

# SUMMER 2012

## COURSE DESCRIPTIONS

*THERE ARE NO MAJOR RESTRICTIONS ON OUR SUMMER CLASSES!*

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### **ENGLISH 202 – WRITING ABOUT LITERATURE (5 credits) (6 weeks) BCOM**

31534 MTWR 10:00-11:50 am MARY JANELL METZGER

In this course we have two objectives: 1) explore the role of the literary imagination and the forms it takes in developing possibilities, especially in times and places of political and social violence and despair and 2) understand and apply the tools and conventions useful in effective writing about literature. Consequently, we will read a range of forms --novellas, poetry, and essays—and explore the relationship each text suggests between the writer's literary imagination, literary forms and the social and cultural history their work invites us to consider. Several essential questions will provide a touchstone for our work as readers and writers. These include: What is the relationship between the literary imagination and public life? What good can literature do in a world of social oppression, violence, and political exclusion? Does literature develop our capacity for critical thinking about the world? Our ability to empathize with others? Does it make us better neighbors? Better judges? Better citizens? Does literary beauty have a social role? As we take up these questions we will explore the uses of literary and theoretical terms and concepts and the formal conventions of literary criticism in order to develop the power of our own analyses. Writing: Several short papers and informal writing assignments.

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### **ENGLISH 302 – INTRO TO TECHNICAL & PROFESSIONAL WRITING (5 credits) (6 weeks) \$7.80 fee**

WRITING PROFICIENCY (WP3)

*Prereq: Eng 101 & jr status*

30355 MTWR 8:00 – 9:50 am GERI FORSBERG

English 302 is the English department's introductory 300-level course in technical writing. It is a 5 credit workshop course which requires 15 hours of work per week. English 302 emphasizes the writer-reader relationship in a variety of academic and non-academic writing situations. As a writing intensive course, students learn to identify a target audience, develop objectives for their written documents, organize the content of their documents and revise documents for readability. Students write a resume, letters, memos, instructions, a brochure, and a proposal. Students also learn to work in small groups, collaborate on writing, and make an oral presentation. The final project in this course is a professional portfolio which provides examples of the writer's strongest work.

Through course readings and discussion, we will address such questions as:

How is technical writing creative?

What is "technical" writing, and how is it different from academic writing?

Why is professional and technical writing on the rise?

How can I use my professional and technical writing to help myself and others?

What are the challenges and opportunities of collaborative writing?

Why is proofreading, revising, and editing so important?

What writing strategies improve reader usability?

What are my legal and ethical responsibilities as a writer?

30477 MTWR 12:00 – 1:50 pm SIMON McGUIRE

This writing intensive course invites you to explore what is technical about technical writing. Course projects allow you to analyze and create technical documents that relate to your academic, professional and social interests. Projects emphasize rhetorical analysis, document design, user testing, and the practical and cultural implications of your choices as a writer. Throughout the course, you'll learn to re-imagine the page, to edit and revise documents for visual impact, and to view readers as information users with specific needs. We will also examine and utilize fundamental concepts in technical writing such as readability/usability, page layout and visual rhetoric, and the importance of defining your audience before you write. A primary goal in the course is to plan and complete a final portfolio of technically well-designed documents you can use in your professional and personal lives beyond the classroom: resumes and cover letters, memos, brochures and newsletters, interpretive material, instructional documents, grant proposals, online documents, and visual representations of data.

31131 MTWR 2:00 – 3:50 pm MICHAEL BELL

In this section of English 302 you'll develop your skill in generating reader-centered documents that work: documents that *do* things as well as say things, performing specific functions for specific kinds of readers. Given that so much of our culture now communicates and conducts its business in the visual realm, your work in the course will be focused as much on document design as written language. Through this work you will gain an understanding of how all the elements of a document work together to communicate within specific situations, for specific audiences.

English 302 is not simply a skills-acquisition course however. It's also a course about ideas. We will use technical communication as a field in which to discuss our culture in a way appropriate to study in the humanities. The course is organized around a sequence of projects, each of them focusing on a key aspect of professional communication, but all of them will work within a guiding framework. This summer the analytic component of the course will take us into a study of games and the culture surrounding them: board games, collectible card games, table-top role-playing games, social-media games, video games, and the "gamification" of consumer culture. As a student of the course, you will be teaming with other students on a series of documents, presentations, and prototypes leading to the development of an original game. The design of your game will be based in part on the contemporary conversation surrounding games. Every stage of this inquiry will generate documents in accord with the guidelines of effective technical and professional communication. You'll be learning how to generate proposals, memos, cover letters, resumes, instructions, reports and translations: skills immediately applicable to your prospects for employment. (And yes, we will be playing games in class!)

You will emerge from the course with the ability to respond effectively to the requirements of technical communication. You will also have a complex understanding of what is becoming a vital aspect of our contemporary culture.

Note: There is no required textbook.

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**ENGLISH 308 – LIT. & CULTURE II: 16th & 17th C: EARLY AMERICAN WRITING (5 credits) (6 weeks)**

*Prereq: Eng 202 or 203*

*May be repeated **once** as an elective with different topics. May **not** be repeated for Category A (Literature & Culture) on the Literature major plan of study.*

30291 MTWR 10:00 – 11:50 am LAURA LAFFRADO

CONTENT: Using texts from the late fifteenth century through the early eighteenth century, this course focuses on writings of exploration, conquest, and European imperialism in colonial contact zones. We will draw on a wide range of genres including journals, poems, narratives, sermons, and diaries. We will consider how these various genres challenge our definition(s) of "American" literature(s) and we will examine roles of female discourse, race, religion, and class. We will explore the various ways in which America and American identities are defined, wonder about the tensions between sociopolitical position and discourse, and attempt to arrive at a deeper understanding of influences that shaped American writings during the encounter era.

ASSIGNMENTS: Much reading and thinking will be asked of you, along with steady attendance, a participation grade, group work, a mid-term, final exam, and various out-of-class assignments.

EVALUATION: Final grades will be based on the graded exams, grade for class participation, and attendance.

TEXTS: Lauter, Paul (ed.), *The Heath Anthology of American Literature*, Volume A

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**ENGLISH 309 – LITERATURE & CULTURE III: 18/19th CENTURIES: ROMANTICISM (5 credits) (6 weeks)**

*Prereq: Eng 202 or 203*

*May be repeated **once** as an elective with different topics. May **not** be repeated for Category A (Literature & Culture) on the Literature major plan of study.*

30356 MTWR 12:00 – 1:50 pm NICHOLAS MARGARITIS

Major works of English poetry and continental prose, from the early 18th century to the third decade of the 19th century. Necessary attention of course to historical context, but the primary emphasis is on the artistic excellence of the works, which include: Pope's *The Rape of the Lock*; selected poetry of Wordsworth, Coleridge, Byron, Shelley, Keats; Constant's novel *Adolphe*; and Pushkin's great masterpiece, the verse-novel *Eugene Onegin*. The course grade will be based on three in-class essay exams.

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**ENGLISH 310 – LIT. & CULTURE IV: 19/20th C: AFRICAN AMERICAN LITERATURE (5 credits) (6 weeks)**

*Prereq: Eng 202 or 203*

May be repeated **once** as an elective with different topics. May **not** be repeated for Category A (Literature & Culture) on the Literature major plan of study.

30357 MTWR 2:00 – 3:50 pm LYSA RIVERA

Welcome to *English 310: Reading Afrofuturism*. In this course we will explore the history of black science fiction from post-Reconstruction to the present. We will trace how the formal and thematic conventions of science fiction have proven to be germane to the task of representing and contesting what novelist Ishmael Reed has called the “far out” experience of being black in a post-Slavery United States. We will strengthen our understanding of these fascinating and adventurous literary texts by thinking about them within the contexts of African American political and intellectual history, postcolonial theory, and critical theories of race and ethnicity in the United States. This is a course on science fiction *and* African American literary history, but no knowledge of either bodies of literature is required to excel in it.

Assignments include weekly blog posts, a midterm exam, one group presentation, and a 5-7 page essay due at the end of the term.

**REQUIRED TEXTS:**

- Sutton Griggs, *Imperium in Imperio* (1899)
- Pauline Hopkins, *Of One Blood, or The Hidden Self* (1902-1903)
- George Schuyler, *Black Empire* (1936-38)
- Samuel R. Delany, *Nova* (1968)
- Octavia Butler, *Parable of the Sower* (1992)
- Various shorter reading assignments available on Blackboard (BB)

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**ENGLISH 311 – LIT. & CULTURE V: 20th & 21st CENTURIES: THE MODERN NOVEL (5 credits) (6 weeks)**

*Prereq: Eng 202 or 203*

May be repeated **once** as an elective with different topics. May **not** be repeated for Category A (Literature & Culture) on the Literature major plan of study.

30117 MTWR 8:00 – 9:50 am CHRISTOPHER WISE

**COURSE TEXTS**

W. Somerset Maugham, *The Razor’s Edge*

T.S. Eliot, *The Wasteland, Prufrock, and Other Poems*

Ezra Pound, *Early Poems*

Ernest Hemingway, *The Sun Also Rises & A Moveable Feast*

F. Scott Fitzgerald, *The Great Gatsby & Tender Is The Night*

Zelda Fitzgerald, *Save Me The Waltz*

Gertrude Stein, *Selected Writings of Gertrude Stein*

**COURSE DESCRIPTION**

This course will focus on the modern novel by novelists associated with the “Lost Generation.” We will also two discuss important modern poets of the same era, Ezra Pound and T.S. Eliot. Course requirements include regular class attendance, group work, writing assignments, and an in class final exam.

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**ENGLISH 313 – HISTORY OF CRITICAL & CULTURAL THEORY (5 credits) (6 weeks)**

*Prereq: Eng. 202 or 203*

30177 MTWR 12:00 – 1:50 pm PAM HARDMAN

**CONTENT:** In this course we will explore various critical and cultural theories in order to develop our own strategies for interpreting literature and culture. We will ask questions about what constitutes a “text,” a “sign,” and “ideology,” what distinctions (if any) exist between the canon and popular culture, how gender, race and class affect the production and analysis of texts, and how social identities are constructed. We’ll use the assigned readings as starting points for analyzing a variety of cultural products, such as literary texts, film, television, advertisements, the internet, and music. Most of the course will focus on theories articulated during the last half of the twentieth century, although we will place them in their historical contexts and discuss how they arose from previous ways of thinking. The goals of the course are to increase your abilities to critically interpret various texts and cultural phenomena, and to articulate these interpretations in your own writing, interweaving your own ideas with other theorists’ notions.

ASSIGNMENTS: Assigned reading; participation in class discussions; one contextual meaning exercise; two explication/application papers; final exam.

TEXTS: Leitch et. al., eds., The Norton Anthology of Theory and Criticism; Jeffrey Nealon and Susan Searls Giroux, The Theory Toolbox, 2<sup>nd</sup> edition.

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## **ENGLISH 335 – LIT. & CREATIVE EXPRESSIONS ACROSS CULTURES (5 credits) (6 weeks) ACGM**

*Prereq: Eng 101*

Repeatable **once** as an elective with different topics. May be taken only **once** for GUR credit.

### **AUGMENTED REALITIES**

30242 MTWR 2:00 – 3:50 pm TONY PRICHARD

In the present moment there is much discourse about augmented reality. From children's toys to applications for mobile devices notions of information and environment are encountering a shift in which virtual worlds and the mapping of information about the world provides a potential convergence between and requires a reexamination of media and world. We will look at a variety of texts and how the notion of optical media and optics play a role in the way of rewriting and remaking reality.

#### **REQUIRED TEXTS**

Beukes, Lauren, *Moxyland*

Casares, Adolfo Bioy. *The Invention of Morel*

Doctorow, Cory. *Makers*

Flusser, Vilem. *Does Writing Have a Future?*

Flusser, Vilem. *Into the Universe of Technical Images*

Morrison, Grant & Frank Quietly. *We3: The Deluxe Edition*

### **ANIMALS IN ART & LITERATURE**

31298 TWR 2:30 – 5:00 pm MARK LESTER

**Important note: this section of ENG 335 will be held at North Seattle Community College**

#### **ANIMAL/ART AND LITERATURE — Defining the Human**

The painter Francis Bacon remarked in an interview with the art critic David Sylvester that “even animals are a part of humanity.” The comment not only provides a key to understanding Bacon's paintings, it also states a fundamental truth concerning how we relate to non-human life and how we conceive of what it means, essentially, to be human. In this course, we will examine the complicated relation between the human and animal such as it is given expression in diverse cultures. We will consider a variety of literary works – from Indian Jataka tales and Chinese folk novels to short works by Clarice Lispector – as well as the depiction or treatment of the animal in various works of art and film. In addition, we will analyze a selection of challenging essays on the topic written by a number of contemporary philosophers. Special attention will be given to current discussions concerning human-animal relations that have a bearing on our understanding of science, economics, politics, and law.

EVALUATION: Midterm and final exams, reading quizzes, group projects, short essays.

TEXTS: Wu Ch'êng-ên, *Monkey*; Herman Melville, *Moby-Dick*; Franz Kafka, *The Complete Stories*; Giorgio Agamben, *The Open, Man and Animal*; Eric Baratay, *Zoo: A History of Zoological Gardens in the West*. Other readings will be made available on Blackboard

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**ENGLISH 338 – WOMEN & LITERATURE (5 credits) (6 weeks) BCGM**

*Prereq: Eng 101*

30027 MTWR 8:00 – 9:50 am KATHRYN VULIC

**COURSE DESCRIPTION AND OBJECTIVES:**

Many of the common arguments in modern discourses on sex and gender roles have very old roots; many of them are expressed in the earliest examples of Western vernacular literature. In the prologue of Chaucer's *Wife of Bath's Tale*, for example, the Wife of Bath argues strongly against the anti-feminist views that resulted in women being assigned legal, spiritual, and social second-class status. Among her arguments, the Wife of Bath takes particular issue with the ways in which anti-feminism is perpetuated through men's writings:

For trust well, it is an impossibility  
That any clerk will speak well of women....  
By God, if women had written stories,...  
They would have written of men more wickedness  
Than all the sex of Adam could set right.

This class will explore the way some of the earliest European writings by women articulate their views of gender roles. A central tension in medieval literature (described above by the Wife of Bath) is that of men's writing typically controlling the way women are characterized in text, and therefore the way that they are perceived and treated in real life. In this class we will read a selection of the kinds of texts the Wife of Bath criticizes--those that justify the powerful medieval antifeminist tendencies that dominated the age (many of which continue to be used to justify gender inequality today). Against this context we will read a number of narratives by medieval women writers who construct their own stories, positioning themselves carefully with respect to patriarchal and misogynistic traditions while simultaneously undermining these traditions. We will read romances, letters between lovers, the first autobiography by a woman, the first book written by a professional female writer, and more; our class will explore the ways in which all these texts construct gender, and we will weave into our discussion excerpts from medieval medical texts, religious epistles and philosophical treatises to enrich our understandings of medieval views of women.

ASSIGNED TEXTS (please be sure to buy the course editions, all available at the student bookstore):

Christine de Pizan. *The Book of the City of Ladies*. Translated by Earl Jeffrey Richards. New York: Persea Books, 1998. ISBN-13: 978-0892552306

Geoffrey Chaucer, *The Wife of Bath* (ed. Peter G. Beidler, Bedford/St. Martin's Press 1995), ISBN-13: 978-0312111281

Heloise and Peter Abelard. *The Letters of Heloise and Abelard* (ed. Michael Clanchy, trans. Betty Radice, Penguin rev. ed. 2004), ISBN-13: 978-0140448993

Julian of Norwich, *The Showings of Julian of Norwich* (ed. Denise N. Baker, WW Norton 2004), ISBN-13: 978-0393979152

Margery Kempe, *The Book of Margery Kempe* (ed. Lynn Staley, WW Norton 2000), ISBN-13: 978-0393976397

Marie de France, *The Lais of Marie de France* (ed. Robert Hanning and Joan Ferrante, Baker Academic 1995), ISBN-13: 978-0393976397

ASSIGNMENTS AND EVALUATION:

- Class participation 10%
- Daily preparation 20%
- Research project 25%
- Analytical essay 25%
- Final (take home) exam 20%

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**ENGLISH 347 – STUDIES IN YOUNG ADULT LITERATURE (5 credits) (6 weeks)**

*Prereq: Eng 202 or 203*

30178 MTWR 10:00 – 11:50 am BRUCE GOEBEL

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

**COURSE DESCRIPTION:**

In this course we will explore a diverse sampling of young adult literature, films, and other media. From these readings we will generate hypotheses about the development of young adult literature and about the historical changes in perceptions of adolescents. In addition we will explore popular culture in relation to adolescence. We will spend a good portion of class time in large and small group discussion. Because a major goal of this course is to expose you to a wide variety of young adult literature, this course will be reading intensive.

**REQUIRED TEXTS:**

*Catcher in the Rye*, J.D. Salinger

*Looking for Alaska*, J. Green

*Feed*, M. Anderson

*The Daughter of Smoke and Bone*, Laini Taylor

*The Absolutely True Story of a Part-Time Indian*, S. Alexie

*Persepolis*, Marjane Satrapi

*The Book Thief*, Marcus Zusak

Selected films viewed in class

**ASSIGNMENTS AND EVALUATION:**

Presentation	20%
Quizzes	40%
Critical Essay or Literary Response Guide	40%

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**ENGLISH 350 – INTRODUCTION TO CREATIVE WRITING (5 credits) (6 weeks)**

*Prereq: Eng 101*

*Note: This course does **not** count toward the Creative Writing major.*

30159 MTWR 12:00 – 1:50 pm JEANNE YEASTING

This introductory course will focus on creating original creative nonfiction and poetry. Students will examine the craft of numerous authors, and use their writing as catalysts for generating and revising their own work. Class will be a mixture of discussion of assigned writing models, writing exercises (including faithful forgeries), and workshopping writing-in-progress.

**ASSIGNMENTS:** Assignments will include writing and revising original creative nonfiction and poems; completing craft analyses; and writing reading responses. Required texts will serve as models for many writing assignments. Students may be required to work on a collaborative project and/or attend outside literary events.

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

**TEXTS:**

*In Short*, edited by Judith Kitchen and Mary Paumier Jones

*250 Poems: A Portable Anthology*, 2<sup>nd</sup> edition, edited by Peter Schabel and Jack Ridl

Various poems and texts on Blackboard

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**ENGLISH 351 – INTRODUCTION TO FICTION WRITING (5 credits) (6 weeks)**

*Prereq: Eng. 101*

30292 MR 2:00 – 3:50 pm in HU 107 **and** TW 2:00 – 3:50 pm in HU 104 KAMI WESTHOFF

This course is designed to introduce you to the craft and culture of writing fiction as well as the complex world of critique and workshop. We will read established authors from various backgrounds and cultures and study the ways in which they make their writing work through unique use of voice, description, language, dialogue, character development, and experimentation. While reading and studying these authors, you will begin your own journey into fiction writing with the help of various writing exercises and assignments, revision, and most importantly, your imagination and individuality.

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**ENGLISH 353 – INTRODUCTION TO POETRY WRITING (5 credits) (6 weeks)**

*Prereq: Eng 101*

30028 MTWR 10:00 – 11:50 am RYLER DUSTIN

This course will introduce students to poetry writing through close analysis of published poems, critical essays, and intensive daily writing practice. We will explore key concepts such as metaphor, lineation, music, imagery, tone, and formal structure (including the sonnet, villanelle, etc.), and will offer constructive workshop feedback. By drawing upon a wide range of poetic voices and traditions, we will locate sources of personal inspiration while developing our sense of the larger poetic conversation. Evaluations will be based on attendance and discussion, daily writing and responses, attendance at community readings, and a final portfolio.

REQUIRED TEXTBOOK: Steve Kowitz, *In the Palm Of Your Hand: The Poet's Portable Workshop*.

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**ENGLISH 354 – INTRODUCTION TO CREATIVE NONFICTION WRITING (5 credits) (6 weeks)**

*Prereq: Eng. 101*

30243 MTWR 12:00 – 1:50 pm KELLY MAGEE

In this introductory course, students will begin mining their own histories, cultures, families, and experiences for essay ideas. Using prompts and published work as guides, we'll look at how to craft a range of different essay forms and styles, including how to borrow from other genres. We'll discuss the controversies about truth in nonfiction, as well as what makes this kind of nonfiction "creative." We'll look at techniques such as how to write scenes, how to maximize tension, how to create an authentic voice, how to write the self as a character, how to choose a form, and how to cultivate insight. The bulk of the class will be driven by workshops of student work, and students can expect to write a great deal of both practice exercises and polished essays.

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**ENGLISH 370 – INTRODUCTION TO LANGUAGE (5 credits) (6 weeks)**

*Prereq: Eng. 101*

30235 MTWR 2:00 – 3:50 pm CATHY McDONALD

This course is an introduction to the wonder and nature of language. Course content includes a survey of approaches used to probe, wonder about, and understand language, including the branches of linguistics called phonology, morphology, syntax, and stylistics. Questions about gender and language, cultural prejudices about accents and dialects, and speculative ideas about the role of language in shaping thinking and identity—all of these are topics in English 370. We'll see that while many aspects of language are rule-governed phenomena that can be studied with mathematical precision, others are as loose and ephemeral as our sense of ourselves and our understanding of experience. No wonder, then, that philosophers and computer-scientists, mathematicians and poets, all find a common subject in language.

Course work will include regular homework exercises, a mid-term and final exam, and outside readings. Lively participation is required as part of the course.

Text: *How English Works: A Linguistic Introduction 2<sup>nd</sup> Ed.* by Anne Curzan and Michael Adams.

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**ENGLISH 406 – TOPICS IN CRITICAL & CULTURAL THEORY: TRASH CINEMA/THEORY (5 cr) (6 weeks)**  
WRITING PROFICIENCY (WP3)

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

**IMPORTANT NOTE:** ENG 406 is **not** repeatable.

30358 MTWR 10:00 – 11:50 am DAWN DIETRICH

**COURSE DESCRIPTION**

This course is about films that are so *bad* or *controversial* they have been ignored, ridiculed, repressed, and even censored. These are films that have appalled, bored, amused, and shocked people—films that are occasionally known for eliciting strong visceral and physical responses from viewers, including nausea and fits of laughter. Trash cinema, otherwise known as "paracinema," is a counter-cultural movement or aesthetic, which positions itself in antagonistic relation to both art films and mainstream Hollywood films. Comprised of such film fare as badfilm, government documentaries, exploitation films, splatterpunk, B-movies, mondo films, Japanese monster movies, 3-D films, corporate training videos, European horror, and purported snuff films, trash cinema carves out a niche for itself in the annals of cinematic junk. Yet, trash cinema is more complex than a simple rejection of traditional film culture would imply it to be, for trash cinema demonstrates that battles over the canon are as much defined by politics, institutional power, and cultural paradigms of "taste" as by any

reigning aesthetics in the field. In many ways, this becomes an argument about *how* to create interest in film viewing rather than what films deserve to be watched. Along with questions of film technique and style, we will consider the notion of cinema as an institution that comprises an industrial and economic system of production, social and aesthetic norms and codes, and particular modes of reception. **Be advised that this course contains mature subject matter, including graphic images, violence, sexuality, and nudity.**

#### ASSIGNMENTS AND EVALUATION

Your primary work for the class will consist in viewing films, reading theory, and writing shot and sequence analyses (screening reports). You will also have the chance to lead discussion on one of the course films. We will use Blackboard to facilitate our class discussions, and all screening reports will be posted on the discussion board. Your final grade will be averaged from the following assignments: four 1000-word screening reports (80%) and a film discussion lead (20%).

#### REQUIRED TEXTS

*Defining Cult Movies: The Cultural Politics of Oppositional Tastes*, Mark Jancovich  
*Offensive Films*, Mikita Brottman  
*Unruly Pleasures: The Cult Film and Its Critics*, Xavier Mendik and Graham Harper  
*Bold! Daring! Shocking True!: The History of Exploitation Films, 1919-1959*, Eric Schaefer  
*Atomic Bomb Cinema*, Jerome Shapiro

#### COURSE FILMS (SELECTED FROM AMONG THE FOLLOWING)

*Maniac* (Dwain Espers, 1934)  
*Lunchroom Manners* (U. S. Government, 1960)  
*It's Wonderful Being a Girl* (U. S. Government, 1968)  
*The Trouble with Women* (McGraw Hill Text Films: Training Film Division, 1959)  
*LSD: A Case Study* (U. S. Government, 1971)  
*Reefer Madness* (Louis Grasnier, 1936)  
*Double Agent 73* (Doris Wishman, 1974)  
*Cannibal Holocaust* (Ruggero Deodato, 1979)  
*The Tingler* (William Castle, 1959)  
*Snuff*, a.k.a. *Slaughter* a.k.a. *American Cannibale* (Michael and Roberta Findlay, 1973)  
*Bloodfeast* (Herschel Gordon Lewis, 1963)  
*Eraserhead* (David Lynch, 1977)  
*Shivers* (David Cronenberg, 1975)  
*Irréversible* (Gaspar Noé, 2002)  
*Them!* (Gordon Douglas, 1954)

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### ENGLISH 418 – SENIOR SEMINAR: SHAKESPEARE (5 credits) (6 weeks)

#### WRITING PROFICIENCY (WP3)

**Prereq: Two courses from 304-347, 364, 370, or 371. (ENG 313 prereq is waived for this course)**

**IMPORTANT NOTE:** ENG 418 is **not** repeatable.

30321 MTWR 12:00 – 1:50 pm MARC GEISLER

#### USING FILM TO UNDERSTAND SHAKESPEARE'S PLAYS

*Content:* This course proposes that using film empowers readers to see themselves as interpreters, providing a foundation for working with the complex language and historical contexts of Shakespeare's plays. Our goal will be to address questions of language, plot, and form, while also considering seriously the historical impact of Shakespeare on our culture as well as the impact of our culture on Shakespeare. In a small seminar format, we will use some terrific films creatively to ask interesting and fruitful questions about the play texts and the issues surrounding them. I will be inviting student input regarding the particular plays we discuss in class, and students will have the opportunity to write on plays of their own choosing.

*ASSIGNMENTS:* Close readings of approximately five plays & films; textual and filmic analysis; an oral presentation; peer editing and revision exercises; portfolio of writings ranging from exploratory to polished critical essays.

*EVALUATION:* This is a WP3 course. Four 1-Page Exploratory Writing Assignments 15%; Three 3-Page Papers 30%; Seminar Project 30%; Oral Report 10%; Spirited Class Participation 15%. Medical or emergency leaves of absence are required for late work and class absences. **Non-medical leaves of absence are available through the Student Life Office (VU 506) and medical leaves through the Student Health Center.** Absenteeism that exceeds three missed classes and plagiarism are grounds for failing the course.

*REQUIRED TEXTS:* *The Norton Shakespeare*, ed. Stephen Greenblatt, 2<sup>nd</sup> edition.

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## ENGLISH 436 – THE STRUCTURE OF ENGLISH (5 credits) (6 weeks)

*Prereq: Eng. 370 or instructor permission*

30669 MTWR 8:00 – 9:50 am ANNE LOBECK

### COURSE DESCRIPTION

This class provides an overview of the fundamentals of English syntax, with particular attention to areas of interest and relevance to English majors (study of literature, writing, and English education). You will become familiar with the basic syntactic organization of English, including syntactic categories (parts of speech), heads and phrases, subordination, modification, and complementation. The approach to grammatical structure will be descriptive; we will explore and describe (using current linguistic terminology) our intuitive knowledge of language. The approach to grammar, and to syntax more specifically, will be different from the more familiar “school” approach, in which you learn grammar and usage rules in order to speak and write “correctly.” Throughout the course we will discuss prescriptive rules and concepts of “error” and “correctness,” attitudes (largely negative) about grammar, and the linguistic discrimination that these negative attitudes perpetuate about language. What you learn in this course will provide you with important tools of critical analysis to make your own informed decisions about grammar and usage.

Along with our study of the structure of English, we will explore “grammar in context;” ways in which grammar plays a role in shaping education (particularly teaching writing, and writing “error”), our attitudes about “good” and “bad” language, the study of literature (poetry, genre, style, for example) among a variety of other topics. We will explore the current “grammar debates” raging in the schools about whether to teach grammar or not, and in what way, for what purpose, and we will also read about the never-ending conflict between linguists and other scholars over the effects of (inevitable) grammatical change. Do such changes reflect the end of society as we know it? Should prescriptive rules be enforced in order to maintain “standard” English? By the end of this course you will be able to make your own reasoned and informed decisions about these questions, regardless of your stance on one side or the other (or in the middle).

This course, then, will be much more than a typical “grammar course.” It will not only introduce you to the fundamentals of English sentence structure, but will also provide you with an important context for the study of grammar, its influence on other areas of modern thought, and the study of language more generally.

TEXT: We will be using draft chapters of *English Grammar Unplugged* (tentative title), a college grammar textbook by my colleague Kristin Denham and I. Chapters will be posted on Blackboard.

EVALUATION: Grades will be based on three tests (20%, 20% and 30% for the final), on frequent homework assignments (10%), and on 4 short group activities (20%).

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## ENGLISH 451 – CREATIVE WRITING SEMINAR: FICTION (5 credits) (6 weeks)

*Prereq: Eng. 351*

**One** from 451, 453, or 454 may be repeated **once with a different instructor** for the creative writing major.

30670 MTWR 10:00 – 11:50 am KATHRYN TRUEBLOOD

### TEXT

*The Scribner Anthology of Contemporary Short Fiction and Self-Editing for Fiction Writers.*

### DESCRIPTION:

How do writers use research—conventional and unconventional—without sounding like PBS narrators? This is the central question of our workshop. We will be experimenting with writing based on newspaper articles or other clippings and considering the many ways that writers incorporate research into their fiction without losing tension on the narrative-line. Our inquiry into methods will include interviews, cultural artifacts, and found-stories.

In this class, we will have the chance to read some terrific short stories and discuss them in the spirit of shared inquiry. You will be asked to consider how one of the stories offered you inspiration while another modeled a technical skill.

As 400-level workshop students you are expected to be conversant with the principles and techniques of fine writing, but please remember that workshops share much in common with studio art classes. The study or sketch for a work may bear little resemblance to the final piece. Be open-minded. Bring goodwill to the workshop.

WRITTEN & ORAL ASSIGNMENTS:

- A love letter to a book or author
- An oral report
- A scrapbook/found stories notebook
- Two 8-10 page stories
- One copyediting assignment
- A revision & expansion of one of your stories to be counted as a final exam

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**ENGLISH 460 – SPECIAL TOPICS IN CREATIVE WRITING – MULTI-GENRE: SHORT PROSE (5 credits)  
(6 weeks)**

*Prereq: Eng. 351, 353 or 354*

*May be repeated **once** with a different instructor.*

30461 MTWR 2:00 – 3:50 pm OLIVER DE LA PAZ

In this course, we'll attempt to understand what is meant by the terms "Lyric Essay," "Short-Short," and "Prose Poem." Often, people suggest that writing in these shorter prose forms is liberating, but what exactly does that mean? Does the lack of line breaks serve a purpose or is it arbitrary for some prose poems? Does the shortness put a strain on the possibility of a narrative? Can a subject be fully explored in such short bursts? What is gained or lost with the addition of line breaks? These are some of the aesthetic ideas we will grapple with during this course as we read practitioners of the form as well as write in the "form" ourselves.

The course will, further, be a combination of reading and writing in an effort to redefine, reexamine, and reevaluate the nature of short prose forms. We'll look at what makes them tick by examining various essays and writings by their practitioners.

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