

COURSE DESCRIPTIONS ENGLISH DEPARTMENT: FALL 2018

MEDIA AND CREATIVE WRITING COURSES

ENGL 1500 Media Studies

Lynda Johnson

T/Th 9-10:15

How many messages are you bombarded with on a daily basis? This course will explore the way we communicate through mass media and its impact on culture. You will take a close look at the changing and evolving media landscape, as well as how we consume thousands of messages daily from a variety of media sources. With this course you will learn how content is created and disseminated through the various forms of mass media and its impact on our lives. There will be a final media project in this course that uses both traditional and new media methods. Students will leave knowing the importance and impact of media on our society.

Required for all English majors on a media studies track, open to others. Pre-requisite: English 1100 or 1200H

ENGL 1520 Broadcast Journalism

Jason Gewirtz

Monday 6-8:30

Broadcast Journalism: Working in a modern day newsroom.

In this intense, weekly course that will be part classroom instruction and part field production, students will learn the basics of news-writing, reporting and producing for television and digital news outlets. You will be expected to learn as a student but to think and work like a journalist. The course will take the student from the ground-floor of learning about the impact and power of electronic journalism on our communities, country and the world, to the point where you will go through all of the steps and challenges necessary to produce stories by the end of the course. Students will experience what it's like to make fast decisions and meet tight deadlines, while also learning how to quickly gather and explain breaking news stories in real time.

Media Elective. Strongly recommended for Journalism track, open to others. Pre-requisite: English 1100 or 1200H

ENGL 1610 Advanced Advertising Copywriting

Tues. 5:30-8:00

Erik Mintz

What does it take to get a job as a copywriter in the advertising business? A good book, for sure. The "book" means your portfolio, the spec ads that you'll need to show to a prospective employer. This course will be an intensive workshop devoted to further exploring what it takes to get your print, TV, and Internet ideas whipped into shape. For those who haven't taken the preliminary Advertising Copywriting course (ENG 1600), we will review principles discussed in that class and then go full force into trying to make creative, provocative and smart ads that could compel a viewer of the ad to act upon the message. *Note: For portfolio to be in presentation shape, student should be prepared to work on the "art" side of the ad as well, doing a semi-professional job in Photoshop,*

with her own hand-drawn artistic ability, or by enlisting the art talents of a fellow student.

Required for the Advertising Track; elective for other Media Studies Tracks. Pre-requisite: ENGL 1100 or 1200H.

ENGL 1650 Public Relations

Deb Brown

Monday 5-7:30

Are you interested in the exciting and dynamic world of public relations? In this practical course, you will learn the basics of public relations and will be able to apply those skills to an internship or entry-level position upon graduation. This course is practical (no exams) and involves guest speakers, several papers and a final team project. For the final project, you and your team will develop and present a public relations plan for a real company or nonprofit organization. The company/nonprofit may even execute your ideas! Your final project will become a portfolio piece that you can use on interviews.

Required for PR Track, elective for other media studies tracks. Pre-requisite: English 1100 or 1200H.

ENGL 1800 Introduction to Creative Writing

Dr. Matt Miller

M/W

1:25-2:40

This creative writing course will introduce students to two genres: poetry and short stories. Toward the end of the semester, we will briefly experiment with a third genre: the one-act play. Students will explore what makes each of these modes of writing unique, as well as how they overlap, complicate, and enrich one another. Your workload will be comprised of both reading and writing with an emphasis on your own creative work. You will be expected to produce one revised and polished short story, several short poems, and a brief one-act play. In addition, you will be learning terms and concepts important to these genres, and you will respond to several outstanding examples of poetry, stories, and short plays from established writers. You will share your writing with your professor and your fellow students, and we will try some exercises that will challenge you to write in new ways. You may come to this course with little or no experience in writing, but you will leave having developed your natural potential for creative expression in language.

Required for CW track majors and is open to all. It counts towards Writing Minor. Pre-requisite: English 1100 or 1200H.

ENGL 1815 Writing Women's Lives

Dr. Ann Peters

T/Th 3:15-4:30

In this course we will study examples of women writing about their lives and practice writing our own autobiographical narratives. The goal of the course is two-fold: first, we will examine the characteristics of the memoir genre and consider the way 20th and 21st Century women writers explore and represent selfhood; second, we will work on telling our own stories. We'll be asking a number of questions in the course. Can a personal story really be just about "me?" How much of our stories are really about others—family

and community? What happens when we take the seemingly shapeless events of our lives and try to shape them into a story? Can we say that a memoir is really true? What part does fiction play in the writing of a life story, and what part does autobiography play in some writers' fiction? Although we'll be reading a number of short excerpts from American women memoirists, we'll be focusing on seven longer works: Mary McCarthy's *Memoirs of a Catholic Girlhood*, Maxine Hong Kingston's *The Woman Warrior*, Lyn Hejinian's *My Life*, Alison Bechdel's *Fun Home*, Judith Ortiz Cofer's *The Latin Deli*, Lauren Slater's *Lying: A Metaphorical Memoir*, and Sonia Taitz's *The Watchmaker's Daughter*. You will write one analysis paper, a number of short mimic exercises, and one original memoir piece.

Creative Writing elective. It counts towards Writing Minor and Women's Studies Minor. Pre-requisite: English 1100 or 1200H.

INTRODUCTORY LITERATURE COURSES

ENGL 2000 Ways of Reading

Dr. Ann Peters

T/Th 12-1:15

Who decides what texts mean? Are some interpretations better than others? Does the author's intention matter? How does language work? In this foundational course, we will study texts of the culture around us, as well as literature, and will consider the major debates about meaning and interpretive practices that have emerged throughout the 20th and 21st centuries.

This course is more about *how* we read than what we read. The goal is to show how meaning is created through critical reading and to help you learn to read and interpret works contextually and closely. To this end, our course has several objectives: students should leave this course with a clear sense of the variety of theoretical approaches available to them as readers of texts; have a sense of why these approaches matter in apprehending all different kinds of texts; and be able to manifest their ability to read texts in different ways through verbal and written modes of communication.

You may find that the issues and texts – and the language in some of the readings – difficult at first. But the course is also fun and will help you gain some of the skills you'll need to read and write critically about all kinds of texts, not just literary ones. We will read poems and novels but we will also be reading films, advertisements, rooms, and other kinds of texts you encounter every day. Each section of the course takes up a number of major issues of concern in literary and cultural studies, issues like authorship, language, reading, subjectivity, ideology, history and difference.

Required for English Major and Minor. Open to others. Students are encouraged to take it early in their career, if possible. It can fulfill a requirement in the SCW core curriculum, "Interpreting Literature and the Arts." Pre-requisite: English 1100 or 1200H.

ENGL 2004: Survey of British Literature II (II B)

Dr. Nora Nachumi

T/Th 1:45 - 3:00

This course will introduce you to many of the major writers of prose and poetry from the Restoration (1660) through the mid-to-late nineteenth-century in Britain. Throughout the

semester we will study individual texts, asking both what makes them “characteristic” of the literature of their period and what makes them interesting in and for themselves. Along the way we will pay close attention to the language of each piece as well as to the major literary movements that occur in response to political, social, economic, cultural and philosophical changes through the era.

This course will provide you with the opportunity to read and respond to some great works of literature. In doing so it specific objectives: first, to introduce you to authors and texts from periods quite different from their own; second, to gain a sense of what was at stake—aesthetically, politically, economically, and philosophically—in regards to major literary movements; and third, to hone your skills as readers and writers by providing you with the opportunity to grapple with the reading through in-class discussion, and informal and formal writing assignments, a midterm and a final exam.

This course is a “Traditions” course in English designed to pose questions about how texts, interpretive communities, and reading practices generate histories. It is an Introductory-level course. It fulfills a II B requirement for the English major. It can fulfill a requirement in the SCW core curriculum, "Interpreting Literature and the Arts." Pre-requisite: English 1100 or 1200H.

ENGL 2005 Survey of British Literature III (II C Intro.)

M/W 1:25-2:40

Dr. Seamus O’Malley

This is a survey course of British Literature, beginning around 1870 and culminating in recent years. We will sample of variety of genres, including poems, short stories, novels, plays, and literary criticism. The course will be divided into three units: Late Victorian (1870-1900); modernism (1900-1945); and postmodern/contemporary (1945-present). Classes will be mostly discussion based, and students will be required to write three short essays, one for each unit of the course. There will also be a final exam. Authors may include Matthew Arnold, Oscar Wilde, Olive Schreiner, Henry James, Joseph Conrad, James Joyce, Virginia Woolf, W.B. Yeats, T.S. Eliot, Katherine Mansfield, Brian Friel, V.S. Naipaul, Derek Walcott, and Doris Lessing.

This is an introductory level “Traditions” course in English designed to pose questions about how texts, interpretive communities and reading practices generate histories. It is an Introductory-level course. It fulfills a II C requirement for the English major. It can fulfill a requirement in the SCW core curriculum, "Interpreting Literature and the Arts." Pre-requisite: English 1100 or FHS.

ENGL 2006 Survey of American Literature I (II B Intro.)

M/W 11:55-1:10

Dr. Joy Ladin

In less than a century, what we now call the United States of America went from being a collection of culturally diverse British colonies to a revolutionary democracy to an expanding nation ripping itself apart of the enslavement of millions of African Americans. Over the same period, American writers threw off the shadow of great British authors and began producing some of the most interesting, innovative literature the

English language had ever seen. How did early American struggles over democracy shape American literature? What is the relation between social innovations and the new forms and styles that emerge in nineteenth-century American writing? This class will explore these questions through three units of readings and discussion. The first will focus on early writing about democracy – from the Declaration of Independence and other writings by “founding fathers” to literary reflections on the strains and strangeness of early American democracy by Washington Irving and Nathaniel Hawthorne. Our second unit will listen to some of the voices that spoke in response to the conflicts that accompanied the rapid growth of the United States – voices of Native Americans, slaves, Abolitionists, Americans of all kinds who bore witness to the difference between American ideals and American realities. In our last unit, we will look at direct and indirect literary responses to the civil war, a national convulsion that sparked a cultural explosion that continues to reverberate today. There will be two short (5 page) graded papers, as well as ungraded informal in- and out-of-class writing, a mid-term and a final exam, and a short class presentation introducing a text of your choice.

This course is a “Traditions” course in English designed to pose questions about how texts, interpretive communities and reading practices generate histories. It is an Introductory-level course. It fulfills a II B requirement for the English major. It can fulfill a requirement in the SCW core curriculum, “Interpreting Literature and the Arts.” It counts for the Minor in American Studies. Pre-requisite: English 1100 or 1200H.

ENGL 2920H Topics: Modernism (III C Intro)
M/W 10:25-11:40AM

Dr. Seamus O’Malley

In the early part of the twentieth century, Europe’s cultural output began to undergo radical changes. Painters like Pablo Picasso portrayed fragmented images and conflicting perspectives. Musical composers like Arnold Schoenberg experimented with atonality and dissonance. Choreographers such as Vaslav Nijinsky had dancers move their bodies in ways no one had ever seen. (All this was too much for some audiences: in 1913 in Paris, viewers rioted at the performance of Igor Stravinsky’s *Rite of Spring*.)

What united these efforts was the attempt to break with tradition, to, in Ezra Pound’s pithy phrase, “Make it New.” This course will examine how modernism functioned in literature in English. Modernist texts innovated techniques like stream of consciousness, multiple perspectives, unreliable narrators, and nonlinear plots. As readers of these texts, we must be more active than we are used to. Usual helpers, like a coherent plot or clear moral, are lacking, and instead we are challenged to rethink some of our basic assumptions regarding literature, consciousness, life itself.

But this period was also one of radical social upheaval, witnessing suffragism, socialist revolutions, the rise of fascism and the beginning of the decline of the European empires. It also saw the emergence of psychoanalysis, advertising, film, and radio. Such social contexts played a role in shaping how individual authors responded to their own times. Writers may include Virginia Woolf, James Joyce, T.S. Eliot, Ezra Pound, May Sinclair, and Ford Madox Ford.

This course is an HONORS course. It requires that the student be in the Honors program or have a 3.5 average on transcript. It is a “Forms, Identities, Reading Practices” course designed to pose questions about who writes and reads for whom, in what ways, and why it matters. It is an introductory course and fulfills a III C requirement for the English Major. It can be used to fulfill a requirement in the SCW core curriculum: "Interpreting Literature and the Arts." Pre-requisite: English 1100 or 1200H.

ENGL 2791 Children’s Literature (III C Intro.)

M/W 10:25-11:40

Dr. Linda Shires

Remember the child in yourself? Are you ready to find her again? It is fun to read with children, but adults also read children’s books to return to a world of the imagination that gets, well, dulled by adult responsibilities. Not to mention the fact that many key writers whom we assume write for children claim to write for the child *in* the adult! From fairy tales to adventure stories, fantasies to animal fables, we’ll explore together the ever-fascinating world of children’s fiction. In this course you’ll encounter a variety of tales, stories and novellas written from the seventeenth to the modern era, with a focus on English and American literature.

The conception of the child and childhood has changed over time. Thus we will address sociological, psychological, and literary issues, as well as varied audiences of “children’s” literature. We’ll be asking such questions as: How does children’s literature “work” for children *and* adults? How does it “work” in specific cultural moments? What can children’s literature tell us about how children “grow up”? How can images work in verbal texts? Why could reading print books with children matter in raising children today? Authors will be selected from: Charles Perrault, the Brothers Grimm, Madame de Beaumont, Frances Hodgson Burnett, Lewis Carroll, Robert C. O’Brien, George MacDonald, E. Nesbit, Rudyard Kipling, E.B. White, Roald Dahl, Angela Carter, Madeline L’Engle, Maurice Sendak, J.K. Rowling, Neil Gaiman. Course requirements: several reading quizzes/responses, one paper, midterm, one short discussion leading, and a team creation of a children’s picture book.

This course is a “Forms, Identities, Reading Practices” course designed to pose questions about who writes and reads for whom, in what ways, and why it matters. It is an introductory course and fulfills a III C requirement for the English Major. It can be used to fulfill a requirement in the SCW core curriculum: "Interpreting Literature and the Arts." Pre-requisite: English 1100 or 1200H.

ENGL 2902 Women and Lit (III C Intro)

T/Th 4:40-5:55

Dr. Nora Nachumi

This course imagines women writers engaged in an ongoing conversation about issues that affect their lives and about the literature that represents this engagement. Drawing primarily on British and American writers from 1700 to the present, the course focuses on poetry, novels and non-fiction prose that resonate—either deliberately or otherwise—with work by other women writers. To this end, each of the writers we read in the course will be placed in dialogue with at least one of the other writers we study. Course material includes novels by Jane Austen, Charlotte Brontë, Jean Rhys and Zora Neale

Hurston; non-fiction prose by Harriet Jacobs, Virginia Woolf and Alice Walker; and poetry by Elizabeth Barrett Browning, Anne Sexton and Hisaye Yamamoto.

Course Goals: the end of the semester, students will be able to reflect critically on the tradition of women's fiction and the constructions of women in literature in at least two different ways: as influenced by place and era and as participants in an ongoing conversation that spans centuries and continents.

This course is a "Forms, Identities, Reading Practices" course designed to pose questions about who writes and reads for whom, in what ways, and why it matters. It is an introductory course and fulfills a III C requirement for the English Major. It can be used to fulfill a requirement in the SCW core curriculum: "Interpreting Literature and the Arts." Pre-requisite: English 1100 or 1200H. This course counts towards the minor in Women's Studies.

ENGL 2970 Literature and Visual Arts in the Twentieth Century (III C Intro.)

M/W 4:40-5:55; 5:00-6:15

Dr. Matt Miller

Some of the most exciting writing of the twentieth century has emerged where literature and the visual arts meet and enrich each other. Continuing and expanding upon a long tradition of relationships between poets and painters, writers like Gertrude Stein, William Carlos Williams, and Wallace Stevens befriended, held passionate conversations with, and were profoundly influenced by visual artists such as Pablo Picasso, Henri Matisse, and Marcel Duchamp. This course focuses on this exhilarating period of artistic interaction, exploring a time when writers and painters went beyond merely inspiring each other and adopted techniques and concepts across various genres and media. In the process, they revolutionized both literary and visual art and produced some of the most thrilling work of the last two centuries.

Inspired by this rich period in the arts, as well as by our easy access to major collections of modernist paintings in Manhattan, we will explore these writers and painters (as well as many others), including some still active today. Students will become more familiar with this chapter in American and European culture, as they are introduced to the work of some of the most important literary and visual artists of the last century.

This course is a "Forms, Identities, Reading Practices" course designed to pose questions about who writes and reads for whom, in what ways, and why it matters. It is an introductory course and fulfills a III C requirement for the English Major. It can be used to fulfill a requirement in the SCW core curriculum: "Interpreting Literature and the Arts." Pre-requisite: English 1100 or 1200H.

ADVANCED COURSE

English 3732 Development of the British Novel II: Gender Studies III B Advanced

M/W 11:55-1:10

Dr. Linda Shires

During the Victorian period (1837-1901) the novel emerged as the leading literary genre. At the same time, the number of women novelists increased dramatically. Building on the work of predecessors such as Jane Austen, Victorian women—the three Brontë sisters,

George Eliot (Mary Ann Evans), and Elizabeth Gaskell, for instance--made the novel their own. They published what would become classic texts alongside famous male novelists Charles Dickens, William Thackeray, and others. Novel types proliferated, such as romances with gothic elements or "sensation fiction," as well as the "social problem novel" with which Victorian writers reacted to the rapid impact of industrialism and social, political and economic divisions. As the era progressed, new sciences and the expansive reach of British imperialism left their mark on fiction too. Just as significantly, nineteenth-century authors transformed the conventional representation of emotions, the senses, and time—inviting new experiences for readers.

Although we think of the Victorian era as one of rigid roles for the sexes, both men and women novelists challenged patriarchal norms. This course will focus on just such resistance in five novels by women and men. Authors include Charlotte Brontë, Emily Brontë, George Eliot (Mary Ann Evans), Wilkie Collins, and Thomas Hardy. Looking at content, form, and gender politics, we'll explore what is 'new' in each of the narratives. Critical readings will be drawn from a variety of perspectives.

This course is a "Forms, Identities, Reading Practices" course designed to pose questions about who writes and reads for whom, in what ways, and why it matters. It is an Advanced course. It fulfills a III B requirement for the English Major. It can be used to fulfill a requirement in the SCW core curriculum: "Interpreting Literature and the Arts." Pre-requisite: an introductory-level literature course or a straight "A" in ENGL 1100 or 1200H on transcript. This course counts towards the Minor in Women's Studies.