

**COURSE DESCRIPTION
BOOKLET**

**DEPARTMENT
OF
ENGLISH**

**SPRING
2010**

Notes:

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 Spring 2010 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 and/or handouts for requirements.**

**ENED 101 01, 02 INTRO TO ENGLISH ADOLESCENCE
EDUCATION
1.5 credit course**

Description:

In this course, English-Adolescence Education majors will be introduced to both their major and their future profession. Between the Fall 2009 and Spring 2010 semesters, students must complete 25 hours of observation, divided between a high-school and a middle-school English classroom. Through journals, a paper, readings, and class presentations, students will explore topics including classroom management, teaching literature, teaching writing, and meeting different learners' needs.

Readings:

Atwell, Nancie. *In the Middle: New Understandings about Writing, Reading, and Learning*. 2nd ed.

Exams, Papers, etc.:

A journal kept during the field observations

Signed forms documenting the observations

A reflection paper

A group presentation

The portfolio for English-Adolescence Ed. Majors (begun)

<u>Time Class Meets:</u>	01	MW	3-4:20	1/25-3/10/10
	02	MW	4:30-5:50	1/25-3/10/10

Instructor: T. Mosher

****PLEASE NOTE: There is a required and very important organizational meeting for this course on Monday, November 2, 4:00 p.m., in Houghton 112.**

***Everyone enrolled in the course must attend.**

ENED 103 01

**READINGS & OBSERVATIONS IN
ENGLISH ADOLESCENCE EDUCATION
1.5 credit course**

Description:

This junior year course fulfills part of the field-observation requirements for the English Adolescence Education major and is open to those students who have successfully completed ENED 101. Between the Fall 2009 and Spring 2010 semesters, students will arrange to observe a minimum of 25 hours in both a middle school and high school classroom. Class time will then draw on students' observation experiences, course readings, and other English pedagogy courses as together we explore advanced issues in pedagogy. Students will continue to develop their own sense of the kind of teacher they will be.

Readings:

Keizer, Garret. *No Place but Here: A Teacher's Vocation in a Rural Community.*

Exams, Papers, etc.:

**Documentation of field observations
Reflection paper based on observations
A microteaching session based on *No Place but Here*
Large and small group discussion**

Time Class Meets: TR 8-9:20 1/25-3/10/10

Instructor: A. Siegle Drege

****PLEASE NOTE: There is a required and *very important* organizational meeting for this course on Monday, November 2, 5-5:45 p.m. in Houghton 112.**

***Everyone enrolled in the course must attend.**

**ENGL 106 01 THE ENGLISH MAJOR: AN INTRODUCTION
1.5 credit course**

Description:

An introduction to the major areas within and current approaches to literary studies including literary history, issues of canon formation, and the multiple functions of literature and writing. This 1.5-credit seminar introduces students to the goals, requirements, structure, components, and content of the English major at SUNY Fredonia. It 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 taken and will be taking throughout their career as English majors at Fredonia. Along the way, we will explore effective modes of library research, strategies for integrating secondary sources, and important terms and concepts that are fundamental to literary analysis. For an earlier version of the course, please see

**<http://www.fredonia.edu/departments/english/simon/engl106s06/>
<http://www.fredonia.edu/departments/english/simon/emi2/>**

Readings:

M.H. Abrams and Geoffrey Galt Harpham, *A Glossary of Literary Terms* (8th ed.); Joseph Gibaldi, *MLA Handbook for Writers of Research Papers* (5th ed.); a literature anthology TBA

Exams, Papers, etc.

Attendance/participation/preparation (15%); discussion board entries on course ANGEL site (15%); annotated bibliographies (40%); final reflection/learning analysis (30%).

Time Class Meets: TR 3:30-4:50 1/26-3/11/10

Instructor: B. Simon

ENGL 200 01
AMST 202 01

INTRODUCTION TO AMERICAN STUDIES

"On the Road: Travel, Mobility, and Place in the American Imagination"

Description:

How has our sense of a distinctly “American” identity been defined in relation to the land or notions of “place”? How have various mobilities—class movement, employment, travel, etc.—shaped “American” values and sociopolitical concerns? This interdisciplinary course seeks to explore these and many other questions by examining short stories, novels, non-fiction essays, films, art, music, history, and various documents from American popular culture from the 17th century to the present.

Readings:

E.L. Doctorow, *Ragtime*

Harriet Jacobs, *Incidents in the Life of a Slave Girl*

Jack Kerouac, *On the Road* OR another road trip novel

Muriel Rukeyser, *The Book of the Dead*

Eric Schlosser, *Fast Food Nation*

Arthur Miller’s *Death of a Salesman*

Several short stories, memoirs, essays, and travel narratives by writers such as Leslie Marmon Silko, Rachel Carson, Henry David Thoreau, John Muir, William Least Heat-Moon, Michael Pollan and Terry Tempest Williams.

(Final reading list subject to revisions)

Exams, Papers, etc.:

Several brief interdisciplinary essays, discussion questions, "road trip" paper, film paper, one or two exams, and lively participation.

CCC Requirements: American History (8B)

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

Instructor: C. Jarvis

ENGL 205 01, 02, 05, 06

EPIC AND ROMANCE

Description:

We'll read a variety of epics and romances from antiquity to the present and from different parts of the world. Some of the recurring topics that we'll explore will include war, the quest for immortality, and art.

Readings: (subject to change)

Epic of Gilgamesh

Homer. *The Iliad*

Bhagavad Gita

Virgil. *Aeneid*

Voltaire. *Candide*

Mary Shelley. *Frankenstein*

Exams, Papers, etc.:

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

CCC Requirements: CCC 5 Core course in English major.

Time Class Meets: 01, 02 MWF 9-9:50
 05, 06 MWF 11-11:50

Instructor: B. Vanwesenbeeck

ENGL 205 03, 04

EPIC AND ROMANCE

Description:

In this course we will read epics and romances from assorted times, cultures and locations. We will consider the continuities and transformations between the texts and discuss their social role in defining individual and communal identities.

Readings:

Epic of Gilgamesh

The Odyssey

Arthurian Romances (selections) de Troyes

Journey to the West (abridged) Anthony C. Yu

Aurora Leigh Browning

The Heights of Macchu Picchu Neruda

Song of Solomon Morrison

Exams, Papers, etc.:

Response papers, Class participation, Final Paper, quizzes

CCC Requirements: CCC 5 Core course in English major.

Time Class Meets: MWF 10-10:50

Instructor: S. McGee

ENGL 205 07, 08

EPIC AND ROMANCE

Description:

Look forward to reading works from a variety of geographical locations and historical periods. We will consider the works as individual pieces and also the manner in which they may relate with regard to theme, characters, values, and structure.

Readings: (subject to change)

Epic of Gilgamesh

The Odyssey

Beowulf

Grendle

Divine Comedy (selections)

The Lais of Marie de France

Romance of Tristan and Iseult

Exams, Papers, etc.:

Quizzes, response papers, critical papers, reading journal, etc.,

CCC Requirements: CCC 5 Core course in English major.

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

Instructor: J. Glovack

ENGL 207 01, 02

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:

***The Bedford Introduction to Drama* 5th Edition**

Edited by: Lee A. Jacobus

A separate text for the play *Richard III*, publishing details TBA.

Exams, Papers, etc:

- Response papers**
- A Midterm Exam**
- One longer paper of analysis/synthesis**
- Student led class discussion**
- Reading quizzes**

CCC Requirements: CCC 5 Core course for English major

Time Class Meets: MWF 12-12:50

SCREENING: W 4:30-7

Instructor: C. Craig

ENGL 207 03, 04

DRAMA AND FILM

Description:

Drama and Film is devoted to the analysis of drama and film as theatrical and cinematic works through various thematic and critical approaches. This section's theme is tyrants and lovers.

Readings:

Ancient, early modern, and contemporary plays. There will be several film screenings. Titles TBA.

Exams, Papers, etc.:

Regular reviews, response papers, and a final research paper

CCC Requirements: CCC 5 Core course in English major.

Time Class Meets: TR 11-12:20

SCREENING: T 4:30-7

Instructor: I. Vanwesenbeeck

Description:

This course will explore drama and film as visual texts in works ranging from ancient Greece to the present. Through a lens of thematic connection, and in some cases with an eye to adaptation, we will critically examine texts, including theatrical elements. What choices can be made and have been made in the visual (re)presentation? These questions will inform our discussion of the drama and the film. Our study will consider the relationship of the texts to the historical times and places in which they are situated, tracing ways the texts reflect their cultures.

Readings:

A range from Sophocles to Shakespeare to Kushner

Exams, Papers, etc.:

Response papers, a formal paper, final project, and active participation

CCC Requirements: CCC 5 Core course in English major

Time Class Meets: 05, 06 TR 12:30-1:50
 07, 08 TR 2-3:20

SCREENING: T 4:30-7

Instructor: A. Siegle Drege

Description:

Through the medium of novels and short stories, we will critically examine the topic of empowerment by exploring the ramifications of such themes as race, gender, sexuality, and class, among others. Our primary theme is to locate, define, discuss, and explore *The Other*. We will also explore such narrative elements as theme, tone, style, and symbolism.

Required Texts (available at the bookstore):

The Catcher in the Rye by J.D. Salinger
Notes from Underground by Fyodor Dostoevsky
The Color Purple by Alice Walker
Geek Love by Katherine Dunn
An anthology of short stories (TBD)

Exams, Papers, etc.:

Two formal essays, discussion questions, scheduled quizzes, group presentation, and strict attendance.

CCC Requirements: CCC 5 Core course in English major

Time Class Meets: 01, 02 MWF 9-9:50
 09, 10 MWF 3-3:50

Instructor: A. Fearman

Description:

This course will study fictions of various kinds and lengths, from diverse periods and cultures. We will try to bring each work meaningfully alive by placing it against the cultural and historical background that engendered it, but we'll also do a close reading of each text itself. We'll look at the ways various forms, styles, and techniques are related to meaning and overall effectiveness. The selection of texts is eclectic, and for each we'll take an approach that seems most rewarding. Elements of sameness and difference that exist among the assigned fictions will also be part of our examination.

Readings:

Selected stories and two or three novellas from Ann Charters, ed., *The Story and Its Writer*, seventh edition. (ISBN 0312442718).

Geoffrey Chaucer, *Selected Canterbury Tales*, Dover Thrift (ISBN 0486282414). Sells for about \$2.00.

Voltaire, *Candide*. Dover Thrift (ISBN 0486266893). Sells for about \$1.50.

Exams, Papers, etc.

Two interpretive papers of 3-5 pages each, and some in-class quizzes on the readings, usually in essay format. Major involvement in a group project or an oral presentation may take the place of one of the papers. Two exams (essay).

CCC Requirements: CCC 5

Time Class Meets: MWF 10-10:50

Instructor: J. Stinson

Description:

These sections of Novels and Tales focus on characters who are in-between identities – characters who are caught or torn between competing cultural, gender, racial, or other identities. We will explore how writers from different times and places depict the problems faced and the strategies adopted by their in-between characters in dealing with conflicting norms of behavior and self-definition.

Readings:

We will read several kinds of long and short fiction from a variety of cultures and times, including a 13th-century French romance; medieval Italian tales; novels from Africa, Russia, and Sri Lanka; and short fiction from Ireland, India, and the United States.

Exams, Papers, etc

Mandatory attendance, two 4-6 page comparative essays, scheduled reading quizzes, one in-class midterm exam, and one take-home final exam.

CCC Requirements: CCC 5

Time Class Meets: MWF 11-11:50

Instructor: D. Kaplin

ENGL 209 11, 12

NOVELS AND TALES:

Description:

How and to what ends do writers and storytellers use ghosts in their narratives? In this course, we will seek to answer these and related questions by reading and comparing works from a variety of literary genres, cultural traditions, and historical periods that employ haunting or spirit possession as a central motif. In so doing, students will gain a broad knowledge of world literature and build skills and habits of reading attentively and comparatively, thinking critically and creatively, listening actively and carefully, speaking thoughtfully and concisely, and writing clearly and persuasively.

Readings:

M.H. Abrams and Geoffrey Galt Harpham, *A Glossary of Literary Terms* (8th ed.); Joseph Gibaldi, *MLA Handbook for Writers of Research Papers* (5th ed.); one other text TBA

Exams, Papers, etc.

attendance/participation/preparation (15%); discussion board entries on course ANGEL site (15%); annotated bibliographies (40%); final reflection/learning analysis (30%).

CCC Requirements: CO5

Time Class Meets: TR 2-3:20

Instructor: B. Simon

Description:

We will read classics of lyric poetry, from different eras, continents, languages, and cultures. The core energy of our class will be directed toward simply learning how to read poems (i.e., to attend closely to all the elements that constitute a poem) and then how to analyze poems as both literary texts and 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, as an outlet for group identity and personal expression, as a mode appropriate to clarifying thought, as a means of speaking truth to power, and as witness to, as well as protest of, modern-day atrocities and instances of social injustice. Students will experiment with writing about poetry from a range of roles: as critics, editors, reviewers, and as original writers working within the styles and philosophical bents of the authors and/or types of lyric poetry we study.

Readings:

Ancient poetry and religious texts, Sappho, Rumi, Basho, Buson, Issa, Pablo Neruda, Wislawa Szymborska, Bei Dao, Amiri Baraka, and contemporary poets of the students' choice. The majority of the course readings will be posted to ANGEL or distributed via handouts. Likely required texts for longer units are *The Essential Rumi* and *Somebody Blew Up America and Other Poems* by Amiri Baraka.

Exams, Papers, etc.:

Learning activities; 3 response papers (engaging different modes of writing about poetry); a course blog; a research-based oral presentation; a final essay

CCC Requirements : CCC 5

Time Class Meets:

01, 02	MWF	9-9:50
03. 04	MWF	1-1:50

Instructor: N. Gerber

ENGL 211 05, 06

WORLD POETRY

Description:

We will study poetry-chiefly lyrics-from a variety of times, places, and cultures. Our focus will be how to read lyric poetry with increasing insight and enjoyment. Toward that end, we will emphasize reading with the ear: listening to the music of poetry and to what Robert Frost calls “the speaking tone of voice, somehow entangled in the words and fastened to the page for the ear of the imagination.” Other emphases in the course will include tying poetry to our own experience, writing about it in short response papers and more formal analyses, and discussing it in small and large groups.

Readings

The Wadsworth Anthology of Poetry, Shorter Edition

One or two volumes by individual poets, perhaps Basho
and Lucille Clifton

Exams, Papers, etc.

Several short quizzes

Short papers blending critical analysis and personal response

One longer, more formal analytical paper

One class presentation, given in a group

CCC Requirements : CCC 5

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

Instructor: T. Mosher

ENGL 211 07, 08

WORLD POETRY

Description:

This course will set sail on a journey through ages, cultures, and themes, from Babylon to Native America. We will examine how poetry is a human connective of past and future theory, discussions of the old, the new, the then and now.

Readings:

TBA.

Guest speakers and presentations.

Exams, Papers, etc.:

**Papers: 3 Short; 1 long;
Exam TBA**

CCC Requirements: CCC 5

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

Instructor: S. Lord

ENGL 242 01
INDS 242

AMERICAN INDIAN LITERATURE

Description:

American Indian literature is the study of a variety of works, including traditional tales (oral and written); novels and short stories; poems and spoken word; drama, plays and screen-plays; memoirs; and, journalism, produced by Native Americans from historical beginnings to the present. We will consider various oral/written traditional tales and contemporary texts written by American and Canadian Indians. We will pay particular attention to issues of community, land, identity, and spirituality. We will also consider the extent to which the works bridge traditional and contemporary American Indian perspectives, themes, and literary styles. Our consideration of cultural contexts and implications of the literature will lead to larger questions and issues regarding American Indian Studies.

Readings:

King, Thomas, ed. *All My Relations: An Anthology of Contemporary Canadian Native Fiction.* Norman: Univ. of Oklahoma Press, 1992.

Justice, Daniel Heath. *KYNSHIP: The Way of Thorn & Thunder.* Cape Crocker Reserve: Kegedonce Press, 2005.

Silko, Leslie Marmon. *Ceremony.* 1977. Penguin Books, 2006 (Anniversary Edition).

Red Shirt, Delphine. *Turtle Long Woman's Granddaughter*
Bison Books, 2003.

Gansworth, Eric. *A Half-Life of Cardio-Pulmonary Function poems and paintings.* Syracuse: Syracuse University, 2008.

We will also be listening to and reading traditional stories by Mike Mitchell and Georgia Thomas; reading plays by N. Scott Momaday and/or Hanay Geiogamah; listening to and reading spoken word by Joy Harjo and/or John Trudell; and reading a small selection of essays by Native journalists

Exams, Papers, etc.:

Weekly response papers/quizzes and free-writes; midterm; and one final inter-disciplinary research paper is assigned, relating individual interest to Native American Literature. Participation in discussion groups is required.

Time Class Meets: MWF 9-9:50

Instructor: N. Dragone

Description:

Using standards developed by the National Council for Teachers of English (NCTE), and the International Society for Technology in Education (ISTE), students will explore the theoretical and practical implications technology has on the nature of literacy as well as learning approaches to teaching students to improve their literacy levels through the use of technology.

Readings:

Firek, Hilve. *Ten Easy Ways to Use Technology in the English Classroom*. Portsmouth, NH: Heinemann, 2003.

Exams, Papers, etc.

Portfolio of assignments based on national standards of technology proficiency including:

- Evidence of your engagement with class material
- Lesson plans for teaching demonstrations, reflections and analyses of them
- Curriculum unit plans that involve reading, writing, and technology OR major project
- A conference presentation OR scholarly article based on your research on an issue in technology/pedagogy

Time Class Meets: TR 3-4:20 2162 Fenton Lab

Instructor: S. Spangler

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, etc.:

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 Requirements: Arts (4)

<u>Time Class Meets:</u>	01, 02	MWF	2-2:50
	03, 04	MWF	3-3:50

Instructor: S. Gerkenmeyer

Description:

This course takes a two-part approach. The first half of the semester is given to lectures/discussions on the basic elements of *fiction* and *poetry*, beginning with a quick review of essential writing principles. We then consider the basic elements of story-telling/poetry, with specific lectures on character development, conflict/plot, setting, point-of-view, various concepts of the poetic forms, tropes (metaphor, simile, image and symbol), and writing exercises. Having established basic points-of-attention for the craft and a shared vocabulary for discussion, the second half of the semester is conducted as a writing workshop: students select, copy, and distribute work they wish discussed by the class; we take it home, read it, edit it, and offer written suggestions/comments; and then the work is discussed in class. By reading and responding to published works and works of their own creation, students gain a solid foundation on which to build their writing skills.

Readings:

(TBA, but will most likely include the following):

Laura Van den berg, What the World Will Look Like When All the
Water is Gone

Alison Stine, Ohio Violence

Deborah Ager, Midnight Voices

Exams, Papers, etc.:

Several poems based on class assignments, several short fiction vignettes, including micro-fiction, and one final 8-10 pg short story.

CCC Requirements: Arts (4)

Time Class Meets: TR 11-12:20

Instructor: A. Nezhumatathil

ENGL 260 07, 08

INTRO TO CREATIVE WRITING

Description:

This course is intended to be an introduction to the basic forms, techniques, theories and problems of poetry and short fiction. That introduction is made by way of the student's own work and through discussion of the problems encountered in the process of writing. The class will focus, to a limited extent, on professional writers as "teachers," but primarily it examines student work. The class is designed to help develop an understanding of fiction and poems as a craft, as well as an art and to encourage development of individual styles and techniques.

Exams, Papers, etc.

A minimum of ten poems and two short stories should be completed by the end of the semester. No exams will be given. An all inclusive portfolio will be required. The final exam period will be used for an evaluation of the course and self-evaluation of individual students. Class attendance is required, since much of the course will take the form of workshops and there is no way to make up lost class time.

CCC Requirements: Arts (4)

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

Instructor: S. Lord

ENGL 261 01

LITERARY PUBLISHING

Description:

Literary Publishing is a workshop course where much of class time is dedicated to working on the projects that will ultimately be presented to the campus and community. There will, of course, also be lessons in proofreading and design, avenues for creativity, and time to work as a group to produce the best possible product. During the semester, the class will produce *The Trident* in print form, create a website for the magazine, and produce independent individual work. There will also be papers that will ask students to reflect critically on the choices each student made.

Readings: TBA

Exams, Papers, etc.: Mid-term and Final portfolio.

Time Class Meets: MWF 11-11:50

Instructor: D. Parsons

ENGL 302 01 BRITISH LITERARY LANDMARKS

Description:

The six highly influential works of British literature in this course all feature notorious “bad boys.” Each work engages questions of ethics and morality and ties those questions to definitions of manliness and masculinity. So, while we will closely examine each work and its relationship to the culture that produced it, we will look specifically at the construction of the male characters in these texts and what makes them bad guys. Some of the topics we will examine through these texts are the changing norms for men’s (and gentlemen’s) behavior, the differences between masculinity and manliness, the relationships among manliness, morality, sexual desire, and violence.

Readings: We will concentrate on the following six primary readings:

William Shakespeare, *Richard III*

William Wycherley, *The Country Wife*

Emily Brontë, *Wuthering Heights*

Anthony Trollope, *The Way We Live Now*

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

Oscar Wilde, *The Importance of Being Ernest*

In addition, students will read and present oral summaries of critical scholarship related to these primary texts.

Examinations, Papers, etc.: Two 5-7 page papers; one or two 10-minute presentations; a take-home final exam; student-submitted discussion questions for each work.

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

Instructor: **D. Kaplin**

ENGL 312 01

RENAISSANCE LITERATURE

Description:

This course will focus on the poetry (and some prose) from sixteenth-century England. Among the writers we will consider will be Wyatt, Surrey, Gascogine, Sidney, and Spenser. The course will conclude with one of the best theoretical works in English, Sidney's *Apology for Poetry*, and one of the greatest of all English poems, *The Faerie Queene*.

Readings:

We will be using an anthology of Renaissance poetry, a collection of Sidney's work, and a collection of Spenser's

Exams, Papers, etc.:

Three major papers, weekly response papers.

Time Class Meets: MW 3-4:20

Instructor: T. Steinberg

ENGL 314 01

WOMEN WRITERS

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):

Norton Anthology of Literature by Women, Volumes 1 and 2, 3rd edition.
My Antonia, by Willa Cather.
A Room of One's Own, Virginia Woolf.

Exams, Papers, etc.:

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

CCC Fulfilled: 09 Western Civilization

Time Class Meets: TR 2-3:20

Instructor: A. McCormick

Description:

In this course, we will examine Restoration and 18th Century literature, history, and culture by exploring poetry, drama, the novel, and other less-recognized genres that developed throughout the late 17th and 18th centuries. We will read canonical works like Alexander Pope's *Essay on Criticism* alongside lesser-known—and oftentimes rather unusual—texts that emerged during this time period. In so doing, we will investigate conventional representations of Restoration and 18th Century periodization and examine the relationship between these two (supposedly distinct) literary periods. In thinking about our readings as sites where competing political and religious discourses intersect, we will contemplate the following questions: How do our readings comment on significant social or political issues, or articulate what governments, societies, men, and/or women *should* be? How do they work to define what constitutes good writing, or to justify colonial/imperial expansion, perhaps? As the novel develops as a genre, how are didactic discourses recast to reflect the more secular values of the late 18th century?

Possible Readings:

Excerpts from J. Paul Hunter's *Before Novels*

John Bunyan, *The Pilgrim's Progress*

John Milton, *Paradise Lost, Book I*

Alexander Pope, *Essay on Criticism*

Aphra Behn, *The Rover*

William Wycherley, *The Country Wife*

Daniel Defoe, *Robinson Crusoe*

James Fordyce, *Sermons to Young Women*

Eliza Haywood, *The History of Miss Betsy Thoughtless*

Assessment:

Participation (10%)

Short Argumentative Papers (20%)

Midterm Exam (20%)

Group Presentation (20%)

Final Exam (30%)

Time Class Meets: MWF 2-2:50

Instructor: K. Hanley

ENGL 321 01

CONTEMPORARY DRAMA
Period Course

Description:

This course will involve a study of contemporary dramatic literature from the mid-20th century to the present focusing on understanding the dramatic form and its relation to society. In what ways does drama facilitate a dialogue about contemporary issues? Critical analysis of the plays will include exploration of historical and cultural contexts. Our study of the plays must also consider the implications of staging the text. How do staging decisions inform the reading of a play? Our work with contemporary drama will consider both the page and the stage.

Tentative Readings:

Some of the selected texts may include: *August: Osage County*—Letts, *Fat Pig*—LaBute, *Doubt*—Shanley, *Crimes of the Heart*—Henley, *How I Learned to Drive*—Vogel, *Six Degrees of Separation*—Guare, *The Laramie Project*—Kaufman, *Wit*—Henley, *Anna in the Tropics*—Cruz

Exams, Papers, etc:

Response papers, oral presentations, final project, active participation.

CCC Requirement: Speaking Intensive (11)

Time Class Meets: W 4:30-7

Instructor: A. Siegle Drege

ENGL 324 01

MYTH AND SYMBOL

Description:

Mythic literature expresses dimensions of human experience that are less readily expressed in more ‘realistic’ literature, and symbols convey dimensions and levels of meaning that more seemingly straightforward narrations cannot so readily approach. The purpose of this class is to help you learn to negotiate those dimensions, and express your discoveries through discussion and writing. We will read various literary treatments of several mythologies from various cultures, and from different times and places, and move to discussion of contemporary mythmaking. We will also explore and evaluate several different methods of critically assessing and interpreting myths and symbols.

Readings: TBA

Exams, Papers, etc.: several short papers and a final individual project.

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

Instructor: S. McRae

ENGL 333 01 ENVIRONMENTAL LITERATURE

Description:

Are we free to use and manipulate our environment without consequence, or must we show respect for it and set limits on our actions? Are we apart from or a part of nature? We will be addressing these questions throughout the semester as we read non-fiction, fiction, and poetry to address environmental concerns. Although this is a literature course, we will keep issues from environmental ethics and environmental history close at hand, and students will be invited to devote one paper to interdisciplinary work which links environmental questions to an area of their own interest. Students will also be given the opportunity to try their hand at some nature writing of their own, and we will participate in a service-learning project during the course of the semester.

Readings: (subject to change)

Into the Wild, by Jon Krakauer

Refuge, by Terry Tempest Williams

The Life of Pi, Yann Martel

Other writers we'll read selections from include: Nabokov, Sue Hubell, Mary Oliver, Jamaica Kincaid, Thoreau, John Muir, Rachel Carson, Sarah Orne Jewett, and Edward Abbey

Exams, Papers, etc.:

2 papers about 5-7 pages each, several reading responses/journal entries, quizzes, and a final research project

CCC Requirements: CCC VIII, B

Time Class Meets: TR 2-3:20

Instructor: A. Nezhukumatathil

ENGL 334 01

**REALISM/NATURALISM IN
AMERICAN LIT**

Description:

In addition to studying the literary examples that fall into the slippery categories of “realism” and “naturalism,” we will consider the ways in which our writers and their texts were responding to relevant cultural contexts during the tumultuous period between the Civil War and the first World War. We will examine the fictional representations and interventions in the contexts of national Reconstruction, race and the color line, immigration, industrial capitalism, gender codes and suffrage, labor reform, urbanization, and many more. In addition to approaching the literature through a close study of historical contexts, we will reconstruct our authors’ debates about literary aesthetics, mainly tracing their arguments about the ways in which fictional characters were represented in relations to their external world.

Readings:

The reading list is TBA, but likely will include works by Mark Twain, Sarah Orne Jewett, Charles Chesnutt, Theodore Dreiser, Henry James, Willa Cather, W.E.B. DuBois, Kate Chopin, Paul Laurence Dunbar, William Dean Howells, and others.

Exams, Papers, etc.:

Assignments will include at least 2 critical essays (5-7 pages each), a critical research project, and an archival research presentation.

Time Class Meets: MWF 11-11:50

Instructor: E. VanDette

ENGL 341 01

THE HARLEM RENAISSANCE

Period Course

Description:

This course will be a study of texts, music and art representative of the literature that flourished within the African-American community between approximately 1919 and 1930. It will focus on the political, social and literary origins of the movement, as well as the different literary and artistic genres created during this era.

Readings: TBA

Exams, Papers, etc.:

Students will write long and short essays, and will give a presentation to the class.

CCC Requirements: CCC12

Time Class Meets: MWF 9-9:50

Instructor: S. Liggins

ENGL 344 01 CONTEMP MULTI-ETHNIC AMERICAN LIT

Period Course

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 and non-fiction by and about ethnic American writers, while examining what exactly we mean by “ethnic” and “American.” We will also examine the term “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, etc.:

Students will write long and short essays, and will give a presentation to the class.

CCC Requirements: American History B

Time Class Meets: MWF 10-10:50

Instructor: S. Liggins

Description:

This required core course for the English major (which also fulfills a minor requirement for a criticism elective; adolescence education majors, as well as other majors, are also welcome) focuses on recognizing and expanding one's reading strategies as well as enhancing one's critical thinking by working through the history of criticism. As part of our discussion, we will focus on the character/concept/idea of "Oedipus/Electra" in the western literary, philosophical and critical tradition. By exploring a number of texts that invoke Oedipus and/or Electra in some way, students will gain greater familiarity with different critical discourses and various approaches to reading literary and cultural texts. Sophocles's "Electra" will be performed on campus this semester, which will allow us more possibilities and contexts for critical analysis.

Readings:

Sophocles' *Oedipus* trilogy and *Electra* in *The Complete Plays of Sophocles*; David Richter, ed. *The Critical Tradition*, 3rd edition

Examinations, Papers, etc.:

Essay midterm exam; at least one critical presentation; other short writing and presentation assignments

Time Class Meets: TR 11-12:20

Instructor: J. McVicker

ENGL 349 01
WOST301, PHIL244

FEMINIST THEORY

Description:

This class involves close engagement with a variety of modes of feminist theorizing, via personal essays, plays, literature, art, and traditional persuasive essays. Transnational in focus, it examines how feminist theorizing is produced across locations shaped by intersecting discourses of gender, race, class, sexuality, and nationality. A multi-disciplinary approach will be employed to account for the social, economic, political, and cultural status of women historically and in contemporary societies. Please note that there is a prerequisite for this course. Students must have completed ENGL 345, WOST 201, or have permission of the instructor to enroll.

Readings:

Feminist Theory: A Reader, 3rd ed. Ed. Wendy Kolmar and Frances Bartkowski. McGraw Hill.

One or two literary/literary critical texts, such as:

Duffy, Carol-Ann, The World's Wife, and/or

Enslar, Eve, The Vagina Monologues. New York: Random House, 2000, and/or Woolf, Virginia, A Room of One's Own.

Maybe a third wave reader, such as:

Listen Up! Voices from the Next Feminist Generation. 2nd ed. Ed. Barbara Findlen. Seattle, WA: Seal P, 2001.

Exams, Papers, etc.:

Midterm, paper, discussion leader days, and a final project.

Requirements of the CCC: Speaking Intensive.

This course counts as a core course for the women's studies major and minor, and as an elective for the English major and minor.

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

Instructor: A. McCormick

ENED 352 01 TEACHING WRITING IN THE PRIMARY GRADES

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:**

***Talking, Drawing, Writing: Lessons for Our Youngest Writers* by Martha Horn and Mary Ellen Giacobbe
About the Authors: Writing Workshop with Our Youngest Writers by Katie Wood Ray and Lisa B. Cleaveland**

Examinations, Papers, etc.:

**Informal in- and out-of-class talking/drawing/writing assignments
Stories-to-Tell List
TDW Mini-lesson
Book Log
Mentor Author Unit of Study + Presentation
A Memoir or Piece of Literary Nonfiction + Reflection
“Ac-cumulative” Final Exam/Project**

CCC Requirements: **IB**

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

Instructor: **M. Wendell**

ENED 354-01 LITERATURE FOR THE INTERMEDIATE GRADES
***CH/EC Concentrators & Middle School Ext. only**

Description:

This course focuses on literature for students in the intermediate grades. Future elementary school teachers will learn strategies for helping these young readers become confident, capable, lifelong readers. In the process, they will become more active, responsive, critical readers themselves.

****Tentative** Readings:**

Serafini, The Reading Workshop

MacLachlan, Journey

Park, A Single Shard

Curtis, The Watsons Go to Birmingham – 1963

Creech, Heartbeat

Codell, Sahara Special

Ryan, Esperanza Rising

Choldenko, Al Capone Does My Shirts

Giff, Pictures of Hollis Woods

Ryan, Becoming Naomi Leon

Creech, Walk Two Moons

Park, Mick Harte Was Here

Plus 3 – 5 additional novels selected by the student

****Tentative** Exams, Papers, etc.**

Informal In- and Out-of-Class Reading/Writing Activities

Reading Journal

Book Group Leader Plans/Self-Evaluation

Book Group Evaluations

Focus Unit + Presentation

“Ac-cumulative” Final Exam/Project

CCC Requirements: **IB**

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

Instructor: **M. Wendell**

ENED 355-01

ADOLESCENT LITERATURE

Description:

In this section of the course, we will consider different ways of working with three important aspects of teaching literature to adolescents. Teachers need to make effective choices about what to teach, how to organize their instruction and how to evaluate what their students do with those texts. With a focus on a particular genre called Young Adult Literature, we will sample a variety of strategies to engage students in meaning making with texts. Students should plan to read, write and participate extensively in this course.

Readings:

TBA--will include a selection of novels, critical essays and teaching texts

Exams, Papers, etc

Evaluation activities in this class may include some or all of the following:

**Index Card Responses to Text
Character Journal
Literature Circle Role and Responses
Book Group Leader Plans and Evaluation
Literature Focused Unit
Individual Presentation
Artistic Response to Literature
Dialogue Journal
In-class Exam**

Time Class Meets: MWF 2-2:50

Instructor: K. Cole

**ENED 356-01 TEACHING WRITING IN THE SECONDARY
SCHOOL**

Description:

This course rests on the assumption that a writing teacher is first a teaching writer. Therefore, working in the Humanities Computer Lab (2162 Fenton), we first will write in a variety of forms, examine and refine our own writing processes, practice peer-response activities, and learn to correct mechanical errors in context. During the rest of the course, we will design and discuss ways to help high-school English students do these same things. Close attention will be paid to the NYS Learning Standards for Language Arts, and to different approaches to evaluating writing.

Readings:

**Atwell, Nancie. *In the Middle: Writing, Reading, and Learning with Adolescents*. 2d. ed.
Hacker, Diana. *A Writer's Reference*
Spinelli, Jerry. *Stargirl***

Exams, Papers, etc.

**Three revised and polished essays
Assignments and rubrics for high-school students.
Responses to writing by adolescents.
A 20-minute mini-lesson, taught in class.**

Time Class Meets: TR 11-12:20

Instructor: T. Mosher

ENED 357 01, 02, 03, 04

LITERACY, LANGUAGE, LEARNING
THEORY

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:

Courts. *Multicultural Literacy: Dialect, Discourse, and Diversity.*

Moustafa. *Beyond Traditional Phonics*

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

A broad range of periodical articles and handouts.

Exams, Papers, etc.

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

Time Class Meets: 01, 02 TR 11-12:20
 03, 04 TR 3:30-4:50

Instructor: S. Johnston

ENED 359 01, 02

TEACHING POETRY IN ELEMENTARY
AND MIDDLE SCHOOL

***CH/EC Concentrators & Middle School Ext. only**

Description:

In this course future educators will develop competence and confidence as readers, writers, and teachers of poetry. They will use the knowledge they gain from class discussions, readings, activities and projects to develop their own philosophies and strategies for approaching poetry with elementary and middle school students.

Tentative Readings:

Creech, *Love That Dog*

Fletcher, *Poetry Matters: Writing a Poem from the Inside Out*

Heard, *For the Good of the Earth and Sun: Teaching Poetry*

Heard, *Awakening the Heart: Exploring Poetry in Elementary and Middle School*

Creech, *Hate That Cat*

Exams, Papers, etc.:

Informal In- and Out-of-Class Reading/Writing Activities

Poet's Journal

Choral Readings

Poetry Readings/Recitations

Heart Maps

Poetry Notebook (collected poems)

Poetry Anthology + Presentation

Original Poetry

“Ac-cumulative” Final Exam/Project

CCC Requirements Fulfilled: Speaking intensive (11)

<u>Time Class Meets:</u>	01	MWF	10-10:50
	02	MWF	11-11:50

Instructor: M. Wendell

ENGL 361 01

INTERMEDIATE FICTION WRITING

CO-REQ ENGL 160 01

Description:

This course takes the lessons from Introduction to Creative Writing and intensifies the study of craft and theory. There is still a focus on workshop, but there will also be more reading regarding craft. We'll also be reading authors that are masters of the craft of fiction. It is a single-genre class.

****A portfolio is due by October 19th to gain entrance into the class.**

Readings: TBA

Exams, Papers, etc.:

Several short scene and character exercises and two fully formed stories with "craft paper" meditations. One craft analysis of a major author.

Time Class Meets: MWF 2-2:50

Instructor: D. Parsons

Description:

There are a great many workshops in academia where students learn the hard truths about fiction and poetry. But much can come from looking at the writing that exists in contemporary creative writing, as well as the criticism surrounding it. Francine Prose and others have termed this “Reading like a writer” and it points to a problem in many young writers’ educations: do we spend enough time understanding how an author has created an effect? Instead of looking for parallel themes as we might do in a literature class, couldn’t we also examine what Isabelle Allende calls “the *duende*” or the spirit and soul of a work? Is it possible to understand how contemporary writers do what they do? This class endeavors to do so.

Readings: TBA

Exams, Papers, etc. Mid-term, final, several short responses.

Time Class Meets: MWF 10-10:50

Instructor: D. Parsons

Description:

Overview of basic grammatical concepts and structures, including punctuation and some basic usage. Students will learn to recognize and correct grammatical errors in their writing and in everyday examples. By undertaking two research-based oral presentations on topics related to grammar, syntax, and usage, as well as by engaging with general course content, students in this speaking-intensive course will also become able to explain why something is grammatically correct or incorrect, enabling them to impart their knowledge of grammar to others in their future professional workplace or classroom. While this course is designed with everyone in mind, the needs of future teachers are taken into special consideration; students from other fields are encouraged to signal their needs and interests early in the semester. Additional topics will vary with instructor but might include differing approaches to grammar and style depending upon audience, purpose, and genre; the power dynamics implicit in choosing one grammar over another; and the art of grammar - how writers use and abuse grammar artfully for expressive purposes.

Readings: TBA, but these will include at least one grammar textbook, plus required weekly readings in authentic texts (e.g., texts in students' chosen field, as well as magazines, periodicals, online publications, etc.). You will be required to bring to class either USA Today or The New York Times.

Exams, Papers:

Everyday Grammar Examples; Course Blog; Research-Based Oral Presentations; Portfolio; Final Project.

CCC Requirements: Speaking Intensive

Time Class Meets: MWF 11-11:50

Instructor: N. Gerber

ENGL 381 01

NARRATIVE FILM AFTER 1940

*** 4 cr. hr. course**

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

Examinations, Papers, etc.:

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: 01 T 5-7:20, R 5-6:00

Instructor: S. McRae

ENGL 389 01 GREEK & ROMAN LITERATURE

*** Honors Course**

Description:

We will be reading some of the Greek and Roman classics and examining them both in their historical context and as they affect us today. No knowledge of mythology is required, but you'll learn plenty by the end of the semester.

Readings:

Plays by Aeschylus, Sophocles, and Euripides;
Roman poetry, Virgil's *Aeneid*.

Exams, Papers, etc.:

Weekly response papers, 3 major papers with rewrites.

CCC Requirements : CO9 Western Civilization

Time Class Meets: MWF 10-10:50

Instructor: T. Steinberg

**ENGL 399 01 SPECIAL TOPICS: WRITING, SUSTAINABILITY,
AMST 399 01 AND SOCIAL CHANGE**

Description:

Are you concerned about environmental and social justice issues? Would you like to put your writing, critical thinking, and educational talents to use helping to address these issues right here in our local community? If so, then this class is for you. This interdisciplinary writing-intensive course will use a variety of methods, materials, and approaches to explore four contemporary sustainability issues: energy, food and gardens, water, and social justice/community. We will work with two sustainability community partners (The Gleaning Project and EarthWorks) to address local environmental and social justice needs and to engage in real world writing projects. In addition to literary works and nonfiction essays, we will analyze a variety of film, Internet, and popular press sources to explore our topics and to evaluate the effectiveness of different writing/communication genres in producing social change. In addition to several field trips, the course will incorporate several panels and visits by faculty members and local environmental activists.

Possible Readings:

Karl Weber, ed., *Food Inc.: A Participant Guide: How Industrial Food is Making Us Sicker, Fatter, and Poorer-And What You Can Do About It*

Mark Nowak, *Coal Mountain Elementary*

Selections from Patricia Klindienst, *The Earth Knows My Name: Food, Culture and Sustainability in the Gardens of Ethnic America*

Writings by Vandana Shiva, Robert Putnam, Jeff Goodell, John Mohawk, Susan Casey, Eric Schlosser, David Wann, Winona LaDuke, Michael Pollan, Barbara Kingsolver, Paul Hawken, Wendell Berry, Bill McKibben, and others.

Exams, Papers, etc.:

Several pieces of public writing (i.e., brief editorials, blogs, newsletters, and other pieces for public audiences); grant writing project, reflection and outside event papers, lively participation, and final portfolio (which may include creative writing pieces).

Time Class Meets: TR 2-3:20

Instructor: C. Jarvis

**ENGL 399 02
LANG 327**

**SPECIAL TOPICS:
MAGIC REALISM IN LATIN AMERICA**

Description:

Critics of Latin American literature from mid 20th-Century on have used the term *Magic Realism* repeatedly. Ironically, there is no agreement on what the term actually means. One example: some critics consider Borges to be the foremost Magic Realist, while other critics don't accept him as a Magic Realist at all. Students and professor will discuss various opinions on what is *Magic Realism* as opposed to what it is often confused with (fantasy, surrealism, science fiction, etc.).

Students will read, in English translation, works considered by many critics to be examples of Magic Realism. After reading each work of fiction, students will read an analysis of that fiction and discuss this analysis in class and provide their own opinions. Students and professor will try to jointly reach some conclusions on which works may be called Magic Realism, and which are fantasy, surrealism, science fiction, etc. Meanwhile, students will become familiar with a sampling of 20th Century Latin American imaginative writing (in English translation).

Readings:

Students will be reading several short stories and essays by J.L. Borges, the brief novella, *Aura*, by Carlos Fuentes, several short stories by Julio Ricci, several short stories by Enrique Jaramillo Levi and C. M. Zlotchew's book *Varieties of Magic Realism*. They will also read a few interviews and parts of interviews with the authors studied.

Exams, Papers, etc.:

There will be two hour-long tests and a final paper, as well as several short papers.

Time Class Meets: TR 2-3:20

Instructor: C. Zlotchew

ENGL 400 01

**SENIOR SEMINAR
“Region, Memory, and Identity:
A Critical Journey”**

CO-REQ: 401-01

PRE-REQ: 345

Description:

In this course, students will embark on an exciting research experience. We will study a few select works of American fiction from around the turn into the 20th century, paying close attention to the critical conversations surrounding the following themes: region, memory, and identity . Alongside the critical interpretations of those literary themes, we will examine their presence and relevance in the world outside of traditional academic settings. Students will work both collaboratively and independently to develop their own meaningful and relevant critical interventions, which will unfold throughout a semester-long critical research project as well as a semester-long service commitment to the NEA’s “Big Read” program. Primary source readings and critical inquiries will dovetail for these two critical projects, and there will be much room for students to determine the shape and content of their work.

Readings: TBA, but likely Willa Cather’s *My Antonia* and a few other major works of American fiction, as well as many exciting critical readings.

Exams, Papers, etc.: TBA, but at least one major critical research project, with several smaller written and oral presentations connected to the larger research project. Also, this course will require students to engage in a service project that supports local Big Read programming.

CCC Requirements: Speaking intensive (11)

Time Class Meets: MWF 10-10:50

Instructor: E. VanDette

ENGL 400-02

**SENIOR SEMINAR:
Representation of Careers in
Recent Literature**

CO-REQ: 401-02

PRE-REQ: 345

Description:

This will be a seminar that is designed to promote reflection on where you have been and where you are going, most especially in the transit from undergraduate education to further study or the world of work. The required readings will probably consist of two works of recent non-fiction, and four to six works of contemporary fiction, some perhaps short novels. The fictions will be chosen on the basis of their having something to do with possible careers for English majors, but we'll be thinking not just about careers but also about the nature of satisfying and fulfilled lives and our values as world citizens. These things we'll be doing in conjunction with close reading and analyses of the assigned texts.

Readings:

Very probably Tim Lemire, *I'm an English Major: Now What* (non-fiction), and possibly John Bowe, ed., *Gig: Americans Talk about Their Jobs* (also non-fiction). Possibly Sarah Erdman's *Nine Hills to Nambonkaha* (a non-fiction account of Peace Corps service); David Lodge, *Nice Work*; Jeffrey Frank, *The Columnist*; Charles Bukowski, *Post Office*; Anne Tyler, *The Accidental Tourist* (the last four fiction).

Exams, Papers, etc:

Two short papers, and then a final one that is an expansion, a deepening, a sharpening of one of the earlier two. Also, one oral presentation of 10-15 minutes, and, with a partner, leading a discussion perhaps twice in the semester.

CCC Requirements: Speaking intensive (11)

Time Class Meets: MWF 1-1:50

Instructor: J. Stinson

ENGL 410 01

CHAUCER

Author Course

Description:

We will read and examine extensive selections from *The Canterbury Tales* as well as several of Chaucer's other poems. Students will learn how to read Middle English so that they can show off to their friends and families.

Readings:

***The Canterbury Tales* (Norton Critical Edition)**

***Dream Visions* (Norton Critical Edition)**

Exams, Papers, etc.:

weekly response papers , three major papers

Time Class Meets: MWF 11-11:50

Instructor: T. Steinberg

**ENGL 427 01 MAJOR AUTHORS: GADDIS AND PYNCHON
Author Course**

Description:

William Gaddis (1922-1998) and Thomas Pynchon (1937-) have long been singled out—by their colleague Don DeLillo, for instance—as the 2 authors that have most deeply influenced the landscape of contemporary (or postmodern) American fiction. In this course we’ll investigate the validity of that claim by focusing on the early Pynchon and the early Gaddis in order to see how novels such as *The Recognitions* and *Gravity’s Rainbow* revolutionized American fiction-writing. In addition, we’ll talk about Gaddis and Pynchon’s representations of art and technology; their shared aversion from media appearances and how to oppose them; and the often prophetic quality of their work.

Readings: (subject to change)

Required:

**William Gaddis, *The Recognitions*
William Gaddis, *J R*
Thomas Pynchon, *The Crying of Lot 49*
Thomas Pynchon, *Gravity’s Rainbow***

Recommended:

Alberts, Crystal, Christopher Leise and Birger Vanwesenbeeck. *William Gaddis: “The Last of Something”* (McFarland)

Additional, smaller readings will be made available to the students via Angel.

Exams, Papers, etc.:

Students will be evaluated through response papers; student presentations; one research paper; and possibly pop quizzes.

Time Class Meets: MW 3-4:20

Instructor: B. Vanwesenbeeck

ENGL 427 02 MAJOR AUTHORS: CHRISTOPHER MARLOWE

Author Course

Description:

Yes, he died prematurely at the age of 29 and had a brief career, but don't let that deceive you. A fifteen-week course on Christopher Marlowe is hardly enough to scratch the surface of his theatrical genius, and his highly allusive and provocative plays. We will read his entire oeuvre, paying particular attention to his portrayal of sovereignty, tyranny, and sexuality.

Readings:

Dr. Faustus, Tamburlaine I and II, Edward II, Dido Queen of Carthage, Massacre at Paris, The Jew of Malta, documentaries, and scholarly articles.

Exams, Papers, etc.:

Annotated bibliography, 15-page research paper, presentation, participation in the ANGEL Blog.

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

Instructor: I. Vanwesenbeeck

Description:

This course serves as a complement to student teaching experiences in English Adolescence Education and examines professional issues that arise in classrooms with emphasis on learner-initiated and shaped professional development.

Readings:

Student-determined readings from current professional journals

Exams, Papers, etc.:

- Teaching journal entries posted throughout the semester**
- Presentation of a teaching inquiry along with supporting artifact(s)**
- A reflection on your presentation and action plan/research proposal**
- An appropriate “report” of your teaching inquiry. Some possibilities include a conference paper, professional development seminar materials, a newsletter or a film.**

Time Class Meets: **01 M 4:30-7**
 02 T 4:30-7

Instructor: **S. Spangler**

ENGL 455 01 WRITING TUTORS - CO-REQ: ENGL 456

ENGL 456 01 ESL TUTORING - CO-REQ: ENGL 455

***Enrollment requires permission of the instructor,
Dr. KimMarie Cole**

Description:

In these two courses, we will examine the theories and practices of tutoring individual writers on their work. We will consider both the needs of native English speakers and English Language Learners. The focus will be on writing in a number of disciplines. In addition you will experience all the roles in the tutoring process: observer, co-tutor, a tutee and a tutor.

Readings:

**Articles and papers that will distributed during the semester.
A tutoring handbook**

Assessment:

Reader's notes, annotated bibliography, formal essays, reflective pieces on tutoring practice

Time Class Meets: MW 3-4:20

Instructor: K. Cole

ENGL 460 01

ADVANCED POETRY WRITING

CO-REQ ENGL 160 02

Description:

In this class, we hope to welcome each other into an advanced writing community and to give credence to the belief that finding community with other writers is as necessary and as important as cultivating writerly solitude in a room of one's own. As Robert Wallace notes in his introduction to *Writing Poems*, "Poets keep in mind the discoveries other poems have brought to light." With this in mind, we will investigate ways to build community through poetry and, of course, sharpen our critical eye by reading contemporary poets and writing/risking in a class that features the traditional half-lecture, half-workshop format. We will also formulate a short unit on teaching a poetry workshop at a local elementary school for a service-learning project. Additionally, students are expected to participate in a public reading of their work at semester's end.

Readings (TBA, but for now, include the following):

The Fishhouse Anthology of Contemporary Poets
Deborah Ager's *Midnight Voices* (visiting poet),
Alison Stine's *Ohio Violence* (visiting poet),
and a collection of essays on writing poetry

Exams, Papers, etc.:

A poetics essay, a mid-term research project, regular and intense workshopping of poems, weekly writing exercises, a poster-sized Illumination of a poem including the creation of your own writing 'tool,' and the production of a chapbook of poems by semester's end.

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

Instructor: A. Nezhumatathil

ENGL 510 01

**MAJOR WRITER:
CHRISTOPHER MARLOWE**

Author Course

Description:

A fifteen-week course on Christopher Marlowe is hardly enough to scratch the surface of his theatrical genius, highly allusive and provocative plays. We will pay particular attention to his portrayal of sovereignty, tyranny, and sexuality.

Readings:

Naturally, we will read Marlowe's entire oeuvre. In addition, expect to read scholarly articles on Elizabethan drama, political theory, and globalism, along with excerpts from some of Marlowe's biographies.

Exams, Papers, etc.:

Annotated bibliography, 15-page research paper, presentation, participation in the ANGEL Blog.

Time Class Meets: R 4:30-7

Instructor: I. Vanwesenbeeck

**ENGL 512 01 RACE, REGION, AND RECONSTRUCTION:
POSTBELLUM AMERICAN LITERARY TRADITIONS**

Description:

This graduate seminar will closely examine texts, contexts, and critical discussions surrounding the period of American literature between the Civil War and the end of the 19th century. We will pay special attention to the ways in which American writers of the period represented (often in competing ways) national culture, region, and race, and the ways in which writers (re)imagined and intervened in the national/federal project known as Reconstruction. Students will be actively engaging these themes and inquiries throughout the semester in primary source readings and critical investigations.

Readings:

The reading list is TBA, but likely will include works by Mark Twain, Sarah Orne Jewett, Pauline Hopkins, Frances Harper, Charles Chesnutt, Albion Tourgee, George Washington Cable, Paul Laurence Dunbar, and others. Also, we will be reading many relevant critical sources.

Exams, Papers, etc.:

Specific assignments tba, but students will certainly work on one major research project, with several opportunities to share developments in written and oral presentations.

Time Class Meets: W 4:30-7

Instructor: E. VanDette

Description:

This graduate seminar explores what it means to tell a story. Whether we realize it or not, we use stories to understand our daily lives, figure relationships within our families, position ourselves as members of a community, and define ourselves as a nation. The purpose of this course is to provide an understanding of narrative – how it is constructed, how we act upon it, how it acts upon us, how it is transmitted, and how it changes when the medium or cultural context changes. We will start by examining the elements of traditional narrative – narrative persona and position, character development, plot chronology, and more. Then we'll quickly move to innovations in storytelling, exploring how writers from different cultural and literary traditions have challenged conventional modes of storytelling. We'll use works of narrative theory to help us analyze not only how writers stretch and break narratological conventions but also what is at stake in these innovations, for the audience, for the genre, and for our continued reliance on storytelling in our own lives.

Readings: Our texts for the class include the following, although some may change before book orders are due:

I. Theoretical texts by Foucault, Chatman, Poulet, Iser, Todorov, Freud, Genette, Riffaterre, Lukács, and others.

II. Novels:

Italo Calvino, *The Castle of Crossed Destinies*

Mario Vargas Llosa, *The Storyteller*

Caryl Phillips, *The Color of Blood*

Michael Ondaatje, *The English Patient*

Virginia Woolf, *The Waves*

III. Films:

Citizen Kane. Dir. Orson Wells. USA, 1941.

Rashōmon. Dir. Akira Kurosawa. Japan, 1950.

Run Lola Run. Dir. Tom Tykwer. Germany, 1998.

Memento. Dir. Christopher Nolan. USA, 2000.

Exams, Papers, etc.:

Weekly mini-thesis papers, one 10-15 minute presentation, one 30-minute period as discussion leader (with partner), one 15-20 page seminar paper or project.

Time Class Meets: M 4:30-7

Instructor: D. Kaplin

ENGL 518 01

CRITICISM & THEORY II

Description:

This course is designed to familiarize you with critical theory as it applies to reading and teaching literature. We'll start somewhere around the turn of the last century, and end up with some of the revolutionary developments of the last couple of decades. There will be posts and isms. Don't be scared. This course is also about conquering your fears, and having fun with ideas that sometimes make your brain hurt and sometimes make it explode, but in a good way.

Readings: TBD

Exams, Papers, etc. TBD

Time Class Meets: M 4:30-7

Instructor: S. McRae

ENGL 600 01

**GRAD SEMINAR
IN PROF DEVELOPMENT**

Description:

This course serves as a formal capstone to our graduate programs, bringing students together from all major tracks to participate in assignments and discussions that will help them transition to the professional world, as they look back to review their accomplishments in the program. The course is structured to meet the final obligations for candidates for professional certification (for example, in demonstrating facility with current technologies), while providing multiple opportunities for all degree candidates to evaluate their own learning in the program, gain additional research experience, and contemplate the current state of the profession as it continues to evolve and change through direct participation within it.

Readings:

One or possibly two books will be announced later in Fall 2009, which will seek to complement departmental and campus initiatives taking place in spring semester (such as convocation, MLW symposium etc.). Students will be reading contemporary journals, scanning professional websites and looking at other discipline-specific resources for most of the course content.

Assignments:

Students will develop a class-oriented research archive during the semester, beginning with annotated bibliographies of contemporary literary/critical as well as pedagogy-related journals, websites and other professional resources. Early on, students will develop abstracts for their final capstone project, which will take one of the following forms: a conference paper submission, journal article, course proposal or substantial teaching unit, a research grant, or other relevant professional endeavor. As they develop these projects, students will make several public presentations to the class, gaining peer feedback. The actual submission of these materials to a professional organization/event is required as part of the capstone experience.

Time Class Meets: T 4:30-7

Instructor: J. McVicker

Description:

As *multiculturalism* becomes a commonly used term in the field of U.S. education, it might seem redundant to ask what “multiculturalism” means. Yet, theoretically speaking, the term carries multiple meaning. No one can speak of multiculturalism without specifically delineating what he or she means. In this class, students will be introduced to major multiculturalism theories that circulate within the U.S. field of education. Additionally, through discussing its constructed meanings and by considering what multiculturalism ‘means’ to us as English teachers, as well as individuals, students will (re)examine its pedagogical implications and implementations. Moreover, students, by being analytical, critical, and self-reflexive, will be challenged to grapple with the complexity and controversy of working with issues of diversity.

Required and Recommended Readings:

1. Achebe, Chinua. (1958). *Things Fall Apart*. International: Everyman’s Library.
2. Dilg, Mary. (2003). *Thriving in the Multicultural Classroom: Principles and Practices for Effective Teaching*. New York: TC Press.
3. Howard, Gary R. (2006). *We Can’t Teach What We Don’t Know*, 2nd Edition. New York: TC Press.
4. Paley, Vivian Gussin. (2000). *White Teacher*, 2nd Edition. Cambridge, MA: Harvard University.
5. Book/Chapter excerpts and Journal articles

Examinations, Papers, etc:

1. Analytical/Critical/Self-reflexive papers
2. In-class and on-line discussion and facilitation
3. Positioning Papers
4. Mini-lessons
5. Small group research projects and presentations

Time Class Meets: W 4:30-7

Instructor: E. Liao