

ENGLISH COURSE DESCRIPTIONS

FALL 2006

ENGL 1030 Introduction to Literature	01	3cr	Farish	9:00- 9:50AM -M-W-F-SVER	S	20
	02	3cr	Borgmeyer	3:00- 4:20PM --T-R--SVER	S	20

This course is designed for both beginning English majors and all students who wish to deepen their appreciation of literature. As we read and discuss selections of poetry, drama, and short fiction, we will work on developing skills that help us understand, analyze, and enjoy literary texts. Requirements include papers, exams, and class participation. ENGL majors who have not been taught techniques of close reading and literary analysis should take this course before registering for ENGL 2020, ENGL 2030, or ENGL 2040. [HUM]

ENGL 1510 Major Dramatists I	01	3cr	Soderberg	9:00- 9:50AM -M-W-F-PRSN	S	25
	02	3cr	Soderberg	10:00-10:50AM -M-W-F-PRSN	S	25

This course will examine the themes, structures and styles of selected masterworks of western drama from the Ancient Greek era to the end of the 19th century. Among the dramatists to be studied are Aeschylus, Sophocles, Euripides, Shakespeare, Webster, Calderón, Wycherley, Molière and Sheridan. Through a combination of readings, lectures, discussion and viewed performances, the student will gain an understanding of the continuum of theatrical movements. This survey of major dramatists will also enable the student to read critically (and for enjoyment) the written playscript, although special emphasis will be on how each play translates to the stage. Above all, the course will instill in the student a knowledge that these plays intensely matter to modern audiences. Class participation, two papers and two exams are required, with possible attendance at live productions whenever appropriate. **A Liberal Arts Minor course.** [HST, HUM]

ENGL 2020 Major British Writers I	01	3cr	McIlhane	9:00- 9:50AM -M-W-F-PRSN	S	20
	02	3cr	McIlhane	10:00-10:50AM -M-W-F-PRSN	S	20

Studies major works by major writers from the Middle Ages through Milton in the tradition of English Literature with some emphasis on historical, social and religious contexts of literature. Required of English majors, except those electing Writing as a Profession. English majors who have not been taught techniques of close reading and analysis of literature, especially poetry, should take ENGL 1030 before registering for this course. **A Liberal Arts Minor course.** [HST, HUM]

ENGL 2040 Major U.S. Writers	01	3cr	Sempereora	10:00-11:20AM --T-R--PRSN	S	20
	01	3cr	Sempereora	3:30-4:50PM -M-W---PRSN	S	20

Focusing mainly on 19th and early 20th century United States authors, this course will examine the changing American voice which identifies itself by region, gender and race, and defines the mainstream, the heroic and the heretical lives of each age. ENGL 2040 is required of all English majors who must make a grade of C or better. Those who have not been taught techniques of close reading and analysis of literature, especially poetry, should take ENGL 1030 before registering for this course. **An American Studies course. A Liberal Arts Minor course.** [HST, HUM]

ENGL 2110 Perspectives: Love and Intrigue 01 3cr Hwang 2:00- 3:20PM -M-W---PRSN S 20

Love: fondness, attachment, affection, devotion, excitement, desire, ardor, fervor, passion

Intrigue: charm, flirt, tryst, arouse, thrill, plot, scheme, connive, cheat

In this course, we will explore the sometimes competing and sometimes consonant ideas of “love” and “intrigue.” As we can see from the above list of near-synonyms, our two themes for the course encompass everything from lighthearted, comic plotting to passionate displays motivated by deception, greed, seduction, and revenge. Some key issues we will consider include how constructions of sexuality have (or have not) changed from the early eighteenth century to the mid twentieth century, and how categories such as gender and class affect power dynamics. Possible texts: Braddon, *Lady Audley’s Secret*; Brontë, *Wuthering Heights*; Cain, *Double Indemnity*; Centlivre, *A Bold Stroke for a Wife*; Dacre, *Zofloya*; Laclos, *Les Liaisons Dangereuses* [CUL,HUM]

ENGL 2110 Perspectives:

Humans and Other Animals 02 3cr Armbruster 10:00-10:50AM -M-W-F-SVER S 20

Almost all works of literature include animals — no doubt because of the many ways that our lives are intertwined with theirs. But we often don’t pay close attention to how nonhuman animals are represented in the literature we read, particularly if they exist on the peripheries of the human story rather than serving as the focus.

In this course, we will put what we might call “literary beasts” in the spotlight, reading a wide variety of fiction, poetry, and essays that address the relationship between humans and other animals. We will explore the ways in which literary animals function as symbols, realistic “beasts,” competitors or allies in the human struggle for existence, fellow creatures with acknowledged moral standing, or even the narrators of stories and the speakers of poems. Our readings will include

- mythology and folktales
- poetry by writers such as Elizabeth Bishop, Robert Frost, Chase Twitchell, and Donald Finkel
- creative nonfiction by Barry Lopez, Annie Dillard, Alice Walker, Richard Nelson, and Douglass Adams
- Herman Melville’s *Moby Dick* and Barbara Gowdy’s *The White Bone*
- short stories by Jack London, Angela Carter, and Ursula Le Guin
- and one of my all-time favorite dog stories, John Muir’s *Stickeen*, as well as selections from *Unleashed: Poems by Writers’ Dogs*.

We will ask what these varied representations of animals can tell us about the human cultures which produced them, what — if anything — we can learn from them about “real” animals, and how they might affect our own relationships with the animals who touch our lives in so many ways. **An Environmental Studies Minor course.** May be repeated for credit if content differs. [CUL,HUM]

ENGL 2110 Perspectives: Multiethnic Lit/US 03 3cr Hwang 5:30-9:30PM -T---- PRSN 2 16

In this course, we will explore a range of texts by contemporary American writers of varying ethnic/cultural backgrounds to discuss issues of ethnicity, race, naming, identity, and power relations in the United States. By examining texts in the context of their specific ethnic culture and in the context of a broader, shared U.S. culture, we will seek not only to identify the more obvious and more easily identified differences, but also to trace the connections within/among/between American ethnic/cultural communities.

We will read selections from: Cisneros, *Woman Hollering Creek And Other Stories*; Dorris, *A Yellow Raft in Blue Water*; Gillan & Gillan, *Unsettling America: An Anthology of Contemporary Multicultural Poetry*; Jones, *Lost in the City*; Lahiri, *The Interpreter of Maladies*; and Naylor, *The Women of Brewster Place*. **An American Studies course. A Multicultural Studies minor course.** [CUL, HUM]

ENGL 2150 Creative Writing: Poetry 01 3cr Clewell 1:30- 2:50PM --T-R--PRSN S 15

This is an introductory course in the writing of poetry, featuring regular reading and writing assignments discussed in a participatory workshop setting. Students should have some acquaintance with the literature of poetry before taking this class. The goals: to expand the territory of what's possible, getting beyond the notion of the poem as merely an expression of the writer's "thoughts and feelings," no matter how sincere. May be repeated for credit with permission of the instructor. [ART]

ENGL 2160 Creative Writing: Fiction 01 3cr Lattimore 1:30- 2:50PM --T-R--PRSN S 15
02 3cr Farish 5:30- 8:30PM ---W---PRSN S 15

This is an introductory course in the writing of fiction. Students will spend a great deal of time writing for this class, both exercises to develop aspects of the craft and short stories that will be read and critiqued by their peers in class "workshop." Additionally, we'll be spending a great deal of time reading and discussing published stories. This is not a beginning class in the study of fiction, however. You should have some foundation in literary short stories before taking this class. If you haven't taken Introduction to Literature (English 1030), you should do so before enrolling in this class. May be repeated for credit with permission of the instructor. [ART]

ENGL 2170 Creative Writing: Playwriting 01 3cr Erickson 2:00-3:20PM -M-W---PRSN S 15

This playwriting workshop introduces students to writing for the theatre through regular reading and writing assignments. Not recommended for students who have never read or seen a play. The course will introduce students to the unique demands of dramatic writing-building character, action conflict and plot-through a series of readings and guided writing exercises. Students will acquire the writer's tools needed to create a play that can go from the page to the stage. These are the same skills writers need not only for the stage but for film and television writing as well. Student plays will be cast, read aloud, and discussed in the workshop. It is essential that the workshop be a supportive and honest environment. It is also essential that all students actively participate as writers, actors, and critics in the workshop. Creative Writing is not designed to teach basic writing skills, and should be taken only by students with a solid foundation in writing. Basic Composition, Composition, and Composition Practicum are designed for students who want to develop their writing proficiency. May be repeated for credit with permission of the instructor. [ART]

ENGL 2210 Literature into Film 01 3cr Farish 5:30- 9:30PM ----R--DWTN 2 20

Short Stories into Film. One of the recurrent criticisms of films adapted from novels is that the novel is too big, too capacious, too encompassing a form for any film to do it justice, and that such films, by stripping the novel down to its bare essentials, abuse the books they take as inspiration. When they turn to short stories for material, screenwriters and directors often face a different challenge--how to expand the story, how to supplement the action and still be true to the fiction writer's original vision, how to take a vehicle of compression and intensity and ride it for the two hours a movie audience requires. In this course, we'll look at numerous short stories--possibilities include Akutagawa, Carver, Dubus, Du Maurier, Faulkner, Fitzgerald, Joyce, Woolrich--and the films adapted from them--*Rashomon*, *Short Cuts*, *In the Bedroom*, *Don't Look Now*, *The Long Hot Summer*, *The Last Time I Saw Paris*, *The Dead*, *Rear Window*--and examine the choices that filmmakers wrestle with when they try to make 120 pages--the length of the typical movie script--out of twenty pages of a short story. Midterm and final exam, brief essays. May be counted once for credit in emphasis. **An American Studies course.** [ART, HUM]

ENGL 3080 Creative Writing: Translation 01 3cr Schmidt 5:30- 8:30PM ----R--PRSN S 15

Writer's workshop is designed to sharpen writing skills through - translation. The primary aim is to increase the writer's awareness of the possibilities of his/her own language, i.e. English. The student will translate approximately a poem a week. There is no foreign language requirement. But it is essential that the student be fluent in English, with a solid foundation in writing. Attendance required. Prerequisite: sophomore standing or above. May be repeated for credit.

ENGL 3100 Modern Drama 01 3cr Sempreora 1:30- 2:50PM --T-R--PRSN S 15
We will look at the real, surreal, and symbolic dramatizations of private tragedies and public absurdities in about a dozen plays by American and European, male and female playwrights from Ibsen to Brecht. Freud's *On Dreams* will help to illuminate the age, and in-class performance will help to re-create the stage. Required: 2 formal papers, midterm and final exams, one scene prepared for performance. NO previous acting or directing experience necessary. Prerequisite: 6 credit hours of English or permission of the instructor.

ENGL 3210 Tragic Themes 01 3cr Erickson 12:30-1:50PM -M-W---PRSN S 15
What is tragedy? What is the tragic spirit? What are the major tragic themes? Why is tragedy such an important and unique part of the art and culture of the Western world? Since its origins in Greece over 2,500 years ago, tragedy has been considered by many to be the highest form of artistic expression, superior to comedy and melodrama. Why? Is tragedy in its purest form possible today? To answer these and many more questions this class will examine some of the greatest works in the tragic genre. We will read work from the major periods of the tragic form: Greek, Elizabethan, Neo-Classical, and Modern. Perhaps by examining these timeless works we will gain some small insight into the riddle of human nature. Authors under consideration: Euripides, Aeschylus, Seneca, Shakespeare, Marlowe, Ibsen, O'Neill, Miller, Durrenmatt, Neil LaBute, August Wilson and others. Two papers, midterm and final required. Prerequisite: 6 hours of English or instructor permission.

ENGL 3300 20th Century American Poetry 01 3cr Clewell 12:00-1:20PM --T-R--PRSN S 15
Beginning with boisterous Whitman and diamond-hard Dickinson, we'll examine the evolution of aesthetic sensibilities significant in shaping distinctly American poetry in English. We'll pay particular attention to the hellzapoppin' years 1930-1975, an incredibly fertile mid-century stomping ground for the disparate and overlapping concerns of poets working in traditional, measured lines and those exploring the ever-expanding territory of so-called "free verse"—exemplified by the Objectivists, Projectivists, Beats, N.Y.C. Schoolers, Confessionalists, Deep Imagists, and others. Prerequisite: 6 credit hours of English or permission of the instructor.

ENGL 3900 Myth and Classical Literature 01 3cr McIlhane 11:00-11:50AM -M-W-F-PRSN S 15
This course will explore the myths that emerge in great classical and medieval epic, narrative, and dramatic works such as: Homer's *Iliad and Odyssey*, Virgil's *Aeneid*, and Dante's *Inferno*. Requirements include attendance, participation, papers and exams. Prerequisite: 6 credit hours of English or permission of the instructor.

ENGL 4010 Art and the Artist 01 3cr Lattimore 12:00- 1:20PM --T-R--PRSN S 15
Prerequisite: 6 credit hours of English or permission of the instructor.

ENGL 4200 Contemporary Linguistics 01 3cr Novotny 5:30- 8:30PM -M-----PRSN S 20
Surveys topics such as semantics, the brain and language, language acquisition, bilingualism, and sociolinguistics. Students will analyze data from various languages to reinforce concepts presented in class.

ENGL 4400 Adv Writing Workshop: Poetry 01 3cr Clewell 5:30- 8:30PM --T----PRSN S 15
This course is designed for students who have already exhibited a high degree of accomplishment and commitment in the writing of poetry. **Prerequisites: ENGL 2150, ENGL 2160, or ENGL 2170 and preliminary portfolio review with permission of the instructor. May be repeated for credit.**

ENGL 4400 Adv Writing Workshop: Fiction 02 3cr Lattimore 5:30- 8:30PM ---W---PRSN S 15
This course is designed for students who have already exhibited a high degree of accomplishment and commitment in the writing of fiction. Prerequisites: ENGL 2160 and preliminary portfolio review with permission of the instructor. May be repeated for credit.

ENGL 4400 Adv Writ Workshop: Playwriting 03 3cr Erickson 10- 11:20AM --T-R--PRSN S 15

This class is for students who have demonstrated a high level of ability and commitment in playwriting.

Prerequisites: ENGL 2170 and preliminary portfolio review with permission of the instructor. May be repeated for credit.

ENGL 4500 Literary Criticism 01 3cr Armbruster 2:00- 3:20PM -M-W---PRSN S 15

This course is designed to introduce upper-level English majors to the history and contemporary practice of literary theory and criticism. In the first half of the course, we will read some of the most influential statements on literature in the Western tradition, ranging from Aristotle's *Poetics* to Shelley's "Defence of Poetry" to T.S. Eliot's "Tradition and the Individual Talent." In the second half, we will explore contemporary debates about literature and major trends in theory and criticism, possibly including formalism, deconstruction, psychoanalysis, marxism, feminism, ecocriticism, and new historicism. We will also cover current debates over "the death of theory."

Some of the fundamental questions we will consider during the course of the semester include

- How do we decide what counts as literature?
- What is the value of literature?
- How do we evaluate the quality of literary works?
- How do we account for the cultural and historical contexts of literature?
- How have approaches to interpreting literature changed over time?

This course will be especially helpful for students considering graduate study in literature.

Prerequisites: junior standing; 12 credit hours of English or permission of the instructor.

ENGL 4600 Portfolio Review 01 0cr Sempreora TBA -----PRSN S 25

Required of all senior English majors.

ENGL 4610 Reading Course 01 1cr Sempreora TBA -----PRSN S 25

Prerequisites: junior standing and filing an official form. May be repeated for credit if content differs.

ENGL 4900 Senior Honors Thesis 01 1cr Sempreora TBA -----PRSN S 25

An independent project required of all English honors students. Prerequisite: permission of instructor.

a discussion-based class that emphasizes the planning and drafting process and includes peer response workshops. It is open to all majors. Prerequisite: WRIT 1010 or the equivalent. May be repeated for credit. Does not count for the ENGL major or minor. [COM]

WRIT 3000 Professional Writing Practicum 01 3cr Armbruster TBA -----PRSN S 15

This course is designed for students performing writing internships for credit. Students earn 1 hour for every 60 hours worked (roughly 4 hours per week in a 15 week semester). Students also complete several assignments, such as a journal, final project and/or portfolio, designed to aid the learning process. Students should arrange internships in consultation with the instructor and the Career Center; course assignments should be arranged with instructor. Course graded on a credit/no credit basis. May be repeated if the nature of the experience differs. Does not count toward the English major or minor.

WRIT 4000 Writing for the Health Prof 02 3cr Waters 5:00-9:00PM ---R--PRSN 1 15

Health continues to be a burgeoning field for prospective employment. Clear, concise writing is important in any business, but it is crucial in health care. This course is designed to adapt basic writing skills to the particular demands of health related fields. Effective communication techniques for disciplines such as Nursing and Gerontology will be applied to various models, including patient instruction, health education, disease prevention, community education, fact sheets, FAQs and administrative and research reports. The course will emphasize the planning and drafting process and include peer response workshops. Team projects will give valuable practice in collaborative work. Prerequisites: junior standing or above or permission of instructor. May be repeated for credit if content differs.