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**ENGLISH 238 – SOCIETY THROUGH ITS LITERATURE: LOVE AND LONGING (5) HUM**

41267 MWF 10:00-11:20 am S. VANDERSTAAY

CATALOG DESCRIPTION: A thematic approach to literature, with different themes exploring the relationship between literary forms and society. Repeatable once as an elective with different topics. May be taken only once for GUR credit.

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**ENGLISH 281 – INTRODUCTION TO GLOBAL LITERATURES: ANCIENT (5) HUM**

40140 TR 02:00-03:50 pm +1hr/wk arr N. MARGARITIS

An intensive study of ancient Greek and Roman masterpieces. Emphasis is on the creative artistry of individual genius. Works: Homer: *The Odyssey*; Aeschylus: *The Oresteia*; Ovid: *The Metamorphoses*. Evaluation is based on two midterm exams and a final, all essay.

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**ENGLISH 301 - WRITING STUDIES (WI) (5)**

WRITING PROFICIENCY

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

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

40294 TR 08:00-09:50 am+1hr/wk arr S. STEVENS

41864 TR 1200-01:50 pm +1hr/wk arr S. STEVENS

CATALOG DESCRIPTION: Inquiry and practice in the theory, ideology, and ethics of writing in private, public and academic contexts. Focuses on issues of genre, audience, and stylistic and discursive conventions of writing. Emphasis on expressive, analytical, critical, and collaborative forms of writing as appropriate.

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**ENGLISH 302 – INTRODUCTION TO TECHNICAL & PROFESSIONAL WRITING (WI) (5) \$6.15 fee**

WRITING PROFICIENCY

**Prereq: Eng 101 & jr status**

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

40295 TR 12:00-01:50 pm +1hr/wk arr B. GOLDSTEIN

English 302 shows you how you can transfer your academic reading, writing and critical thinking to the world beyond our campus. This course will prepare you to write in the work world, as well as communicate in volunteer settings. If you're committed to social justice, the environment, and helping others succeed both in and out of the workplace, then this course can show you how to use your writing skills to accomplish these goals.

In English 302 we will explore ways of solving practical problems through writing. Throughout the course, you will learn how to re-see the page, how to edit and revise documents for visual impact, and how to view your readers as information users with specific needs. You will also learn to critique the impact of your writing on your readers and future employers. A large portion of the course will be devoted to the awareness of "technical style" and its verbal and visual components. We will work on writing projects such as:

- résumés
- letters (including a job application)
- instructions
- brochures
- proposals

Students will produce a Final Portfolio that can be used in a variety of situations, from interviewing with future employers to applying to graduate school to providing documentation of their writing and editing skills.

TEXTS: *Technical Communication Today*, 1<sup>st</sup> edition, Richard Johnson-Sheehan, Pearson Longman; *The Non-Designer's Design Book*, 2<sup>nd</sup> edition, Robin Williams, Peachpit Press.

41346 TR 10:00-11:50 am +1hr/wk arr N. BROWN

41866 TR 02:00-03:50 pm +1hr/wk arr N. BROWN

This writing intensive course requires students to explore the question of: What is technical about technical writing? Course projects invite students to experience professional and technical writing as it relates to their disciplinary, professional and social interests. Students in the course produce and analyze a variety of professional genres with an emphasis on rhetorical analyses, document design, user testing and the ethical and social implications of a writer's choice. A primary goal in the course is for students to utilize rhetorical strategies to successfully communicate diverse forms of technical information to audiences that would otherwise not have access to this information. Computers will be used in the drafting and design of most course projects, which may include letters, resumes, memos, interpretive materials, instructional documents, grant proposals, online documents, visual representations of data, and/or professional portfolios.

41715 TR 12:00-01:50 pm +1hr/wk arr M. SHERMAN

Room: Humanities104

Instructor: Mark Sherman Office: Humanities 365 Office Hours: 11:00-12:00 MW or by appointment

E-mail: [mark.sherman@wwu.edu](mailto:mark.sherman@wwu.edu) Phone: 650-3224

Website: <http://kerouac.english.wwu.edu/~eng302/index.html>

REQUIRED TEXTS:

*Technical Communication: A Reader-Centered Approach* by Paul V. Anderson, Fifth Edition.

AIMS OF THE COURSE:

English 302 is the English department's introductory 300-level course in technical writing, a discipline that strives to communicate technical material clearly and effectively to readers at various levels of technical expertise and knowledge.

43693 TR 04:00-05:50 pm +1hr/wk arr M. FOX (NEW INSTRUCTOR)

REQUIRED TEXT AND PREPARATION

- Text: *Technical Communication: A Reader-Centered Approach 6<sup>th</sup> Ed.* by Paul V. Anderson
- Preparation: English 101 or Eng Test code clearance; proficiency in basic word processing & Internet navigation

COURSE DESCRIPTION

In English 302, we'll address the essential elements of technical and professional writing: defining the purpose and understanding the needs and interests of readers. Whether you plan to work in the sciences, the arts, social services, environmental advocacy, government, technology, education, or business, this course will show you ways to use your writing skills to accomplish personal and professional goals.

Throughout the quarter, we'll explore some central questions:

- What is technical writing?
- How is technical writing creative?
- What's the potential role of humor in technical writing?
- Which professions rely centrally on writing?
- What are the impacts of professional and technical writing? What are the stakes?
- How can we use professional and technical writing to advocate for social and environmental causes?
- Which design elements create the most visually effective documents?
- How do legal and ethical considerations impact writing projects?
- What dynamics come into play with collaborative writing?
- How successful are new reader-centered approaches with documents such as environmental impact statements and business reports?

ASSIGNMENTS: English 302 is a writing intensive class, requiring 50 revised pages during the term. Portfolios of the best revised work form the basis for much of the final grade. Ideally, the portfolio will help you in your next job interview or graduate school application.

Projects will include:

résumés  
letters (including a job application)  
instructions (with the option of a humorous approach)  
business or technical reports  
proposals  
brochures  
translations of technical documents  
reports from interviews

The fifth hour of this five credit course requires work outside of class. Activities will include a weekly journal entry, visits to Career Services, workshops at the Student Technology Center, critiques of professional work, responses to writing about technical communications, and individual writing conferences.

We'll use our in-class time as productively as possible—discussing concepts, reviewing assignments, having large or small group discussions, evaluating examples of professional and technical communications, and participating in editing and style workshops. Regular attendance is required.

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### **ENGLISH 304 - CRITICAL INTRODUCTION TO POETRY (5)**

**Prereq:** Eng 202 or 203

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

41040 TR 02:00-03:50 pm +1hr/wk arr C. MARTINEZ

The purpose of this seminar course is to introduce you to the world of poetry and to enhance your understanding of it. This will entail reading poems and critically analyzing them both from the standpoint of craft (how are they written), and content (what they are about). We will define what poetry has been and now is (its evolution), why poetry has been and still is written, its place in society, how it is written and how and why it differs from the writing of prose. Our focus will be poetic technique and on the analysis and understanding of 20<sup>th</sup> and early 21<sup>st</sup> Century poetry.

**TEXTS:** Required: Gioia, Mason, Schoerke, Eds. Twentieth Century American Poetry.

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### **ENGLISH 307 - LITERATURE & CULTURE I: PRE-16<sup>TH</sup> CENTURY: OLD/MIDDLE ENGLISH (5)**

**Prereq:** Eng 202 or 203

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

40553 TR 02:00-03:50 pm +1hr/wk arr K. VULIC

“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 tastes and interests expressed by the class readings. 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 semester 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, and 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.

This class aims at breadth of coverage, rather than depth (though this course could certainly be productively designed both ways). The course readings consist of a number of whole texts and excerpts that are representative of their genre, while also contributing to the class theme. This class takes as its focus what it meant to read and write in Middle English, and therefore strives not only for a comprehensive understanding of the politics and other social factors that influence writing in English, but also examines the range of writing interests expressed by those who chose to compose in English.

Textbooks: These readings can be found in *The Norton Anthology of English Literature*, Volume 1A: The Middle Ages (Norton, 2000) and e-reserves.

Assignments:

*Writing:* You will write three essays (4 pages; each worth 20%), one midterm (20%), and one final (20%). This mix of assignments encourages both deep, analytical investigation (that manifests in essays) and broad, synthetic thinking (that manifests in examinations).

*Research:* Each of you will become a “class expert” on one of a variety of topics. As many as three people can all focus on the same topic; you may want to discuss your interests with any others who may overlap with you so that you can each specialize in a unique idea. During the quarter each of you will be called upon to share your expertise with the class, especially as it relates to the class readings. (10%; see the handout on the “class expert” project.)

*Participation:* In addition to energetic class participation (including both attendance and discussion), you will make one visit to office hours during the term. (10%)

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**ENGLISH 308 - LITERATURE & CULTURE II: 16th & 17th CENTURIES: AMERICAN LITERATURE (5)**

**Prereq: Eng 202 or 203**

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

41865 MWF 08:30-09:50 am L. 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

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**ENGLISH 309 - LITERATURE & CULTURE III: 18th & 19th CENTURIES: AMERICAN LITERATURE (5)**

**Prereq: Eng 202 or 203**

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

40296 TR 02:00-03:50 pm +1hr/wk arr N. YU

CATALOG DESCRIPTION: Analysis, interpretation and discussion of texts in English or in translation from the 18<sup>th</sup> and 19<sup>th</sup> century cultures.

TEXTS: *The Norton Anthology of American Literature*, Volumes A & B.

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**ENGLISH 310 - LITERATURE & CULTURE IV: 19th & 20th CENTURIES: MEDIEVALISM (5)**

**Prereq: Eng 202 or 203**

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

41867 TR 10:00-11:50 am +1hr/wk arr J. DUGGER (NEW INSTRUCTOR)

COURSE DESCRIPTION:

Why are industrial and post-industrial societies preoccupied by the middle ages? This course will examine the rhetorical use of the middle ages as an influence on nineteenth-century British thought, literature, and society. In addition, student presentations will supplement our discussions by evaluating examples of twentieth and twenty-first century medievalism. Our study of the nineteenth century will examine a variety of cultural

materials--including novels, histories, poetry, visual art, architecture, and journalistic accounts--as well as contemporary theories about historiography and nineteenth-century gender roles. Throughout the course, we will ask what understanding of history encouraged the use of the middle ages as a model for modern Britain; in particular, we will consider the way the past was presented through the intersection of history and fiction. Finally, we will examine how medieval history and literature were adapted to address the specific social and political concerns of nineteenth-century Britain.

TEXTS INCLUDE: Walter Scott, *Ivanhoe*; Thomas Carlyle, *Past and Present*; John Ruskin, *The Stones of Venice*; Alfred Tennyson, *Idylls of the King*; Charlotte Yonge, *The Heir of Redclyffe*; William Morris, *The Defence of Guenevere*; and short supplementary readings available for photocopy.

COURSE REQUIREMENTS:

- two short formal papers on the course reading material
- an in-class oral presentation on a student-selected example of 20<sup>th</sup> or 21<sup>st</sup> century medievalism
- final exam
- active participation in class discussion, which requires regular and timely attendance
- reading quizzes or in-class response writing as requested

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### **ENGLISH 311 - LITERATURE & CULTURE V: 20th & 21st C: AMERICAN POSTMODERNISM (5)**

**Prereq:** Eng 202 or 203

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

40997 MWF 10:00-11:20 am B. GOEBEL

Bruce Goebel Office: HUM 277 Office Phone: 650-7364 Email: [Bruce.Goebel@wwu.edu](mailto:Bruce.Goebel@wwu.edu)

COURSE DESCRIPTION: In this course, we will examine a selection of contemporary literature from a postmodern perspective, as well as explore corresponding elements of postmodern theory. In conjunction with a critical exploration of these readings, we will experiment with form and style in the formation of our own literary voices. In addition to a substantial reading list, this course requires a great deal of writing, much of it informal, yet nonetheless challenging. You will be asked to share this writing in a workshop format and, occasionally, with the whole class.

TEXTS: *The Business of Fancydancing* by Sherman Alexie; *Housekeeping* by Marilynne Robinson; *The Complete Maus* by Art Spiegelman; *The White Boy Shuffle* by Paul Beatty; *Aloud: Voices from the Nuyorican Poets Café* edited by Miguel Algarin and Bob Holman.

ASSIGNMENTS: Your course grade will be based on participation, quizzes, a midterm exam, a critical essay, and a creative project.

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

**Prereq:** Eng 202 or 203

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

40297 TR 10:00-11:50 am +1hr/wk arr M. LESTER

INTERDISCIPLINARITY IN CONTEMPORARY CRITICISM

In this course, we will explore intersections of philosophy, literature, and literary analysis. After conducting a brief survey of the contemporary critical landscape, we will focus on groups of readings concerned with a specific text or issue. This will allow us to develop a greater appreciation of the techniques of critical reading employed by literary theorists, as well as a greater sense of what is at stake in the critical enterprise. We will examine Jacques Derrida's and Gilles Deleuze's readings of Plato (especially the *Phaedrus*, one of Plato's most beautiful and literary dialogues), and Gilles Deleuze's and Giorgio Agamben's readings of Herman Melville's short novel *Bartleby* (essays that focus on the topics of contingency and possibility). We will also read Witold Gombrowicz's novel *Cosmos* against the backdrop of Carlo Ginzburg's speculations concerning what he calls the "conceptual or semiotic paradigm" (the idea that a good deal of what counts as "knowledge" involves the discerning and deciphering of signs) and Francisco Varela's ideas concerning perception and cognition. No previous experience with philosophy or literary theory is required.

EVALUATION: Two major papers (4-6 pages), one brief presentation, and short written assignments.

TEXTS: Plato, *Selected Dialogues of Plato*; Leitch, et al. (eds.), *The Norton Anthology of Theory and Criticism* Ryan (eds.); Melville, *Bartleby and Benito Cereno*; Gombrowicz, *Cosmos*, Course Reading Packet (essays by Deleuze, Agamben, and Ginzburg).

40555 TR 12:00-01:50 pm +1hr/wk arr (BH 317) A. MANDAVILLE (NEW TIME/ROOM/INSTRUCTOR)  
41041 TR 02:00-03:50 pm +1hr/wk arr (BH 108) A. MANDAVILLE (NEW TIME/ROOM/INSTRUCTOR)  
DESCRIPTION: Theory can be both intimidating and overwhelming—yet we all theorize our lives and create knowledge, whether explicitly or implicitly (our *ontology*). To approach this vast field, this class offers an introduction to critical and cultural theory drawn through the lens of feminist thinkers. As some of the most recent innovators on the theory scene, feminist scholars and activists have critiqued and revised and created major strands of critical and cultural theory through lenses of gender and intersecting constructions of power (such as race, class, sexuality). In addition to creating new knowledge frames, feminist theorists can give us a fresh look at existing “schools” of thought (including new critical, historical materialist, psychoanalytic, structuralist, post-structuralist, and post-colonial) and their origins and effects in a world of power and privilege. We will particularly focus on the relationships between theory, experience and cultural production, applying and sometimes combining different theories to read and re-read just two literary texts: Nella Larsen’s novel *Passing* and Joe Sacco’s comics journalism in *Palestine*.  
ASSIGNMENTS: Students will be encouraged to become aware of their existing theoretical positioning and to “try on” different theoretical approaches to literature through theoretical and literary readings, class and on-line discussion, short reflective essays, a longer multi-draft essay, and a creative group project presentation.  
EVALUATION: Short essays (40%); Longer Essay (20%); Participation (including Blackboard) (30%); Creative Group Presentation (10%).  
TEXTS: *Literary Theory: An Anthology*, 2nd Edition, eds. Rivkin and Ryan; *Feminist Theory Reader* eds. McCann and Kim; *Passing*, Larsen; *Palestine*, Sacco.

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### **ENGLISH 335 - LITERARY & CREATIVE EXPRESSIONS ACROSS CULTURES: CROSSING BOUNDARIES (5) ACGM**

Prereq: Eng 101

41274 MWF 02:30-03:50 pm P. HARDMAN

CONTENT: In this course we will read a variety of texts written in the last 20 years. The texts explore and challenge traditional cultural boundaries of race, gender and class as well as traditional genre boundaries of form, structure and style.

ASSIGNMENTS: Response papers, Blackboard discussions, final exam.

TEXTS: Sherman Alexie, *First Indian On the Moon*; Gloria Anzaldúa, *Borderlands/La Frontera*; Theresa Hak Kyung Cha, *Dictee*; Ishmael Reed, *Mumbo Jumbo*; Marjane Satrapi, *Persepolis* and *Persepolis 2*.

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### **ENGLISH 336 - SCRIPTURAL LITERATURES (5) HUM**

Prereq: Eng 101

43734 TR 10:00-11:50 am +1hr/wk arr C. WISE

This course will be a comparative study of Ancient Egyptian, Hebraic, Christian, and Islamic scriptural literatures. We will survey major canonical texts in these traditions, including The Book of the Dead (Papyrus of Ani), Torah, Gospels, and Quran. However, we will also read important interpretive, heretical, biographical, and other secondary texts, such as the Kabbalah, Epistles, Dead Sea Scrolls, Gnostic Gospels, Hadith, and so on. One purpose of this course is to help students gain access to chirographic (or “hand-written”) texts of all varieties, but particularly those of the great monotheisms from the Middle East (i.e. of Akhenaton, Abraham, Moses, Jesus, Muhammad, etc). The instructor will not assume that students are grounded in any particular religious faith but will instead review major scriptural texts and interpretive traditions within all four of the above traditions. However, students should be aware that this is not a course about religion or theology, but a secular course about scriptural literatures.

TEXTS:

Ogden Goelet, *The Egyptian Book of the Dead*  
F.R. Peters; *Judaism, Christianity, and Islam*, Vol. 1, 2, & 3

REQUIREMENTS:

Take-home midterm exam, formal essay (4-5 pages), final examination (2 hours), in-class writing, attendance, and class participation.

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**ENGLISH 338 – WOMEN & LITERATURE (5) BCGM**

Prereq: Eng 101

41724 MWF 10:00-11:20 am N. PAGH

This course will introduce students to the study of women and language through well-known and emerging voices of women from several historical periods and cultures. The course text will present readings within several themes, including "finding a voice," "writing the body," "identity and difference," and "resistance and transformation." Students will be introduced to some of the most influential works in feminist literary theory, including those by Virginia Woolf, bell hooks, and Minh-ha Trinh. Our class will be interesting and relevant to students interested in connections between literature and society, self and creative expression, and politics and aesthetics. Evaluation in this GUR course will be based upon midterm and final exams and a collaborative teaching project. Required Text: Mary K. DeShazer, *The Longman Anthology of Women's Literature*

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**ENGLISH 350 - INTRODUCTION TO CREATIVE WRITING (5)**

Prereq: Eng 101

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

40556 MWF 08:30-09:50 am S. STAMEY

40557 MWF 11:30-12:50 pm S. STAMEY

e-mail: [sara.stamey@wwu.edu](mailto:sara.stamey@wwu.edu)

CONTENT: This course will help the student understand the forms of poetry, creative nonfiction, and fiction, and to practice writing in each form. We will read, analyze, and discuss examples in the textbooks, then the student will apply this knowledge in writing his or her own poems, personal essay, and short story. The writer will receive feedback in workshop sessions, 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, as well as giving one brief class presentation on a text passage; active participation in workshop discussions; writing and substantial revision of 2 poems in different forms, a creative essay of about 6 pages, and a short story 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*

Strunk & White, *The Elements of Style*

41883 TR 12:00-01:50 pm +1hr/wk arr J. YEASTING

This introductory creative writing course will focus on creating original poetry and creative nonfiction. Students will examine the craft of numerous contemporary authors, and use their writing as catalysts for generating and revising their own. Class will be a mixture of discussion of assigned writing models, writing exercises (including faithful forgeries), and workshopping. Students may also be required to attend outside literary events, or other short assignments.

EVALUATION: Will be based largely on class participation, a test on poetic terms, and a final project of new and revised work in both genres.

TEXTS:

Janet Burroway, *Imaginative Writing*

Kim Addonizio and Dorianne Laux, *The Poet's Companion*

Peter Schakel and Jack Ridl, *250 Poems: A Portable Anthology*

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**ENGLISH 351 - INTRODUCTION TO FICTION WRITING (5)**

Prereq: Eng 101

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

40007 MWF 02:30-03:50 pm BH 419 (NEW TIME/ROOM) K. TRUEBLOOD

TEXT: *Fiction 100: An Anthology of Short Fiction* (Prentice Hall)

**COURSE DESCRIPTION:**

This class will be about creation and craft, about opening the floodgates of the subconscious as well as learning the tough task of self-editing. We will pay close attention to the tool box at the writer's disposal, identifying narrative strategies, levels of diction, conventional and unconventional short story form. The course will include many exercises in automatic writing in order to illustrate cliché-breaking and block-dissolving methods. These in-class exercises will also serve as a reminder that a workshop at its best provides a safe forum in which all are entitled to experiment and receive thoughtful responses to their work. This course will introduce students to the terms and protocol of good workshop critique.

In general, we'll strive to avoid genre simply because so much of it relies on formula (plot mechanics and cliché) rather than character development; however, high genre is always the exception so if a student aspires to fantasy like Ursula K. LeGuin or spy thriller like John Le Carre, he or she should check with me in advance.

WRITTEN WORK: Two assignments, four pages in length apiece.

One 12 - 15 page short story.

Also one revision of that story to be counted as your final exam.

Portfolio of end comments to be compiled during the workshop.

Attendance and report on a local author reading.

43850 TR 08:00-09:50 am (NEW ROOM CA 101) +1hr/wk arr L. KALPAKIAN

English 351 will concentrate on better acquainting students with four important elements in the creation of a work of fiction: character, structure, dialogue and scenic detail. Students can expect to be reading, writing, responding and revising throughout the term. There will be many prompts and exercises to expand students' editorial skills. Reading will all be from the *Norton Anthology of Short Fiction*. We'll close-read numerous stories in our discussions; students will be asked to write a paper about one of these, and create a class presentation for another. Students will also attend, write-up an outside literary event. Students will submit stories to the class according to a schedule; they will respond with written critiques to the work of others. The final will be a revision of this material. Attendance, participation and intelligent, articulate critiques also contribute toward the grade.

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**ENGLISH 353 - INTRODUCTION TO POETRY WRITING (5)**

Prereq: Eng 101

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

40298 MWF 11:30-12:50 pm O. de la PAZ

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. Students will be expected to submit weekly assignments, critically discuss work from other writers, participate in workshop, and take regular quizzes on poetic terms and concepts.

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**ENGLISH 354 - INTRODUCTION TO CREATIVE NONFICTION WRITING (5)**

Prereq: Eng 101

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

40299 MWF 11:30-12:50 pm N. PAGH

Students in this section of English 354 will explore a range of forms in the literary genre of creative nonfiction. Through theorizing the ethics of "truth" telling, close critical analysis of example texts, and rigorous immersion in the process of writing creative nonfiction, participants will come to better understand and express their

language, themselves, and their world.

Assignments: Weekly reading and writing assignments; daily journal assignments; a portfolio of finely honed revisions and including a critical assessment of one's learning in the course.

Required Text: Miller & Paola, *Tell It Slant*

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## **ENGLISH 364 - INTRODUCTION TO FILM STUDIES (5)**

**Prereq:** Eng 202 or 203

41275 TR 12:00-01:50 pm HU 108 & FILM VIEWING W 04:00-06:50 pm MH 163 D. DIETRICH

INDEPENDENT FILMMAKERS

COURSE DESCRIPTION: This course will focus on an international range of independent filmmakers, their films, and an introduction to contemporary film theory. Cinematic fare will include a wide range of foreign and art films, animation, documentaries, cult favorites, and films featured in festivals around the world. You will learn how to read film critically, including developing a technical and theoretical vocabulary. **Please note that some of the films are controversial and may contain disturbing subject matter. I suggest previewing the material or reading critical reviews before enrolling in this course, as you are expected to see all of the films.**

ASSIGNMENTS: Be advised that this course includes a 2-3 hour viewing session, in addition to the regular class meetings. We will be seeing films and reading about film technique and theory. The nature of the course is collaborative, with students presenting interpretive analyses of course material.

EVALUATION: Weekly screening reports, showcase of film technique assignment, and attendance

### COURSE FILMS

*Memento* (2000), Christopher Nolan

*Run, Lola, Run* (1998), Tom Tykwer

*Waking Life* (2001), Richard Linklater

*Mulholland Drive* (2001), David Lynch

*The Fourth Dimension* (2001), Trinh T. Minh-Ha

*Holy Smoke!* (1999), Jane Campion

*Crash* (1996), David Cronenberg

*All About My Mother* (1999), Pedro Almodóvar

*The Man Who Wasn't There* (2001), Joel and Ethan Coen

*The Triplets of Belleville* (2003), Sylvain Chomet

### REQUIRED TEXTS:

*Film Art*, David Bordwell and Kristin Thompson

*Film Theory and Criticism*, by Marshall Cohen and Leo Braudy

*Key Concepts in Cinema Studies*, Susan Hayward

*A Short Guide to Writing about Film*, Timothy Corrigan

*Future Cinema*, Peter Weibel and Jeffrey Shaw

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## **ENGLISH 370 - INTRODUCTION TO LANGUAGE (5)**

**Prereq:** Eng 101

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

40300 MWF 11:30-12:50 pm P. 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: Fromkin, Rodman, Hyams, An Introduction to Language, 8th ed

40558 MWF 11:30-12:50 pm A. LOBECK

**COURSE DESCRIPTION:** This course is intended to help you develop a broad understanding of human language. It is not intended to teach you how to speak or write better, but the course should help you recognize an uninformed statement about language when you hear it. You will be learning some definitions and symbols to use during the course to help you understand some of the components of the system of language. The purpose of learning these is to help you develop a sharper ear for language, a better understanding of its nature, and a livelier interest in all its manifestations.

More immediately, the objectives of the course are:

1. to lead you to examine your own linguistic beliefs and attitudes;
2. to make you aware of the diversity of language systems and their fundamental similarities;
3. to acquaint you with a few of the subfields of linguistics: phonology, morphology, syntax, semantics, neurolinguistics, sociolinguistics, language acquisition, and language history;
4. to equip you with some tools and techniques for linguistic analysis in order to help you discover the organizing principles of English;
5. to acquaint you with the basic concepts necessary to further pursue the study of the English language (and/or other languages) if you wish to.

**REQUIRED TEXTS:** Packet: *Introductory Linguistics* (draft) by Kristin Denham and Anne Lobeck. Available through WWU bookstore.

**RECOMMENDED TEXTS:** *The Language Instinct*. Steven Pinker, Morrow.

**EVALUATION:**

Homework assignments: 10%

2 exams: 45% each

43735 TR 02:00-03:50 pm +1hr/wk arr M. 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 TEXTS:** *Language Files*, 8<sup>th</sup> edition (2001), Thomas Stewart & Natalie Vaillette, Ohio State University Press; *Language Matters*, (2003), Donna Napoli, Oxford University Press.

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## **ENGLISH 406 – TOPICS IN CRITICAL AND CULTURAL THEORY: FEMINIST THEORY (WI) (5)**

WRITING PROFICIENCY

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

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

42301 MWF 01:00-02:20 pm P. HARDMAN

**CONTENT:** An advanced course in feminist theory that explores recent work on identity and difference, nationalism, race, queer theory, and postcolonialism. We'll consider and critique various schools of feminist thought, including global feminism, radical feminism, and eco-feminism. We'll look at how constructions of race, sexuality, geo-politics and class produce what we understand as "feminism."

**ASSIGNMENTS:** Several short papers, final project and presentation.

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**ENGLISH 410 - STUDIES IN LITERARY HISTORY: VICTORIAN WOMEN'S TRAVEL WRITING (WI) (5)**

WRITING PROFICIENCY

Prereq: Eng 202 or 203 and three courses from 304-347, 364, 370, or 371.

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

44153 MWF 2:30-4:00 pm (HU 106) N. PUGH **NEW SECTION**

DESCRIPTION:

During the Victorian era (1830s-1901), western women began to travel as they never had before. The invention of the steam engine allowed women to board trains and ships, giving them unprecedented access to landscapes, cultures, and experiences that were "foreign" and exciting. Yet at the same time, the Victorian woman inhabited a conservative culture that raised "femininity" (marked at that time by submissiveness, piety, innocence, and domesticity) to cult status. In this section of 410 we will explore texts by adventurous writers who negotiated their way through the unique pressures the era placed on "True Women" who longed to see more of the world. These authors sought to teach their audience about geography, history, and human society; yet in many ways, these accounts teach us more about colonial discourse, the changing nature of "femininity," and our own blindness when we try, as outsiders, to write about Others with moral authority. We will begin the course by reading some "classic" travel literature; later, students will select an author from the *Maiden Voyages* anthology and will read a book, give a presentation, and write a scholarly paper springing from that selection.

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**ENGLISH 415 - SPECIAL TOPICS IN NATIONAL LITERATURES: IRISH NATIONAL LITERATURE (WI) (5)**

WRITING PROFICIENCY

Prereq: Eng 202 or 203 and three courses from 304-347, 364, 370, or 371.

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

41470 TR 02:00-03:50 pm +1hr/wk arr J. DUGGER (NEW INSTRUCTOR)

This course will examine literary texts which were instrumental in defining the national character of Ireland, and in some cases openly advocated Irish nationalist causes. We will reconsider familiar works from the English-language literary canon (for example Swift's "A Modest Proposal" and Yeats's "Easter 1916") in relation to a wider context of lesser-known Irish literary works. Questions we will consider include the following:

- what is a nation? What conditions allow a collection of groups or individuals to think of themselves as a nation? How does national identity build upon, negotiate between, or exclude other group identities, including those of religion, race, and gender?
- how does colonialism shape and/or obstruct the formation of national identity?
- how does language contribute to the formation of national identity? What is the relationship between Irish literature and other English-language literatures, especially British literature?
- how do literary traditions in general (including oral and mythic traditions) contribute to the formation of national identity? What role should art play in political struggle?

TEXTS INCLUDE: Jonathan Swift, selected pamphlets; Maria Edgeworth, *Castle Rackrent*; Thomas Moore, *Irish Melodies*; Charles Gavan Duffy et al, *The Spirit of the Nation*; Sydney Owenson, *The Wild Irish Girl*; J.M. Synge, *The Playboy of the Western World*; William Butler Yeats, *Collected Poems*; James Joyce, *Dubliners*; Seamus Heaney, *North*; Benedict Anderson, *Imagined Communities*.

COURSE REQUIREMENTS:

- two 3-5 page papers
- one 6-8 page rewrite of a previous course paper, including an appointment with the instructor to discuss your rewrite plan
- drafting exercises and peer writing critiques as requested
- weekly discussion question or reading response assignments
- reading quizzes as requested
- recitation of a poem from the course reading by memory
- active participation in class discussion, which requires regular and timely attendance

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**ENGLISH 418- SENIOR SEMINAR (WI) (5)****WRITING PROFICIENCY**

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:** Formerly ENG 417 (prior to Fall 2005). ENG 417 & 418 are not repeatable. They cannot be used as electives. If you took 417, do not take 418. You will not receive credit for it.

42302 TR 10:00-11:50 am +1hr/wk arr N. YU

**SEMINAR ON AMERICAN ENVIRONMENTAL LITERATURE**

Instructor: Prof. Ning Yu Phone: x-2887

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.

EVALUATION: Class participation = 15% of total grade; essays = 50%; written questions = 20% (5% per question and response); oral presentation = 15%.

**TEXTS:**

Henry David Thoreau, *Walden and Other Writings*

Aldo Leopold, *A Sand County Almanac and Sketches Here and There*

Terry Tempest Williams, *Refuge*

Linda Hogan, *Dwellings*

John A. Murray, *The Mountain Reader*

Robert Hass (ed.), *The Essential Haiku Book*

42303 TR 12:00-01:50 pm +1hr/wk arr N. MARGARITIS

**AUTHORS AND AUTEURS**

A study of the alchemical magic by which one form of art (literature) is transmuted to another (film). Our discussion should treat the integrity of the individual work itself -- that is, the film as a film, the book as a book - in addition to our discussion of each related pairing in comparative terms (e.g. how has the filmmaker transposed the book in question onto the screen, what kinds of choices has he made, to what degree has he retained, or even tried to retain, the sense of the original work?). The pairs for comparative discussion are the following:

Fellini's *Satyricon* with Petronius' *Satyricon*; Fellini's, Malle's, and Vadim's versions of three short stories by E.A. Poe; Polanski's *Macbeth* and Kurosawa's *Throne of Blood* with Shakespeare's *Macbeth*; Kurosawa's *Ran* with Shakespeare's *Lear*; Bresson's film *Diary of a Country Priest* with the novel by Bernanos; di Lampedusa's novel *The Leopard* with Visconti's film; Thackeray's novel *Barry Lyndon* with Kubrick's film; and Schnitzler's novella *A Dream Story* with Kubrick's *Eyes Wide Shut*. Evaluation will be based on various papers, including a long research paper.

42304 TR 02:00-03:50 pm +1hr/wk arr R. KANHAI

**WOMEN AND FILM**

This course develops visual literacy through critical viewing of films. All films are by women about women's experiences. Lectures and discussions will focus on how films utilize images to present social circumstances and women's attempts to find agency. The films chosen for this course focus primarily on the experiences of American women of color and women in various parts of the world. Evaluation will include short assignments and a term paper.

42491 TR 02:00-03:50 pm +1hr/wk arr C. WISE

**SENIOR SEMINAR: RELIGION & THEORY**

This senior seminar will explore the interrelations of literary theory and religion, with particular reference to Jacques Derrida's controversial reading of *Timaeus* and critical debates launched by Sigmund Freud surrounding the Biblical figure of Moses.

TEXTS:

Plato, *Timaeus*

Jacques Derrida, *On the Name*

Jacques Derrida, *Acts of Religion*

Sigmund Freud, *Moses and Monotheism*

Edward Said, *Freud and the Non-European*

Jan Assman; *Moses, the Egyptian*

REQUIREMENTS:

Term paper (10-12 pages), final examination (2 hours) oral report, in-class writing, attendance, and class participation.

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**ENGLISH 423 - STUDIES IN MAJOR AUTHORS (WI) (5)**

WRITING PROFICIENCY

**Prereq:** Eng 202 or 203 and three courses from 304-347, 364, 370, or 371.

RESTRICTED TO ENGLISH MAJORS ONLY DURING PHASE I

STUDIES IN MAJOR AUTHORS: EARLY MELVILLE

42306 MWF 10:00-11:20 am L. LAFFRADO

**CONTENT:** This course will examine the ways that Herman Melville negotiated mid-nineteenth-century U.S. tensions of literary success and popular writing. We will take an in-depth look at some of Melville's early novels and consider issues of power, democracy, history, and identity. Our reading will, appropriately, culminate with *Moby-Dick* (this may be your last chance to read *Moby-Dick*, love it, and lose your I'm-an-English-major-and-I-haven't-read-*Moby-Dick* guilt).

**ASSIGNMENTS:** This will be a small class devoted to reading and writing. The reading load, while full of interesting texts, will be heavy. Melville resented having to keep any book of his under 500 pages and rarely did so. There will be class presentations, as well as a fifteen-page seminar paper, due at the end of the term. As part of the seminar paper process, expect draft days and in-class writing. Please consider both the reading and writing requirements before you register.

**EVALUATION:** Evaluation will be based on the criteria above.

**TEXTS:** *Typee*; *Redburn*; *White-Jacket*; *Moby-Dick*; and various xeroxes.

44154 TR 08:00-09:50 am (BH 428) J. DUGGER (**NEW SECTION**)

STUDIES IN MAJOR AUTHORS: MULTIMEDIA DICKENS

This course examines Charles Dickens as an artist who worked in various media and genres, and whose works have been adapted into still more forms. In the first part of the course, we will consider the world of Victorian media by exploring some of the different ways Dickens presented his own writing: as a serial and multivolume novelist, journalist, editor, and short fiction writer. In the second part, we will look at additions to and adaptations of Dickens's work by other artists from his time to our own, examining media including illustration, theater, the internet, and film.

**TEXTS:** Works by Dickens include *Oliver Twist*, *Great Expectations*, *A Christmas Carol*, *Selected Short Fiction*, *Selected Journalism*. Short supplementary readings by other authors available for photocopy.

REQUIREMENTS:

- two short formal papers.
- final rewrite of a previous course paper, including an appointment with the instructor to discuss your rewrite plan.
- in-class oral presentation on a student-selected version of *A Christmas Carol*.
- attendance at field trip and film screenings.
- drafting exercises and peer writing critiques as requested.
- active participation in class discussion, which requires regular and timely attendance.

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**ENGLISH 440 - TEACHING ENGLISH LANGUAGE ARTS IN THE ELEMENTARY SCHOOL (5)**

**Prereq:** Eng 202 or 203 and 370

RESTRICTED TO ENGLISH ELEMENTARY ED MAJORS ONLY DURING PHASE I

41115 TR 08:00-09:50 am +1hr/wk arr N. JOHNSON

**CONTENT:** This course focuses on ways to engage primary and intermediate grade students as active language learners. In so doing, class participants have the opportunity to increase their knowledge and application about language arts teaching and learning through involvement as readers, writers, speakers, and listeners. While children's literature will serve at the heart of what we explore, emphasis will also be placed on integrating all language modes into learning enterprises across the curriculum.

**ASSIGNMENTS:** Assigned readings, reflective response letters, individual and team projects, choral reading or readers' theatre script project, and the development of an integrated language arts plan.

**TEXTS:** *Required:* coursepack, Getting Started with Literature Circles (Schlick Noe and Johnson), Shabanu (S. Staples)

*Optional:* Literature Circles Resource Guide (Hill, Schlick Noe, & Johnson), Literature Circles in the Middle School (Hill, Schlick Noe, & King), Haveli (S. Staples)

**EVALUATION:** Conscientious attendance and active participation, completion of response letters and projects, and development of an integrated language arts plan.

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**ENGLISH 441 – CHILDREN'S LITERATURE FOR THE ELEMENTARY/MIDDLE SCHOOL TEACHER (5)**

**Prereq:** Eng 202 or 203

RESTRICTED TO ENGLISH ELEMENTARY ED MAJORS ONLY DURING PHASE I

41885 TR 02:00-03:50 pm +1hr/wk arr N. 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:** 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, write literary reviews exercising your developing awareness about genre 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, 3<sup>rd</sup> edition, (M. Tunnell & J. Jacobs); Charlotte's Web (E.B. White); Harry Potter and the Sorcerer's Stone (J.K. Rowling),

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

--Crispin: Cross of Lead (Avi) OR Esperanza Rising (P. Muñoz Ryan) OR Number the Stars (L. Lowry)

--Children of the Dust Bowl (J. Stanley) OR Kennedy Assassinated! (W. Hampton) OR Shipwreck at the Bottom of the World (J. Armstrong)

--Love, Ruby Lavender (D. Wiles) OR Joey Pigza Swallowed the Key (J. Gantos) OR Because of Winn Dixie (K. DiCamillo) OR Holes (L. Sachar)

**EVALUATION:** Active participation and regular attendance, remaining current on readings, completion of literary reviews and reading log, response projects, and all components of the final project.

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

**Prereq:** Eng 443

RESTRICTED TO ENGLISH SECONDARY ED MAJORS ONLY DURING PHASE I

41277 MWF 08:30-09:50 am S. VANDERSTAA Y

**CATALOG DESCRIPTION:** Continuation of the survey of theory, practice, resources and methods of assessment for the teaching of English language arts.

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## ENGLISH 451 - CREATIVE WRITING SEMINAR: FICTION (5)

Prereq: Eng 351

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I  
41728 MWF 11:30-12:50 pm BH 422 (NEW TIME/ROOM) K. TRUEBLOOD

TEXT: *The Scribner Anthology of Contemporary Short Fiction*

Instructor: Kathryn Trueblood Office Hours: M/W/F/ 1:00-2:30

Humanities 269 Phone # 650-7615

E-mail (for logistics only, no papers please): Kathryn.Trueblood@wwu.edu

### DESCRIPTION:

While as advanced workshop students you are expected to be conversant with the principles and techniques of good writing, please remember that workshops share much in common with studio art classes. The study or sketch for a work may bear little resemblance to the final piece. In the spirit of shared inquiry, we will explore and attempt two of the most difficult dramatic subjects in literature: sex and death (love optional). Why are these two of the most difficult subjects dramatically? Because the language for sex has been so commercialized it's very nearly used up, and every death scene risks being melodramatic, must risk it in order to evoke feeling in the reader.

### WRITTEN ASSIGNMENTS:

First, a vignette of two pages to be read aloud in class. Next, a draft of six pages (same material expanded) to be shared with peers. Then, a draft of four pages. In other words, let's write a character study, blow it up to three times its size, and then cut it by a third. Turn in the copy you liked best for a grade, but include the drafts behind it. Rationale: If you are a perfectionist, this exercise will help you loosen up; if you are naturally prolix, this exercise will require restraint. In either case, you learn to work with your vices and virtues.

\*An extended love scene, 8-10 pages in two drafts. One for your peers, one for the workshop and a grade.

\*An extended death scene, 8-10 pages in two drafts. One for your peers, one for the workshop and a grade.

\*Two letters to your peers in business format re. the initial drafts.

\*A revision and expansion post-workshop of either the love scene or the death scene until it becomes a short story. To be counted as your final.

\*One working notebook for weekly exercises.

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## ENGLISH 453 – CREATIVE WRITING SEMINAR: POETRY (5)

Prereq: Eng 353

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I  
41473 TR 02:00-03:50 pm +1hr/wk arr B. BEASLEY

This course will be an intensive seminar in poetry writing. Students will write and extensively revise at least six 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 two anthologies and in the work of Albert Goldbarth, who will visit Western for a reading. 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 six drafts, five extensive revisions, active class participation, a series of written meditations on poetics, several exams on the required readings, and a final essay.

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

Prereq: Eng 354

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I  
41729 TR 04:00-05:50 pm +1hr/wk arr J. YEASTING

CONTENT: This creative nonfiction seminar will focus on several approaches to writing nonfiction, including journal essays, disjunctive essays, and lyrical essays. Since writing well is predicated on reading widely, we'll examine the work of various contemporary authors experimenting with the essay form. Classes will be a mixture of discussion of craft, assigned readings, student drafts, and writing exercises.

ASSIGNMENTS: Assignments will include writing essays, in-class exercises, and faithful forgeries. Required

texts will serve as models for essay assignments. Class discussion will be supported by short papers examining the craft of the assigned readings. Students may be required to do some research related to writing their essays and/or attend outside literary events.

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

TEXTS:

John D'Agata, *The Next American Essay*

Carolyn Forché and Philip Gerard, *Writing Creative Nonfiction*

Lawrence Sutin, *A Postcard Memoir*

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## **ENGLISH 456 - SPECIAL TOPICS IN FICTION WRITING: WRITING THE NOVELLA (5)**

**Prereq:** Eng 351

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

43742 TR 12:00-01:50 pm +1hr/wk arr L. KALPAKIAN

Students in this class should come prepared with a project in hand, mss. ready to be developed and expanded. Students in English 456 should be prepared to read, write, revise and respond constantly throughout the term. English 456 will concentrate on sharpening students' editorial skills and their reading acuity. As a class, we will close-read three short novels, *Breakfast at Tiffany's*, *The Aspern Papers* and *The Great Gatsby*; one of these will be student in-class presentations. Additionally students will be asked to write a paper on a novella of their choice. There will be exercises and prompts to help students develop their characters, their scenes and techniques. Students will also attend, write-up an outside literary event. According to the schedule, students will submit stories to the class, and respond with written critiques to the work of others. The final will be a revision and expansion of this material. Attendance, participation and intelligent, articulate critiques also contribute toward the grade.

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## **ENGLISH 458 - SPECIAL TOPICS IN CREATIVE NONFICTION WRITING: WRITING THE LYRIC ESSAY (5)**

**Prereq:** Eng 354

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

41886 TR 10:00-11:50 am +1hr/wk arr B. MILLER

In this class we will put our attention fully on *form*, studying creative nonfiction that works much the way poetry works: through attention to language, image, sound, metaphor, white space (stanzas), structure, and voice. What happens when a prose piece abandons a traditional narrative line? What new "rules" arise to govern such pieces? The lyric essay refuses precise categorization but rather relies on a spirit of *playfulness* that allows it to straddle many different literary borders. In this course, we will seek to create our own definitions of the lyric essay by reading various writers in the form, modeling our own writing efforts on their essays, and creating multi-media projects that encourage experimentation. This course will be reading and writing intensive; be prepared to commit yourself to an enterprise that demands both intellectual and creative enthusiasm.

TEXTS:

*Safekeeping*, Abigail Thomas

*Encyclopedia of an Ordinary Life*, Amy Rosenthal

*Many Circles*, Albert Goldbarth

*A Postcard Memoir*, Lawrence Sutin

Custom Course Reader

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**ENGLISH 460 - SPECIAL TOPICS IN CREATIVE WRITING: MULTIGENRE (5)**

Prereq: Eng 351, 353, or 354

RESTRICTED TO CREATIVE WRITING EMPHASIS MAJORS ONLY DURING PHASE I

43745 TR 08:00-09:50 am +1hr/wk arr M. CORNISH

EXPLORING "THE MARVELOUS REAL"

*What is life but a form of motion and a journey through a foreign world?*

George Santayana

In 1925, when Franz Roh coined the term "the marvelous real" (in relation to the visual arts), he declared that this new art tried to reveal the mystery that "hides and palpitates" behind the world. Later, "magical real" was used to describe the work of Columbian novelist Gabriel Garcia-Marquez, who invented "Macondo," a village where mirrors, magnets—even ice—are experienced as wonders. In her short story "The Behavior of Hawkweeds," Andrea Barrett explores "the borderland between science and desire," a magic that exists in phenomena as commonplace as pea vines and weeds. What must it have been like when the Old World discovered a new one, and a sense of awe was reborn? Lawrence Weschler's non-fiction masterpiece Mr. Wilson's Cabinet of Wonders examines the impact of our "New World" on the sleeping imagination of Europe. As writers, how might we, too, reawaken our imaginations, express the extraordinary that breathes inside the ordinary, travel with new sight through this world that is, truly, "foreign"? In his poem, "Enigmas" Neruda says: "I walked around as you do, investigating the endless star, and in my net, during the night, I woke up naked, the only thing caught, a fish trapped inside the wind." Through both reading and creative writing, this class will follow examples of fiction, non-fiction and poetry into that borderland of nets where the marvelous meets the real. (Reading includes, but is not limited to, the genre often referred to as "magical realism.")

**TEXTS:** Mr. Wilson's Cabinet of Wonders (Lawrence Weschler); Ship Fever (Andrea Barrett); Magical Realist Fiction (ed. Young); Perfume (Suskind); numerous handouts from Blackboard.

**CREDIT/EVALUATION:** Students are expected to make a commitment to our writing community, bringing with them an absolute respect for the potential of each voice—their own as well as that of others. They participate in the growth of those voices by: completing all writing assignments and rewrites; studying all assigned readings; taking an active part in class discussions. The nature of workshop is collaborative and supportive. Attendance is considered an essential part of that effort.

44063 MWF 02:30-03:50 pm CH 231 L. GULYAS - **NEW SECTION/NEW TIME/NEW ROOM**

SNAPSHOTS OF AMERICAN EXPERIENCE

In this class we will explore what it means to be an American writer and ask the questions What makes for an American voice? Does American Literature reflect your experience? We will read poetry and nonfiction while thinking about creativity and the mechanical elements of craft with the goal of experimenting with various forms and styles. As we explore American experiences in different forms, we will work toward a better understanding of the possibilities, responsibilities, and choices writers make to reflect and perhaps influence change.

Assignments include written critical responses, participation in workshops and class discussions, close imitations modeled on our readings with the goal of producing an artfully revised portfolio of original work.

**REQUIRED TEXTS:**

*Road Atlas*, Campbell McGrath

*Home of Sudden Service*, Elizabeth Bachinsky

*Dress Your Family in Corduroy and Denim*, David Sedaris

Other short readings TBA

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**ENGLISH 464 - TOPICS IN FILM STUDIES: FILM & DISABILITY (WI) (5)**

WRITING PROFICIENCY

Prereq: Eng 364 or permission of instructor

43746 MWF 11:30-12:50 pm HU 102, FILM VIEWING & DISCUSSION W 04:00-06:50 pm HU 102 W. SMITH  
DESCRIPTION

More than 50 million Americans or twenty percent of the U.S. population have disabilities severe enough to

impact their minimum requirements for daily living. For most of the general public our knowledge of disability derives from the images we see in film and in the media. English 464 will explore the portrayal of persons with disabilities primarily in recent U.S. films.

Using the critical tools of film studies and disability studies, we will examine the recent controversies over Clint Eastwood's *Million Dollar Baby*, the Farrelly Brothers' *The Ringer*, and the evolving aesthetic, medical, and social discourses that shape cultural narratives of disability. We will examine some specific ways filmmakers construct their films to engage us emotionally and/or critically in our viewings.

Here are some of the questions we will think about during the term:

- By what specific means—camera work, mise-en-scene, narrative structure--does a particular film construct meaning and/or challenge cultural disability narratives?
- How do genre expectations in both narrative and documentary films contribute to our emotional and critical understanding of disability in a work?
- What are the relationships between realistic and artistic depictions of disability in terms of a film's "success"?
- How can the construction of an "ableist gaze" influence our interpretation of disability?
- Why are audiences fascinated by "extraordinary bodies" and how do films exploit and/or critique that fascination?
- In what ways are the portrayals of people with disabilities political acts?

#### COURSEWORK

The following assignments will comprise the written work for English 464:

- Approximately four focused Blackboard Reflections on the films, reviews, and/or critical essays
- A 3-5 page film review
- A 3-5 page scene analysis
- A 10-12 page seminar paper
- A final exam or small group project (to be determined by the class)

#### TEXTS:

A collection of essays will be available in a course packet and on e-reserve.

#### FILMS:

During the course we will view all or parts of most of the following films:

<i>Freaks</i>	<i>When Billy Broke His Head</i>
<i>The Station Agent</i>	<i>Trans America</i>
<i>Twin Falls, Idaho</i>	<i>Pumpkin</i>
<i>Water Dance</i>	<i>Passion Fish</i>
<i>Murderball</i>	<i>The Ringer</i>
<i>Second Sight</i>	<i>Million Dollar Baby</i>
<i>The Other Sister</i>	<i>United States of Leland</i>
<i>Crash</i> (by Cronenberg)	

### GRAD (500 LEVEL) COURSES: GRAD STATUS, COMPETENCY, PERMISSION

#### ENGLISH 501 - LITERARY THEORIES AND PRACTICES (5)

40009 TR 12:00-01:50 pm +1hr/wk arr M. METZGER

This course provides an introduction to the English graduate program and to the critical issues and methodologies that dominate the profession of English Studies, with special emphasis on the nature of the dominant questions and conventions of advanced literary scholarship. We will read a range of critical texts collectively, one literary and critical work of your own choice, and write reviews, short and longer papers, and an annotated bibliography, with the aim of developing students' capacity for joining the contemporary critical conversation about imaginative work. Evaluation: Based on all reading, writing, and participation including attendance.

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## **ENGLISH 513 - SEMINAR IN TEACHING COLLEGE COMPOSITION (5)**

Prereq: appointment as a teaching assistant or permission of instructor.

40365 TR 04:00-05:50 pm +1hr/wk arr D. QUALLEY

English 513 introduces graduate teaching instructors to the field of rhetoric and composition studies by focusing on some of the critical conversations surrounding the teaching of writing and the first year writing course in the university. It offers both theoretical foundation and practical strategies for teaching college composition and critical literacy. The course aims to:

- ◆ Introduce you to a few of the foundational and on-going critical conversations in rhetoric and composition studies.
- ◆ Help you develop a more complicated understanding about what's involved in teaching and learning writing and critical literacy in the academy.
- ◆ Expand your understanding of the focus and purpose of Western's first year writing course.
- ◆ Give you a clearer sense of the ongoing work and thinking that is necessary to take yourself seriously as a teacher.

TEXTS:

- ◆ Joseph Harris, *Re-Writing: How To Do Things With Texts*
- ◆ Kristin Dombeck & Keith Herndon, *Critical Passages: Teaching the Transition to College Composition*
- ◆ Readings to download from Blackboard and E-Reserve

WORK: Yes!

Much, much interesting reading, writing, thinking, discussion, and reflection.

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## **ENGLISH 520 - STUDIES IN POETRY (5)**

42309 TR 10:00-11:50 am +1hr/wk arr B. BEASLEY

In this seminar we'll intensively examine the work of four poets of extreme linguistic and metaphoric compression: Emily Dickinson, Gerard Manley Hopkins, Harryette Mullen, and Charles Wright. Using their formal and linguistic experimentation to trace some of the history of poetic extremity in 19<sup>th</sup> and 21<sup>st</sup> century English, we'll write original poems that derive from the kinds of sonic, metaphoric, and imagistic intensities of all four poets (Mullen's puns and anagrams and homonyms and other forms of dense wordplay; Hopkins's neologisms and wordplays; Dickinson's ambiguities and multiplicities of syntax and diction, Wright's overdetermined and oblique images). Each student in the seminar will write both original poems and original critical/analytic responses to the four poets' work. This seminar is designed equally for both creative writing and English studies emphases. A final project will allow a sustained critical and/or creative response to one or more of the poets we're investigating.

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## **ENGLISH 535 - STUDIES IN NONFICTION: THEORY AND FORMS OF THE LYRIC ESSAY (5)**

41474 TR 02:00-03:50 pm +1hr/wk arr B. MILLER

The "lyric essay" has been experiencing a renaissance of sorts. In this subset of creative nonfiction, prose behaves in mysterious and fascinating ways, often abandoning linear narrative or crossing genre boundaries to create works that defy precise categorization. In this course, we will seek to forge our own working definitions and theories of the lyric essay by reading many writers in the form, delving into history and theory of the lyric essay, seeking eccentric models for creative and scholarly work, and (perhaps) creating multi-media projects that encourage experimentation. Students will create mock panels for a conference on the lyric essay at the end of the course.

TEXTS:

*For the Time Being*, Annie Dillard  
*Postcard Memoir*, Lawrence Sutin  
*Plainwater*, Anne Carson  
*Encyclopedia of an Ordinary Life*, Amy Rosenthal  
*Many Circles*, Albert Goldbarth  
*Safekeeping*, Abigail Thomas  
Custom Course Reader

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## ENGLISH 560 - STUDIES IN BRITISH LITERATURE: MEDIEVAL LITERATURE (5)

41279 TR 10:00-11:50 am +1hr/wk arr K. VULIC

MEDIEVAL LITERARY THEORY: AUTHORIZING VERNACULAR LITERARY READING AND WRITING IN LATE MEDIEVAL ENGLAND

### COURSE DESCRIPTION

This class will examine several major and minor literary works from late medieval England to examine contemporary beliefs about the stakes of reading and writing in Middle English. Many late medieval English works foreground the ways in which they are crafted, discussing circumstances of composition, anxieties about the validity of their projects or the existence of reading audiences, and the role of literary production in the late medieval period. These texts are especially preoccupied with the consequences of composing their works in the English vernacular (as opposed to French or Latin, both of which were better established as literary languages for writings in England). This class will be an exercise in deducing the theoretical models which drive Middle English textual production, rather than in reading and applying more modern theoretical approaches to medieval works.

Though our reading will focus primarily on the workings of literary theory in medieval literary texts, our class discussion and assignments will also address matters of research methodology.

### TEXTBOOKS

Primary sources:

Anonymous, *Piers Plowman* (Norton, 2006)

Anonymous, *Sir Gawain and the Green Knight, Patience, Pearl* (Norton, 2001).

Julian of Norwich, *The Showings of Julian of Norwich* (Norton, 2005).

Margery Kempe, *The Book of Margery Kempe* (Norton, 2001).

E-reserve shorter works and excerpts.

Secondary source:

*The Idea of the Vernacular*, ed. J. Wogan-Browne, N. Watson, A. Taylor, and R. Evans (Penn State UP, 1999).

### PARTIAL LIST OF ASSIGNMENTS AND EVALUATION

Evaluation of a critical source

Historical research project

Annotated bibliography

Research paper

Among the questions we will address this term: How are retellings of classical (pre-Christian) narratives, such as *The Knight's Tale*, justified to a thoroughly Christian audience? How do authors justify composition in the English vernacular, as opposed to French or Latin? How do women justify their engagement with what was largely seen as men's work when they wrote? **And finally (and perhaps more importantly) how might medieval views about textuality have influenced the writings of the time and subsequent views of those (and possibly even later) writings?**

### ASSIGNMENTS:

Layer 1: Shared reading, primary. We will all read the same primary texts

Layer 2: You will read some secondary writings (largely out

### PRIMARY READINGS:

Chaucer, House of Fame, maybe the Book of the Duchess, occasional poems (retraction, to Adam Sciveyn, to his purse) maybe also selections of the Canterbury Tales, including the first fragment, Chaucer's Thopas and Melibee, and the Parson's intro

Gower, Confessio Amantis

William Langland, Piers Plowman

The Pearl poet, Sir Gawain and the Green Knight and other poems (Esp. Pearl and Cleanness)

Margery Kempe/ Julian of Norwich

CLASS ANTHOLOGY: *The Idea of the Vernacular*, ed. J. Wogan-Browne, N. Watson, A. Taylor, and R. Evans (Penn State Press 1999)