Notes:

Former Speaking Intensive courses, except for ENGL400 and ENED450, DO NOT apply to the new oral communication requirement in the CCC effective Fall 2012.

All ENGL pedagogy courses have been retitled with ENED as their prefix.

The new ENED courses count the same as the prior ENGL courses for English Adolescence Education majors.

EDU419 has been retitled and renumbered to ENED 451.

EDU430 has been retitled and renumbered to ENED 453.

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PRE-REQUISITE OR PERMISSION OF INSTRUCTOR:

STUDENTS: You must have the appropriate pre-requisites for FALL 2014 registration. Check the online listings to see what the current pre-requisites are -- note that these may be different from what is listed in the current catalogue.
TO THE STUDENT:

Before selecting a course, consider the following: You might find it useful to decide what your purpose is in selecting a course in English: curiosity? knowledge? involvement with issues? background for major or career? Have you consulted your advisor? Have you thought of asking for a conference with the instructor of the course?

Also consider:

It is strongly advised that you take a 200-level introductory course in literature before taking a 300-level course.

300-level courses are studies that usually require some research, perhaps an oral report, probably a major paper. These courses are intended for the serious student, but not exclusively for English majors.

400- and 500-level courses are for advanced students who are ready for specialized study and research.

FOR THE MAJOR OR MINORS IN ENGLISH:
See the catalog, our website and/or handouts for requirements.
Description:
ENGL 106 will provide students with a full semester overview of the major areas within and current approaches to literary students. It is required for all students entering the English major (323) and is designed to open the many different fields of English studies to new majors and to help students develop a context for the courses they may have already have taken and will be taking throughout their career as English majors at Fredonia. Students will gain insight into literary history, the process of and critical debates concerning canon formation, and the multiple functions and genres of literature and writing. This course will also require a significant literary research paper designed to introduce students to effective modes of library research, strategies for integrating secondary sources, and important terms and concepts that are fundamental to literary analysis.

Readings:
A variety of short fiction, Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*, introductory critical theory, and literary scholarship.

Exams, Papers:
Mandatory attendance; two short analytical essays; annotation of critical scholarship; and a research portfolio containing a topic statement and description, a sample source summary, an annotated bibliography, a Says/Does outline, and a final research essay of 10-12 pages.

Time Class Meets:  MWF  2-2:50

Instructor:  D. Kaplin
ENGL 111 01  **ESL: INTEGRATED ACADEMIC SKILLS**

**Description:**
This is a course for ESL students who need to further develop their English language skills. This multi-skills course focuses on reading, writing and communication needs essential in academic settings.

**Readings:**
TBA

**Exams, Papers:**
Oral and written mid-term and final, oral presentation

**Time Class Meets:**
MWF  9-9:50

**Instructor:**
L. Wang
Description:
This course guides ESL students to review English grammar through intensive written and oral practices. The course promotes fluent and accurate as well as appropriate language use for students who have already studied grammar extensively, yet still need to refine the ability to produce acceptable academic English.

The course will focus on authentic grammar usage via corpus-based texts to motivate students to learn how to use the English language appropriately in speaking and in academic writing. It will guide students to identify and avoid typical errors appeared in speaking and writing and gradually to improve their speaking and writing skills.

Readings:
• Additional materials (provided by the instructor)

Exams, Papers:
In-Class and After-Class Assignments,
Three Writing for Grammatical Structure Usage
Midterm and Final Exams
Group Presentation

Time Class Meets: MWF 11-11:50

Instructor: L. Wang
Description:
This course helps English as a second language (ESL) students develop their academic reading and writing skills. The course will focus on critical thinking, reading, writing, vocabulary, and grammar through various theme-based units to enhance students’ academic fluency and accuracy and to develop their meta-cognitive awareness of the text conventions of common academic genres. Students will improve academic literacy skills and build intercultural awareness.

Readings:

Exams, Papers:
In-class and after-class assignments
Four Reading Reflection
One Cultural Squib
Group Presentation
Final Exam

Time Class Meets: MW 5-6:20

Instructor: L. Wang
ENGL 160 01, 02, 03  VISITING WRITERS PROGRAM

Writing Minors Only

ENGL 160 01  Co-Req:  ENGL 461-01
ENGL 160 02  Co-Req:  ENGL 362-01
ENGL 160 03  Co-Req:  ENGL 461-02

Description:
Attendance and participation in the activities surrounding the visiting writers during the semester. These classes are attached to the intermediate and advanced creative writing courses and are part of the writing minor requirements for the semester. Students must be enrolled in the co-req 362 or 461 in conjunction with 160.

Readings:
Books by visiting authors TBA

Exams, Papers:
Two examinations of the visiting writers and their work

Time Class Meets:  R  4 – 4:50  and  7 – 8:30

Instructor:  01  D. Parsons
            02  A. Nezhukumatathil
            03  S. Gerkensmeyer
Description:
In this course, we’ll read a number of texts from the ancient civilizations of Mesopotamia, Greece, and Rome, together with modern literary works from England, France, and the United States. Emphasis will be placed on the contextualization of these works within their respective time periods and places; understanding the literary genres to which they belong; and drawing connections across time between the stories they tell. A continuing theme throughout the course will be the “quarrel” between the Ancients and the Moderns, i.e. how do modern writers relate to their predecessors of the distant past?

Readings: (subject to change)

Voltaire. *Candide* (Penguin)
Mary Shelley. *Frankenstein* (Signet)

Exams, Papers:
Students will be evaluated via active participation; weekly participation on the Angel discussion forum; a research paper; and possibly a midterm exam.

CCC Fulfilled:  
Category 7 - Humanities  
Core course in English major

Time Class Meets:  
MWF  9-9:50

Instructor:  
B. Vanwesenbeeck
Description:
The course will examine epics and romances from ancient Greece to modern times. Our concern will be to see how these works function as independent pieces of literature, what they have in common, and what they tell us about how different cultures and different people approach the difficult task of being human.

Readings:
Homer: *Iliad and Odyssey*
*Beowulf*
*Death of King Arthur*
Austen: *Northanger Abbey*
Tolstoy: *War and Peace*

Exams, Papers:
weekly response papers
three major papers

CCC Fulfilled:
Category 7 - Humanities
Core course in English major

Time Class Meets: TR 12:30-1:50

Instructor: T. Steinberg
Description:
Through the medium of plays and films we will critically examine the issues related to the LGBTQ community.

The texts and films will either be written by individuals who identify with the LGBTQ community or are concerned with the subject.

Readings:
*Gross Indecency: The Three Trials of Oscar Wilde; The Children’s Hour; Cat on a Hot Tin Roof; Angels in America; The Normal Heart; The Boys in the Band; M. Butterfly; Her Naked Skin; Edward II.* All texts are subject to change.

Exams, Papers: 1 midterm critical analysis essay, 1 final project, 1 group presentation, discussion questions; mandatory film viewing and class attendance

CCC Fulfilled: Category 7 - Humanities
Core course in English major

Time Class Meets:
01: MWF 9-9:50
02: MWF 10-10:50

SCREENING: W 4-6:29

Instructor: A. Fearman
ENGL 207 03, 04  DRAMA AND FILM

Description:
We will explore drama from many different cultures and time periods, from the ancient Greeks to works of a more contemporary nature. The films we view will also offer the work of a variety of filmmakers from a diversified selection of countries and time periods.

Readings: TBA

Exams, Papers:
- Discussion oriented class
- Response papers
- Two longer paper of analysis/synthesis
- Student led class discussion
- Reading quizzes

CCC Fulfilled: Category 7 - Humanities
Core course in English major

Time Class Meets: 03: MWF 12-12:50
04: MWF 1-1:50

SCREENING: W 4-6:30

Instructor: C. Thomas Craig
ENGL 208-01  AMERICAN POPULAR & MASS CULTURES
AMST 210

Description:

An introduction to the methodologies of studying American cultures, with a special focus on popular and mass cultures. Particular emphasis will be on cultural appropriation. While literary works will make up the majority of the class texts, the course will utilize an interdisciplinary approach integrating materials from fields such as history, anthropology, women's studies, ethnic studies, geography, sociology, music, and art.

Readings: TBA

Exams, Papers: TBA

Time Class Meets: MWF 1-1:50

Instructor: D. Parsons
Description:
Novels and Tales offers a study of long and short fiction of several kinds, including myth, fable, and realistic narrative, from a variety of places and times, and their relation to their different cultures. This particular section will focus on stories involving travel. We will read a wide variety of works that involve characters leaving the comforts of home, meeting strangers, finding adventure, and (maybe) learning important life lessons. Our discussions will revolve around character dynamics, coming of age, morality, and the cultural importance of storytelling.

Readings: (subject to change)
J.R.R. Tolkien’s The Hobbit
Jonathan Swift’s Gulliver’s Travels
Hermann Hesse’s Narcissus and Goldmund
Selections from One Thousand and One Nights
Selections from Ovid’s Metamorphoses
Wide variety of fairy tales & fables from around the world (free online!)

Exams, Papers: short response papers, midterm essay, final paper

CCC Fulfilled: Category 7 - Humanities
Core course in English major

Time Class Meets: MWF 1-1:50

Instructor: D. Laurie
Description:
A study of long and short fiction of several kinds, including myth, fable, and realistic narrative, from a variety of places and times. The course will familiarize students with basic approaches to reading, interpretation, and literary analysis. This section will examine the role of bodies in these diverse narratives including how language constructs bodies, the meaning produced by body language and gestures in the texts, as well as the impact of the body of the author and reader. We will study the ways literary narratives are filled with bodies in multiple forms and figures: including bodies that gaze and bodies that are gazed upon; bodies in motion (working, grasping, pointing, birthing, dancing); bodies marked by race, class, gender and sexuality; as well as figurative bodies: bodies of knowledge, social bodies, bodies of evidence, and national bodies.

Readings:
To Buy: Riders of the Purple Sage, Beloved, Eva Luna, The Farming of Bones and one novel TBA. Also various online readings

Exams, Papers: Blog posts, discussion leading, mini-presentation, 3 critical response papers, final project

CCC Fulfilled: Category 7 - Humanities
Core course in English major

Time Class Meets: MWF 11-11:50

Instructor: S. McGee
Description:
In the English Department, Novels and Tales courses offer a study of long and short fiction of several kinds, including myth, fable, and realistic narrative from a variety of places and times, and their relation to their different cultures.

This section of Novels and Tales will examine global literary interpretations of the idea of “home,” ranging from the literal structure of a house, to broader ideas such as nation, country, or region. Concepts associated with home – such as family, friendship, love, life, and death – will be discussed as well.

Readings:
Will include, but not be limited to, Andre Dubus’ *House of Sand and Fog*, Jane Austen’s *Northanger Abbey*, and Jhumpa Lahiri’s collection of short stories *Interpreter of Maladies*, as well as other short stories and novels.

Exams, Papers:
In addition to short papers throughout the semester, there will be slightly longer midterm and final papers, and reading quizzes.

CCC Fulfilled: Category 7 - Humanities
Core course in English major

Time Class Meets: MWF 2-2:50

Instructor: S. Liggins
Description:
Readings in world literature from ancient to contemporary. The course teaches analysis of varying narrative styles and approaches and the relationship of narrative to culture. This section of ENGL 209 focuses on the traditions, transformations, and re-visions of fairy tales, some of the earliest narrative forms to have wended their way from oral to written to print to screen to online media over millennia of human storytelling. Attending to the meanings, purposes, and effects of the act-and art--of storytelling, we will consider how fairy tales and related narrative forms, genres, and media represent and affect our understandings of and responses to social reality, cultural difference, the self and others, and ethico-political issues.

For earlier versions of the course, please see:
http://www.fredonia.edu/department/english/simon/ft1/
http://www.fredonia.edu/department/english/simon/ft2/

Readings: To be chosen from among:
- Aleksandr Afanasev, ed., *Russian Fairy Tales*
- Margaret Atwood, *Bluebeard’s Egg*
- --, *The Robber Bride*
- John Barth, *Chimera*
- Donald Barthelme, *Snow White*
- Peter Beagle, *The Last Unicorn*
- Kate Bernheimer, ed., *My Mother She Killed Me, My Father He Ate Me*
- Steven Brust, *The Sun, The Moon, & the Stars*
- A.S. Byatt, *The Djinn in the Nightingale’s Eye*
- Italo Calvino, *Italian Folk Tales*
- Angela Carter, *The Bloody Chamber*
- Andrei Codrescu, *Whatever Gets You Through the Night*
- Robert Coover, *Briar Rose*
- Michael Ende, *The Neverending Story*
- Neil Gaiman, *Stardust*
- William Goldman, *The Princess Bride*
• Martin Hallett and Barbara Karasek, eds., *Folk and Fairy Tales* (4th ed.)
• Hermann Hesse, *The Fairy Tales of Hermann Hesse*
• Maxine Hong Kingston, *The Woman Warrior*
• Patricia Grace, *Potiki*
• Gail Carson Levine, *Ella Enchanted*
• Naguib Mahfouz, *Arabian Nights and Days*
• Gregory Maguire, *Confessions of an Ugly Stepsister*
• --, *Mirror, Mirror*
• Philip Pullman, *I Was a Rat!*
• Salman Rushdie, *Haroun and the Sea of Stories*
• Pinhas Sader, ed., *Jewish Folk Tales*
• Rob Spillman, ed., *Fantastic Women*
• Maria Tatar, ed., *The Classic Fairy Tales*
• Sheri Tepper, *Beauty*
• Bill Willingham, *Fables*
• Jane Yolen, *Briar Rose*
• --, ed., *Favorite Folktales from Around the World*
• Jack Zipes, *The Great Fairy Tale Tradition*

**Exams, Papers:**
To be determined, but most likely a mix of attendance/participation/preparation, online participation, critical essay, and final research project.

**CCC Fulfilled:**
CCC 5 Core course in English major

**Time Class Meets:**
04: MW 3-4:20
05: TR 9:30-10:50

**Instructor:** B. Simon
ENGL 209 06  NOVELS AND TALES

Description:  TBA

Readings:  TBA

Exams, Papers:  TBA

CCC Fulfilled:  CCC 5  Core course in English major

Time Class Meets:  MWF  9-9:50

Instructor:  J. Kijinski
Description:
The song of poetry from the early ages to today will be studied as we read and trace the evolution of poetic verse forms from around the world and across the centuries. Ancient poetry and literary theory will foreground our semester examination of poetry as both cultural artifact and personal expression. Discussion of traditional forms will include the ode, ballad and sonnet, whose migrations from Ancient Greece, Rome and Medieval Italy to Europe, Asia and to the Americas with their eventual transformation into politically charged and global contemporary practices we will follow. Additionally, study of both Eastern and Western poetics (through a comparison of figurative-based verse) will focus on renowned poets such as Kahlil Gibran. Contemporary verse from current texts and periodicals provides the denouement for our trip around the world and through the ages in 15 weeks.

Readings:  (subject to change)  
Handouts provided by instructor and/or available via ANGEL
Hirsch, Edward. *How to Read a Poem and Fall in Love with Poetry*
Washburn, Katharine and Major, John S Editors. *World Poetry: An Anthology of Verse from Antiquity to Our Time*
Gibran, Kahlil. *The Prophet*

Exams, Papers:
Final paper and minor projects require students to read, write, examine, memorize, recite, theorize and discuss poetry.

CCC Fulfilled: Category 7 - Humanities
Core course in English major

Time Class Meets:
01: TR 8-9:20
02: TR 9:30-10:50

Instructor: K. Moore
Description:
We will read classics of lyric poetry, from different eras, continents, languages, and cultures. The core energy of our class will be directed first toward learning how to read poems (i.e., to attend closely to all the elements that constitute a poem) and then toward learning how to analyze poems both as literary texts and, to a lesser extent, as cultural artifacts. The poets and poetry styles we read will employ the lyric toward many different goals: as a mechanism for conveying religious awe and instruction, an outlet for personal expression, a mode appropriate to clarifying thought, a means of speaking truth to power, and as witness to, as well as protest of, modern-day atrocities. Through a series of informal and formal assignments, you will enhance your skills in the textual, contextual, and comparative analysis of poetry.

Readings:
The poets and styles we read will include some but not all of the following: ancient Biblical and African praise poetry; Sappho; Rumi; classical and modern renga and haiku; Pablo Neruda and the contemporary ode; Amiri Baraka; and, possibly, contemporary poets from Poetry International Web. The majority of the course readings will be posted to ANGEL or distributed via handouts. Likely required texts for longer units will be: *The Essential Rumi*, *Somebody Blew Up America and Other Poems*, and one text TBD, plus *Writing About World Literature*.

Exams, Papers: daily reading cards; roughly half-a-dozen “short” assignments, including a research assignment using the library’s databases and print resources; a 5-page textual analysis of one or two older poems; a 7-10 page research paper, with Works Cited page, that offers a contextual analysis of a modern poem.

CCC Fulfilled: Category 7 – Humanities
Core course in English major

Time Class Meets: TR 11-12:20

Instructor: N. Gerber
Description:
Historical and generic survey of fantasy fiction through representative works and major authors. Provides an examination of fantasy fiction's relationship with other kinds of literature and allows for comparison of different authors' narrative strategies, themes, and visions, along with developments in the genre, relations between the works and their time periods, and relations between the works and our time.

For an earlier version of this course, please see: http://www.fredonia.edu/department/english/simon/ff1/

Readings:
One or more fantasy anthologies, such as *The Secret History of Fantasy*, ed. Peter Beagle, along with a selection of representative novels from major series, from Narnia and Lord of the Rings to Harry Potter and beyond.

Exams, Papers:
Attendance/Preparation/Participation (15%), Online Participation (15%), two Critical Essays (40%), Final Research Project (30%).

Time Class Meets: TR 8-9:20

Instructor: B. Simon
Description:
In this course, you will learn how to find and use various technologies, as well as how to evaluate the use of these technologies to meet your teaching objectives. Much of the class will be run under a workshop model, with more direct teaching around the completion of two digital video projects. Each student will create one interpretation of a poem through digital video and one digital video narrative. We will also read and discuss chapters and articles focused on multimodal and digital learning. The course will explore the implications of New Literacies theory for the teaching of English.

Readings:


Plus 6-8 works of literature chosen by each student and a variety of readings posted in Angel.

Exams, Papers:
Each student will complete a semester-long portfolio of their work in the form of a blog. This blog will include text-based and multimodal responses to literature, one paper addressing New Literacies Theory, a multimodal revision of this paper, a digital narrative, and a digital poetry interpretation.

Time Class Meets: TR 2-3:20 Fenton Lab 2162

Instructor: H. McEntarfer
Description:

This is an introductory course to the craft of fiction and poetry. We will do in-class exercises to begin the process of writing, workshop student work in the class, and read from an array of different writers, both past and present.

More than just writing, we will explore what writing is about, how one lives the writing life, and other complex problems that should be addressed for the beginning writer. The class is designed for those serious about creative writing, not only in this course, but beyond this course.

Readings:

The Poet's Companion, Addonizio and Laux; Writing Fiction, Burroway, Stuckey-French; and texts from visiting writers.

Exams, Papers:

At least 5 poems based upon class assignments, a few stories (under 1500 words), and a meditation on the work at the end of the course.

CCC Fulfilled: Arts (4)

Time Class Meets: MWF 2-2:50

Instructor: D. Parsons
Description:
This introductory creative writing course will focus on poetry and fiction (and the fine line that often seems to exist between the two). Writing can sometimes be an uncomfortable and discouraging process, even for those who claim to love it and make a living from it. The goal of this course is to help students get words onto the page and to introduce them to some of the various stages and processes involved in writing poetry and short fiction (which will help students learn how to inspire themselves outside of the classroom setting).

Readings:
The aim of this course is to help students become not only better writers, but better readers, as well. The more we read and respond to what we read, the more invested we become in our own writing. Students will read and respond to poems and stories written by established authors as well as their fellow classmates. (Specific course texts TBA.)

Exams, Papers:
Students will complete several writing assignments (about 5 poems and about 5 pieces of short fiction), as well as in-class exercises, a Reader Response Journal, and written critiques during workshop periods. At the end of the semester, students will turn in a portfolio of polished, revised written work from the course.

CCC Fulfilled:  Arts (4)

Time Class Meets:  MWF  1-1:50

Instructor:  S. Gerkensmeyer
Description:
In this class, we will form a community in which we learn about fiction and poetry writing through reading and evaluating published authors’ work, and through the creation and sharing of our own stories and poems. We will discuss different forms and genres, drafting and revision techniques, the far-reaching benefits of creative writing, and the ways by which we can manage and overcome the obstacles that all poets and storytellers face. By the semester’s end, you will not only be comfortable discussing others’ written works, but proud of what you have written yourself.

Readings:
Two texts by visiting authors as part of the Mary Louise White Visiting Writers Series (TBA)
Poetry packet (distributed in class)
Our selected published stories and poems will come from a wide range of sources, from sixteenth century poets to contemporary authors.

Exams, Papers:
Students will complete twelve short homework assignments, both creative and critical; four original poems and one short story for workshop; a three to five-page author research paper, written about a poet or storyteller who inspires you; peer critiques; and an end-of-semester portfolio showing the evolution of your semester’s written work.

CCC Fulfilled: Category 8 - Arts

Time Class Meets:
03: MW  6-7:20
05: TR  2-3:20
06: TR  3:30-4:50

Instructor: R. Schwab
Description:
This introductory-level course will introduce students to fiction and poetry writing. Class time will be devoted to: exercises to help students get words on the page and practice elements of craft; discussions of professional poetry and fiction; and workshop of students’ own writing. We will create a supportive environment in which students can begin to figure out who they are as writers. The course will prepare students to create and revise their own writing as well as to respond in new ways to the writing of others.

Readings:
We will read a range of fiction and poetry with the goal of helping students learn to read both as readers and writers. Specific readings TBA.

Exams, Papers:
Specific assignments are TBA, but students will write regularly in a range of ways: they will compose their own fiction and poetry, complete regular exercises both in and out of class, and respond in writing to course readings and to their classmates’ workshop submissions.

CCC Fulfilled: Category 8 – Arts

Time Class Meets: TR 11-12:20

Instructor: H. McEntarfer
Description:
This course is a study of different ways to approach and understand film as a medium of art and communication. Emphasis will be placed upon building a working vocabulary of basic film terms through screenings, discussions, and analysis of feature and shorter films. In the early weeks, the course will likely focus upon sharpening our awareness of the aesthetic elements of film; in later weeks, we will develop strategies for considering films within specific historical and cultural contexts. Our screenings will range from shorter to full-length features and will include both canonical and experimental films from several countries.

Readings: TBA

Exams, Papers:
TBD but likely several short essays analyzing specific film elements, a final essay/exam, and occasional quizzes as needed

Time Class Meets: W 3-4:20

SCREENING: M 3-6

Instructor: N. Gerber
Description:
We will examine the Bible as a literary anthology covering almost a thousand years. We will consider the Bible’s use of narrative, poetry and history. Our focus will be on the Bible’s literary qualities and on the Bible’s influence on art, music, and literature.

Readings: Extensive excerpts from the Bible.

Exams, Papers: Weekly response papers, three formal papers.

CCC Fulfilled: Category 5 Western Civ

Time Class Meets: TR 11-12:20

Instructor: T. Steinberg
Description:
Required for AMST majors and elective for English majors and minors, the course utilizes a multidisciplinary approach in exploring the question of how American identity is constructed. To help us consider that complex topic, we will focus on how contemporary media (journalism as well as popular TV and film) draw upon historical understandings of identity. My focus this semester will be on the way “innocence and experience” metaphors have shaped this construction of American identity, from mythic ideals to contemporary realities.

Readings:
TBA but will likely include: excerpts from Cotton Mather -- *Magnalia Christi Americana*; Leslie Marmon Silko – *Ceremony*; founding historical political documents; Thoreau – *Walden/Civil Disobedience*; a unit on the 1960s, including *Winter Soldiers: An Oral History of the Vietnam War* and some films; political speeches; contemporary journalism; a couple of films and/or documentaries

Exams, Papers:
Response paper; midterm exam; research presentation; final seminar project/paper

CCC Fulfilled: Category 4 - American History
Category 11 – Speaking Intensive

Time Class Meets: TR 2-3:20

Instructor: J. McVicker
Description:
How does a work of American literature become a landmark? How should our reading, studying, and teaching of a “landmark” work reflect the recent changes to the literary canon? We will be asking these important questions throughout our study of works of American literature that are considered to be “major,” or landmark texts. Alongside those canonical readings, we will closely examine multiple critical perspectives about those texts, as well as perspectives in canon theory to shed light on the process of “landmark” making.

Readings:
TBA, but likely: Harriet Beecher Stowe’s Uncle Tom’s Cabin, Zora Neale Hurston’s Their Eyes Were Watching God, Willa Cather’s My Antonia, Toni Morrison’s Beloved, Nathaniel Hawthorne’s The Scarlet Letter, Mark Twain’s Adventures of Huckleberry Finn, and more.

Exams, Papers:
Several formal, analytical essays
Research-based essay
Formal classroom presentation
Optional community-based activities and assignments

Time Class Meets: MWF 10-10:50

Instructor: E. VanDette
ENGL 303 01  GLOBAL LITERARY LANDMARKS

Description: We will read ancient and modern texts from India, South Africa, and the Middle East. All texts in English or English translation.

Readings: TBA

Exams, papers: Research paper, short essays, midterm exam.

Time Class Meets: MWF 11-11:50

Instructor: I. Vanwesenbeeck
Description:
The course will explore issues of silence and voice, epistolarity and the desire to write, sexuality and violence, identity and difference, and women's familial and social communities in American and British literary traditions. We will take an especially close look at Willa Cather, as her novel *My Antonia* is featured as the reading selection in the Big Read—a community-wide event promoting cultural literacy.

Readings (tentative):
*My Antonia*, by Willa Cather.
*A Room of One’s Own*, Virginia Woolf.

Exams, Papers:
2 papers; discussion questions; oral presentation; critical research project that supports local Big Read programming.

CCC Fulfilled: Category 4 - Western Civ

Time Class Meets: TR 3:30-3:50

Instructor: A. McCormick
“Life goes faster than Realism, but Romanticism is always in front of Life.” -- Oscar Wilde, *The Decay of Lying* (1889)

**Description:**
The Romantic Period in English literature and thought (roughly 1785-1830) contains some of the most complex and dramatic shifts in politics, philosophy, and aesthetics in England’s history. The French Revolution, the abolition of slavery in England, scandalous and deranged British monarchs, the start of the Industrial Revolution, and growing religious doubts made these decades tumultuous and sometimes frightening, especially following the previous century’s emphasis on Reason and orderly “systems” for learning and living. Poets, essayists, and even novelists of the Romantic Period were not only reacting to these big events but also intrepidly looking for ways to shape the futures of England and each one of her individual citizens. Our course examines the great variety of writers and writings of this period with a focus on the progressive aspects of their work; in other words, we will explore how these writers used their art to push art, politics, and social structures forward – to keep Romanticism in front of Life.

**Readings:**
Poetry and essays by Wordsworth, Coleridge, Keats, Shelley, Byron, Blake, Wollstonecraft, and De Quincey; Horace Walpole’s *The Castle of Otronto*; Mary Shelley’s *Frankenstein*; Jane Austen’s *Mansfield Park*.

**Exams, Papers:**
Mandatory attendance, mid-term essay exam, five short thesis argument papers, term research paper, class presentation on research paper.

**Time Class Meets:** MWF 1-1:50

**Instructor:** D. Kaplin
Remembering the Great War Period Course

Description:
In order to mark this year’s centennial anniversary of the beginning of World War I, this course will focus on the legacy of the “Great War” (1914-18) within modern European literature. Starting with the “war poets,” we will consider a host of early twentieth-century European writers from Italy, Britain, France, Germany, and Russia in order to compare their evocations of the war. We’ll also take a closer look at some of the artistic-literary manifestoes of this period (Marinetti’s futurism; Russian Vorticism; Dadaism); and we’ll consider the early theory of trauma (or “shell shock”) as it was developed by Sigmund Freud in direct response to the trenches of World War I. One central preoccupation throughout the course will be to investigate the logic behind the process of remembrance itself, both in general terms and as it relates to the particular cultural memory of World War I (e.g. the unknown soldier; Armistice or Veterans’ Day; …) Last but not least, students will also have the unique opportunity to work with primary World War I sources in Reed Library’s Stefan Zweig Collection in order to complement their readings of these European texts.

Readings: (subject to change)
George Walter (ed.) *The Penguin Book of World War I Poetry*
Bob Blaisdell (ed.) *World War One Short Stories*
Stefan Zweig. *Jeremiah*
Italo Svevo. *Zeno’s Conscience*
Erich Remarque. *All Quiet on the Western Front*
Henri Barbusse. *Under Fire*

Additional shorter readings will be provided by the instructor in class or posted on Angel.

Exams, Papers:
Students will be evaluated via active participation; in-class presentations; response papers; and a final exam.

Time Class Meets: M 4:30-7
Instructor: B. Vanwesenbeeck
Description:
This course offers students an introduction to literary and theoretical approaches to issues of sexuality and gender identity, as they pertain to gay, lesbian, bisexual, and transgendered peoples. We investigate queerness both in terms of a range of identity issues, and as a set of approaches to reading texts. We will look at such representations through literature and film, from various historical, cultural, and theoretical perspectives.

This course is also cross-listed with Women’s and Gender Studies (WGST 377).

Readings:
Possible readings include:
*Wild Seed*, Octavia E. Butler
*Warrior Poet: A Biography of Audre Lorde*, Alexis De Veaux
*Stone Butch Blues*, Leslie Feinberg
*For Today I Am a Boy*, Kim Fu
*Mean Little Deaf Queer*, Terry Galloway
*Blue is the Warmest Color*, Julie Maroh
*Valmiki's Daughter*, Shani Mootoo
*Aristotle and Dante Discover the Secrets of the Universe*, Benjamin Alire Saenz
*Does She Love You?*, Rachel Spangler
*Queer Theory, Gender Theory: An Instant Primer*, Riki Wilchins
*Orlando*, Virginia Woolf

Films:
*Blue is the Warmest Color*
*Orlando*
*Pariah*
*Sins Invalid*
*Trans*

Exams, Papers:
Assignments will include: reading response papers, a creative narrative revision paper, a discussion leader presentation, and a research-based service learning project.

Time Class Meets: TR 12:30-1:50

Instructor: J. Iovannone
Description:
This course is an intensive reading of multicultural literature produced by American writers in the contemporary period (1945 to the present). The course will cover fiction, non-fiction, and poetry by ethnic American writers, while examining what exactly we mean by “ethnic” and “American.” We will also examine the term “multiethnic/multicultural” in relation to how we read literature across and around intersections of gender, race, ethnicity, sexuality, religion, nationality, and citizenship. Another question we will explore is where “whiteness” fits into the study of multi-ethnic and/or multicultural literature.

Readings: TBA

Exams, Papers: TBA

CCC Fulfilled: CCC American History B course

Time Class Meets: MWF 10-10:50

Instructor: S. Liggins
Description:
The main purpose of this course is to introduce you to twentieth-century theories that have influenced the ways in which we read literary texts. Among others, we will explore the following questions: What is it that makes a text “literary?” Is historical context relevant to the study of literature? How are class, gender, and race represented in literary texts? In order to answer these questions, we will examine various schools of criticism from Russian Formalism and New Criticism to psychoanalysis and genetic criticism. Several shorter literary texts will serve as examples and reference points for the explanation of theoretical issues.


Exams, Papers: Midterm exam, final exam, and final paper.

CCC Fulfilled: Category 11 – Speaking Intensive

Time Class Meets: MWF 10-10:50

Instructor: B. Vanwesenbeeck
Description: This course rests on the belief that children, even very young children, need to write every day. Future primary grade teachers will learn how to approach the teaching of writing to our youngest writers. The course will cover the following elements: establishing a writing workshop, preparing units of study, planning and conducting mini-lessons, conferring, and assessing.

Tentative Readings:
*About the Authors: Writing Workshop with Our Youngest Writers* by Katie Wood Ray and Lisa B. Cleaveland
*Puddles* by Jonathan London
*Rain* by Manya Stojic
*Roller Coaster* by Marla Frazee
*Big, Blue Whale* by Nicola Davies
*Atlantic* by G. Brian Karas
*The Relatives Came* by Cynthia Rylant
*Shortcut* by Donald Crews

Examinations, Papers, etc.:
Mentor Author Study and Minilesson
A Memoir + Reflection
Literary Nonfiction Project + Reflection
*About the Authors* Response Paper

CCC Fulfilled: IB

Time Class Meets: MWF 11-11:50

Instructor: M. Wendell
Description:

This advanced writing course is designed as a workshop for students, especially secondary English Education majors, who plan to be teachers. The purpose of the course is twofold: 1) to examine, practice, and improve your own writing, and 2) to explore issues related to teaching writing at the secondary level including implications of the writing process, the use of peer response groups, designing effective writing assignments, and assessing writing.

Readings: TBA

Exams, Papers:

You will be asked to write extensively in order to increase your awareness of your own writing process, to improve your writing abilities, and to understand the writing experiences of your future students. Other course requirements include an annotated bibliography project and a twenty-minute classroom presentation/workshop.

CCC Fulfilled: IB

Time Class Meets: MW 4:30-5:50

Instructor: S. Johnston
Description:
Students will examine human language acquisition (psycholinguistics) and cognitive learning theory; how these theoretical bases help us to understand how it is people learn to read and write. Students will explore what is involved in the initial stages of learning to read and write and move toward an exploration of mature (critical?) literacy, approaches to teaching reading and writing grades K-12, cultural literacy, and Whole Language approaches to teaching and understanding literacy.

Readings:
- Moustafa. *Beyond Traditional Phonics*

Either
- 1) Goodman. *On Reading*
- 2) Routman. *Literacy at the Crossroads*

A broad range of periodical articles and handouts.

Exams, Papers:
At least one personal essay, 10 annotated bibliographies, reader response log, class presentation, 3 essay examinations, final research paper.

Time Class Meets:
- 01: TR 12:30-1:50
- 02: TR 3:30-4:50

Instructor: S. Johnston
Description: This course rests on the premise that to be an effective teacher of writing, one must be a writer. Thus, students will spend time developing their own writing skills as they learn how to teach writing.

Tentative Readings:
10 Things Every Writer Needs to Know by Jeff Anderson
The Orphan of Ellis Island by Elvira Woodruff
Letters From Rifka by Karen Hesse
Immigrant Kids by Russell Freedman
A Writer’s Notebook by Ralph Fletcher

Examinations, Papers, etc.:
Writer’s Notebook
“When I Was Your Age” Memoir Project
Editing Checksheets & Personal Proofreading List
Immigration Project
Writing Minilesson

CCC Fulfilled: IB

Time Class Meets: 01 MWF 9-9:50
02 MWF 10-10:50

Instructor: M. Wendell
**Prerequisite: portfolio review/permission of instructor**

**PLS. NOTE: instructor permission and writing sample required for enrollment into this course. Please submit 5 poems with coversheet (available in the English department office) to Prof. Nezhukumatathil’s mailbox by 4:00 PM**

* Portfolios due: MARCH 28, 2014 – 4 PM

**Description:**
ENGL 362 is the continued study of forms, techniques, genres, and theories of poetry. Emphasis on further development of students’ skills in writing and self-criticism through intensive workshop experience. Classes will usually be conducted with a craft exercise/lecture for the first half of the period, followed by a workshop format.

**Readings:**
- Poetry anthology (TBA)
- A poetry craft book (TBA)
- 3-4 individual collections of contemporary poetry (TBA)

**Exams, Papers:**
A midterm historical (research) poetry project, several reading response assignments, and, to be turned in almost every week, a new poem due. At semester’s end, a portfolio of revised critical and creative work will be collected and as part of your final, a poetics essay (7-9 pages).

**Time Class Meets:** TR 2-3:20

**Instructor:** A. Nezhukumatathil
Description:
As writers, it is imperative that we learn how to perform “close readings” of various texts in various genres. And we must understand the issues of form and theory that inform those works, in turn better understanding our own writing and the decisions that we make when we create art. This course will consider numerous forms of both poetry and fiction—from traditional to contemporary and even experimental, from haiku to spoken word, flash fiction to the novel. Whether or not a student ultimately ends up identifying him or herself as a writer of a specific form or genre, it is important to take into consideration how various forms have shaped literary movements and how they can shape our own work. This course is designed for writing minors with an explicit aim to expose students to the various issues of diverse forms in order to help them discover, hone, and understand their own voices and aesthetics. This course will also closely scrutinize a few poetry and fiction collections in their entirety. Not only will we think about how various issues of form and theory inform these collections, but we will also consider what kinds of narratives are constructed within each of these collections as a whole.

Readings:
Will include visiting writers: Eugene Cross’ Fires of Our Choosing and Eduardo C. Corral’s Slow Lightening. Other texts are yet to be determined, some of which may include: John Gardner’s The Art of Fiction, Charles Baxter’s Burning Down the House, Annie Ridley Crane French and Kathrine Lore Varnes’ An Exaltation of Forms.

Exams, Papers:
Will include both informal response papers and formal research papers, as well as class presentations.

Time Class Meets: MW 3-4:20

Instructor: S. Gerkensmeyer
Description:
In Grammar for Everyone, we will investigate several ways that form and function come together to make meaning in Standard American English. Students will learn to read and interpret texts that describe and explain grammatical terms, will research ideas like accuracy, appropriateness and context from the perspective of linguists and the general public, and will write short papers that describe their own understanding of and experience with grammatical ideas and tools. Students will become familiar with the language of grammatical description as well as English phrase and sentence syntax. In this course, we will see grammar as a set of descriptive tools and terms, and style as a set of optional, variable, and conventional preferences, closely linked with specific genres and uses.

Readings:
The likely textbook for this course will be Conrad, Biber and Leech Student Grammar of Spoken and Written English although that is still pending.

Exams, Papers:
Possible written inquiries for this class will include a personal grammar history; a historical investigation of a grammatical “rule;” the development and use of a personal editing checklist; a mini-lesson on one of them items on the personal editing checklist. In addition to these comprehensive projects, there will be regular exercises and homework to practice describing and using the structures and forms we study in class.

Time Class Meets: TR 2-3:20

Instructor: K. Cole
Description:
Clear, effective communication skills are the bedrock of any profession. Whether you are a computer programmer, a technical writer, a manager, or an entry-level worker in any field, you will need to use writing to solve problems and to negotiate personal, social, and political factors in the workplace. In this course, you will learn the basics of how to write for professional audiences and purposes. You will gain experience researching, writing, and revising written work in a variety of rhetorical formats (e.g., emails, memos, letters, reports, self-evaluations). You will also hone your basic written proficiency by developing awareness of your emerging skills in areas such as grammar, syntax, and punctuation. Finally, you will enhance your appreciation of how contextual factors, such as financial and time constraints, layout, and cross-cultural communication, enter into effective decisions about how to shape professional documents for different audiences and different print- or Web-based formats. Since this is a writing-intensive course, you should be prepared to turn in 20-25 pages of written work and to write and revise on a weekly basis.

Readings/Viewings:
TBD but likely Writing That Works: Communicating Effectively on the Job (11th ed.); any grammar book published in the past ten years; required course readings posted to ANGEL; and, possibly, short videos from professionals in different fields posted to a course iTunes site.

Assignments:
Informational interview and reflection paper; critical inventory of emerging writing skills, with referenced solutions; correspondence portfolio; a formal face-to-face or e-presentation and proposal; and a career documents portfolio.

Time Class Meets:  TR  9:30-10:50

Instructor:  N. Gerber
Philip Lopate writes:

“The essayist attempts to surround a something—a subject, a mood, a problematic irritation—by coming at it from all angles, wheeling and diving like a hawk, each seemingly digressive spiral actually taking us closer to the heart of the matter. In a well-wrought essay, while the search appears to be widening, even losing its way, it is actually eliminating false hypotheses, narrowing its emotional target and zeroing in on it.”

Description:

In this course, we will examine and take part in that “wheeling and diving” process, studying the art of the essay as both readers and writers. We’ll take a historical look at the genre, beginning with Montaigne (credited with launching the form), and we will also examine various types of essays (e.g., the personal essay, the lyric essay). Our readings will focus largely on 20th- and 21st century essayists such as Annie Dillard, Maxine Hong Kingston, John McPhee, Alice Walker, Jerald Walker, Eula Biss, Elena Passarello, and Brian Doyle.

These readings will serve as material to inspire students’ own writing. Students will gain experience writing several different types of essays. The course will emphasize writing processes and revision, and it will include workshop, so that students’ writing will form a significant portion of the texts that we examine.

Readings:

Essays representing a diverse range of authors, styles, and sub-genres, as well as craft pieces addressing the writing of essays.

Exams, Papers:

TBA, but students will write and revise several different types of essays and will expand and revise one as a final paper.

Time Class Meets: TR 3:30-4:50

Instructor: H. McEntarfer
Description:
A study of films made from WWII to the present. As intersections of art, technology and commerce, films express the preoccupations of the time and place in which they are made. We'll therefore be looking at several film genres from various countries from technical, artistic and historic and cultural points of view. Certainly canonical Hollywood classics will be included, but also b-movies, experimental works, documentaries and films from other countries. Students will learn to recognize and analyze film language, and acquire a vocabulary with which to do so.

Readings:
Discussions of cultural representation, especially of gender and race, mainstream and the Other, will also be foregrounded.

Exams, Papers:
Assignments include an online viewing journal in the form of a blog, participation in online as well as in-class discussion, and a final project.

Time Class Meets: 
R 3:30-4:20

Screening: T 3:30-6:30

Instructor: S. McRae
Description:

This class in nature writing is ultimately designed to be a field course in writing about the natural world, offering you the opportunity to develop and practice general techniques and processes of poetry and essay writing. In the process of reading, discussing and practicing different kinds of environmental writing, students will develop a variety of writing skills in addition to an appreciation of writing as an important form of environmental action. The course also considers writing in relation to oral traditions and newer technologies. This course will introduce students to a range of modes of writing, inc. poems, fables, and essays. But we won’t just be writing--we will also be learning to see what is around us in new ways. We’ll spend some time outdoors (weather permitting!) observing the natural world. Along the way we’ll read work by nature writers, meet and talk to some nature writers via Skype, and explore some of the aesthetic, ethical and philosophical issues that are inherent in writing about the natural world.

Readings: TBA

Exams, Papers:

Class participation is a must in a workshop class such as this, and there will be a midterm research paper and a final creative writing portfolio comprised of your revised poems, fable, and essays from the semester.

Time Class Meets: TR 12:30-1:50

Instructor: A. Nezhukumatathil
Description:

This capstone course will be both a culmination of your studies as an English major and an opportunity to branch your interests and skills in new directions. We’ll have an opportunity to refine and practice work you’ve already done—traditional in-depth textual study, writing and revising your own writing. We’ll also explore ways of engaging with a larger reading and writing public, such as political and cultural blogs, and internet communities such as fan fiction writers, TV recappers and commentators, and platforms such as tumbler and twitter. We may spend some time discussing ways to enter the job market as an English major (how to write a good resume, how to write a business plan and such), but probably more time helping you to generate interesting content, and develop a stronger sense of yourself as a thinker and writer already engaged with the larger world.

CCC Fulfilled: Speaking Intensive/Basic Oral Communication

Time Class Meets: TR 2-3:20

Instructor: S. McRae
ENGL 405 01 PAGE & STAGE: STRATFORD

Description:

Readings:

Exams, Papers:

Time Class Meets: TR 5-6:20

Instructor: V. Horvath
Description:
English Adolescence Education students know that when they have their own secondary classrooms, they will probably be teaching a Shakespeare play. The following question then arises: “How do I get my students interested in Shakespeare?” This class will focus on Shakespeare plays commonly found in the high school curriculum. As we work closely with the texts, we will be exploring a range of pedagogical strategies for engaging students in the plays. Drama in the classroom is one effective approach, so we will be learning various strategies that get students up on their feet. Because of the pedagogical focus, we will be concentrating on a few plays and then working with them in depth.

Tentative Readings:
Romeo and Juliet, Hamlet, Macbeth, A Midsummer Night’s Dream

Exams, papers, etc.:
Response papers, annotated bibliography, unit project, lesson plans, active participation

Time Class Meets: TR 11-12:20

Instructor: A. Siegle Drege
Author Course

Description:

What is there to say about Shakespeare?
We’ll be reading tragedies, comedies, and Romances.
We’ll consider the plays both as literature and as theater.

Readings: about 8 plays

Exams, Papers: Weekly response papers
3 major papers

Time Class Meets: MW 3-4:20

Instructor: T. Steinberg
MAJOR WRITERS:
Toni Morrison and Paule Marshall

Author Course

Description:
In this course we will be exploring the works of two of the preeminent female African American authors of the twentieth century, Toni Morrison and Paule Marshall.

Readings:
Three novels each from Morrison and Marshall, including *The Bluest Eye* by Toni Morrison and *Browngirl, Brownstones*, by Marshall. Additional secondary readings will be discussed as well.

Exams, Papers:
Throughout the semester there will be reading quizzes and analytical essays.

Time Class Meets: MWF 11-11:50

Instructor: S. Liggins
Description:
In this course, students will refine their philosophies of English Education by examining these central questions: What is the discipline of English? What subjects and processes does it include? Why do we require students to take twelve or more years of it? What does it mean to teach and to learn in general and in English? How do my experiences as an Adolescence English Education major at Fredonia and my completed portfolio underlie the ways I answer these questions?
This course will also involve guided practice in the teaching of literature, poetry, drama, and writing. This work will be tied directly to students’ concurrent work in ENED 451, Methods in Adolescence English Education, and to their past work in other English Education and Education courses.

Readings:
Cris Tovani  *I Read it but I Don't Get It*
Audrey Friedman and Luke Reynolds  *Burned In: Fueling the Fire to Teach*
Liz Rosenberg  *Light Gathering Poems*
Jeffrey Wilhelm and Bruce Novak  *Teaching Literacy for Love and Wisdom*
Jack London  *Call of the Wild*
Harper Lee  *To Kill a Mockingbird*

Exams, Papers:
Unit and Lesson Plans, Classroom Presentations
Teaching Philosophy, Mock Interview, Microteaching
One or two Literature Units, required jointly with ENED 451

CCC Fulfilled: Speaking Intensive/Basic Oral Communication

Time Class Meets: R 3:30-6

Instructor: K. Cole
ENED 451-01  METHODS FOR ENGLISH ED

C0-Req: ENED 450-01, 02

Description:  (from catalogue)

Principles, materials, and methods for teaching English in the secondary school.

Readings:  TBA.

Exams, Papers:  Course/Teaching Portfolio

Time Class Meets:  T  3:30-6

Instructor:  S. Spangler
Description:
Intensive critical discussion of student fiction. Readings in contemporary fiction. The orientation of the course is professional, and students are expected to submit their work to periodicals for publication.

Readings:
A few of the following: Visiting Fiction Writer texts fall and spring; Cathedral, Raymond Carver; A Good Man is Hard to Find, Flannery O’Connor; Drown, Junot Diaz; The Thing Around Your Neck, Chimamanda Ngozi Adichie; Interpreter of Maladies, Jhumpa Lahiri; Volt, Alan Heathcock; Last Evenings on Earth, Roberto Bolano; others.

Exams, Papers, etc.:
Final portfolio for the semester, short “craft” essays, two technical studies of contemporary literature, one of which is a book review for publication.

Time Class Meets: MW 4:30-5:50

Instructor: D. Parsons
Description:
This workshop course will focus more intensely on the concepts that students began to learn about in Engl. 260 and then explored much more closely in Engl. 361. We will focus on the short story in particular and specific issues of craft, criticism, and form that affect how we read and write short fiction. At this level, I expect students to be well aware of these issues coming into the course, allowing us to have a sophisticated and multi-layered discussion of contemporary short fiction and our own place in it as fiction writers. This course will also explore the various ways that writing can take place outside of the classroom setting and the many options that students have in terms of pursuing their fiction careers on a professional level.

Readings:
Will include a text by a visiting fiction writer (TBA) as well as a few other short story collections.

Exams, Papers:
During the course of the semester, students will complete several writing assignments (both in and out of class), Reading Journal entries, and written critiques during workshop periods. At the end of the semester, students will turn in a portfolio of both revised and new work.

Time Class Meets: T 5-7:30

Instructor: S. Gerkensmeyer
Description:
ENGL 500 is designed to prepare students for their future endeavors within the graduate program and, eventually, as emerging professionals. The course aims to engage students in the conversations of the discipline across a diverse spectrum of literature, rhetoric, pedagogy, history and criticism. It emphasizes the broad interconnections of scholarly methodologies that comprise the field of English studies and encourages students to locate themselves more specifically within the field. Students will exit the course by preparing a research/study plan to help them think more reflectively about their goals for advanced study in the graduate program, allowing them to be more intentional in selecting their courses as they contemplate the most appropriate degree project for their desired professional interests.

Texts:
The full list of texts will follow later this semester, but it will certainly include Frank Lentricchia & Thomas McLoughlin’s *Critical Terms for Literary Study*, 2nd ed. (University of Chicago Press, 1995).

Assignments:
Students will work in a variety of forms to gain practical experiences for work in the graduate program, including short critical analysis, a research teaching presentation utilizing technology, annotated bibliographies, etc.

Time Class Meets:  
R  5-7:30

Instructor:  
D. Kaplin
ENGL 514 01  GLOBAL LITERATURE

Description: This course has two goals: a. read canonical texts in world literature (primarily from India, South Africa, and the Middle East).

b. read the existing literature/research on what global literature is, how world literature gets translated, compiled, anthologized, and marketed in the U.S.

Exams, papers: All students are required to write a 4000-word publishable essay.

Time Class Meets: W 5-7:30

Instructor: I. Vanwesenbeeck
Description:
We will investigate what is environmental literature and where does it originate by examining major trends that have shaped how writers have understood their environments historically, and we will consider how those trends continue to influence our feelings towards, and understandings of, this planet. By using literary analysis and investigating literary history we will use the course texts (which represent only a small sampling of the environmental literary canon) to distinguish a set of shared tropes and shared concerns that characterize environmental literature. We will identify strategies through which poets, fiction writers, and essayists have addressed environmental questions through both the form and content of their works. Finally through the close reading, critical thinking, and analytical writing required in this course, we will investigate the extent to which literary and cultural forms shape the ways that people engage their beliefs about the right and wrong uses of, and attitudes toward, the natural world.

Readings:  TBA but will likely include authors such as:
Vandana Shiva, Rachel Carson, Camille Dungy, Terry Tempest Williams, Edward Abbey, Mary Oliver, Rebecca Solnit, Temple Grandin, Lawrence Buell, Leslie Marmon Silko, Aldo Leopold, Lucille Clifton, John Muir, Barry Lopez, Jane Goodall, Karen Yamashita, Wendell Berry, Kwame Dawes, Naomi Shihab Nye, Evie Shockley, and Henry David Thoreau

Exams, Papers:
Student-led discussions, several small writing assignments, and a final research paper

Time Class Meets:  T  5-7:30

Instructor:  A. Nezhukumatathil
Description:
In this required research seminar, you will finalize your reading lists for culminating degree projects, engage in that reading, conduct additional necessary independent research and commence their your final project. The seminar is intended to provide both faculty direction and peer work shopping for developing and testing hypotheses, gaining confidence in articulating your ideas in depth and with a specific focus, and drafting material for final projects. Students conducting independent classroom research will also obtain necessary permissions from the Institutional Review Board and school authorities and carry out their research in preparation for writing their final reports.

Required Readings and Materials:
Student selected texts to be shared with one another for discussion and commentary
Either MLA or APA Publication Manual
Student membership in MLA, NCTE or other relevant professional organization

Assignments:
Students will finalize their culminating activity for the degree and begin work on it.
Voice and Style Review
Personal Editing Checklist
Research Log
Draft of the first chapter of thesis, first draft of publishable article; annotated bibliography of reading list for exams.

Time Class Meets: M 5-7:30 Fenton Lab 2162

Instructor: E. VanDette