

Undergraduate English Courses for Spring 2014

Consult semester listing of courses (online under the Registrar's Office) for full registration details. Details for these courses may change. The online listing by the Registrar is the most up-to-date version.

Please Note:

ENG 105 fulfills Liberal Education Objective 01. Students who transferred in a course equivalent to ENG 104 may use *ENG 274* to complete Liberal Education Objective 1.

The Following English courses offered in Spring 2014 fulfill Liberal Education Objective 4: ENG 106,126,216,227,230,236,238,244,260,274,279.

The Following English courses offered in Spring 2014 fulfill Liberal Education Objective 5: ENG 206,222,251,252,287.

The Following English courses offered in Spring 2014 fulfill the college-wide diversity requirement: ENG 126,216,227,238.

Many courses listed here fulfill requirements for English majors, English-Adolescence Education majors and English Language Arts concentrators; consult the catalogue, your academic progress report, and your advisor about those.

ENG 105 Expository Writing, Oral Communication, Research-multiple sections. See online.

An introduction to college-level writing and research. Emphasis on informative and persuasive writing and speaking across a range of situations, audiences, and forms. Instruction in substantial research paper. Students must receive a grade of C or better to satisfy this Liberal Education requirement. This course is required of all first-year students and transfer students who have not completed an equivalent course. *See online listings under Registrar's Office for details of each section. (LO1)*

624 ENG 106 01 In Her Own Words: Women's Autobiography (4)

Demers MW 2:40-3:55

In this course, students will examine women's diaries, journals, memoirs and autobiography from the 18th century until the present, with an emphasis in 20th century American literature. Through reading and discussing selections from larger works, we will examine the choices these women make in shaping their life stories and how they represent themselves to the reader. By questioning the boundary between fiction and non-fiction, we will therefore debate the definition of "truth." Students will workshop literary analysis essays and an original memoir, as well as analyze and discuss works weekly via Blackboard. (LO4)

1335 ENG 106 EL2 Texts and Contexts (4)

Brouker MW 11:50-1:05 (One credit is online)

We will examine and discuss gender relations and societal views of women over time. We will study women with regards to various titles they have been given, from angel to witch to madwoman. As we consider gendered titles and roles, we will discuss the ways in which women attempt to defy or break out of them. In reading the novels, short stories, and poems for this class, we will attempt to answer the following questions: How has society shaped women's roles in the past? Now? How have women fit into their gendered roles over time? In what ways have they broken out of them? (LO4)

2475 ENG 106 EL3 Texts and Contexts: Mythic Story MW 2:40-3:55 (4)

Ingersoll (one credit is online)

In this class, we will closely read, discuss, and critically examine classical mythic stories and examine mythic echoes in modern works. Cultural and universal story elements will be considered through the lenses of literature, history, aesthetics, philosophy and psychology. (LO4)

1566 ENG 114 02 Intro Literary Genres/Traditns TR 9:25-10:40 (4) Newton

1565 ENG 114EL1 Intro Literary Genres/Traditns TR 11:50-1:05 (4) Chan

(One credit is online)

Introduction to the field-specific concerns of literary study. Focus on the historical development and technical conventions of literary genres. Exploration of methodologies of literary criticism/theory. Practice in reading, research, writing, and oral skills as needed for literary study. *Course is intended for students in the English/Language Arts concentration; should be taken as early as possible. Students may not take both ENG 112 and ENG 114.*

1119 ENG 126 01 Diverse Voices in Literature: Identity, Resistance and Rebellion in Global Literature TR 11:15-12:55 (4) Needham

What is the role of reading, and in particular reading literature, in forming and challenging individual and collective identities? After establishing an understanding of the legacy of the literary “canon” (i.e. great books) we will read *still* underrepresented voices from around the globe, including from the U.S., North Africa and the Caribbean, to see how diverse voices offer a way to rethink identity categories such as race, class, gender and nationalism. We will also consider how literature-and, more widely, culture in general- can serve as a site of political struggle, critique and resistance. *Fulfills diversity requirement (L04)*

1289 ENG 126 02 Diverse Voices in Literature: Identity, Resistance and Rebellion in Global Literature TR 2:30-4:10 (4) Needham

What is the role of reading, and in particular reading literature, in forming and challenging individual and collective identities? After establishing an understanding of the legacy of the literary “canon” (i.e. great books) we will read *still* underrepresented voices from around the globe, including from the U.S., North Africa and the Caribbean, to see how diverse voices offer a way to rethink identity categories such as race, class, gender and nationalism. We will also consider how literature-and, more widely, culture in general- can serve as a site of political struggle, critique and resistance. *Fulfills diversity requirement (L04)*

1290 ENG 126 03 Diverse Voices in Lit. TR1:05-2:20(4) Newton

ENG 126: Diverse Voices: Imagining America

What is America’s multicultural heritage, and who has contributed to its shaping? How do immigrants imagine their lives in America, and how do their ideals compare/contrast to the reality of their experiences? What social, cultural, economic and/or political factors determine immigration to America in the first place, and do these factors dissolve or become an ongoing struggle on American soil? These questions and more will be addressed through literature, film, and music. Perspectives include but are not limited to the following: African-American, Arab-American, Latino/a, Bosnian, and Asian. *Fulfills diversity requirement. (L04)*

1234 ENG 126 EL1 Diverse Voices in Lit. Holocaust M (4) Krauss (One credit is online)

This class will explore various written materials, including diaries, memoirs, poetry, creative non-fiction, and more, written by those who did not and did survive the Shoah. The class will also watch films, both documentary and fictive, and write on how literature can memorialize, preserve, and communicate what must be considered the inconceivable. *Fulfills diversity requirement. (L04)*

827 ENG 206 E1 Intro to Creative Writing TR 4:15-6:00 (4) Ungar

2508 ENG 206 EL1 Creative Writing MW 1:15-2:30 (4) Shavers

(One credit is online)

An introductory course in creative writing providing practice in and critique of poetry, fiction, and nonfiction writing. Recommended for students with little or no experience in creative writing.

Prerequisite: ENG 105 or equivalent. (LO5)

1117 ENG 216 02 Black Metropolises (4)

Dahn TR 11:15-12:55 (American City freshmen only)

While the phrase "black metropolis" generally names the Southside of Chicago, it can also be used to describe other predominantly black urban centers. In fact, in referring to the black metropolis of Harlem, James Weldon Johnson once described it as a "city within a city." In this course, we will examine the black metropolises of Chicago and New York City in order to understand the development of the American city during the early twentieth century. This is the period of the Great Migration when African Americans began to move from the rural areas of the nation to the urban centers in a mass exodus from the South. When migrants reached the North, they discovered that the city offered as many challenges as it did opportunities; for example, greater freedom and urban amusements were offset by housing discrimination and violence. In focusing on these issues, we will analyze the ways the black metropolis was imagined and lived through a diverse set of materials, including literary works, sociological texts, and visual texts. Ultimately, we will end the course with discussions about the city of Albany. *Fulfills diversity requirement. (LO4)* [Open only to students in the American City First Year Experience]

479 ENG 218 01 Oral Interpretation of Literature TR 2:30-4:10 Seamon (4)

Development by theory and practice of the skills of reading aloud to present informed sharing of literary selections, increase understanding of literary works, and provide enjoyment to reader and audience.

Presentations include prose, poetry, and drama. *Prerequisite: ENG 105 or equivalent.*

955 218 E2 Poetry in Performance R 6:15-9:20 Nester (4)

Poetry is often thought of as a private, precious art, and poets as reclusive artists who are misunderstood. But poetry began as a public, often competitive art form, and the idea of poets as the village truth-teller has never completely gone away. This class will study poems in performance as well as the craft of performing. We will consider the traditions, manifestos, movements, and cultural contexts in which poems are written and performed—from African griots and medieval French troubadours to the Beats and hip hop. Students will attend public readings by poets who will also visit our class, write new poems suited to performance, adapt performance skills to each work, and assess of each other's performance as teachers in the classroom. The class will culminate in several public performances. *Prerequisite: ENG 105 or equivalent.*

2260 ENG 222 01 American Drama MW 11:50-1:05 Krauss (4)

(One credit is online)

Introduction to American dramatic literature from the nineteenth and twentieth centuries. Emphasis is placed on the emergence of a genuinely American dramatic art form and on the influence of different movements in the theatre on the evolution of the American playwright (LO5)

665 ENG 223 EL1 Topics in Early American Literature MW 9:00-10:15 Sweeney (4)

(One credit is online)

Introduction to the literature of the early U.S., with emphasis on the novel. Students critically analyze novels in a variety of genres—Gothic, seduction, picaresque, antislavery, romance—while enlarging their understanding of the literary, cultural, political, and historical significance of the novel as a form. Special emphasis is placed on the "unfinished business" of early American novels: how do their explorations of interconnections between labor, sex, gender, race, class, sentimentality, nation, and citizenship open up

questions of continuing importance for our time? Readings may include novels by Rowson, Brockden Brown, Tyler, Sansay, Bird, Hawthorne, Stowe, and Wilson, as well as literary criticism. Requirements include formal and informal writing assignments, Blackboard posts, midterm, quizzes, student-led discussions, and active classroom participation.

2245 ENG 227 EL1 Women & Writing, Later Period: The Victorian Governess in Fiction

MW 1:15-2:30 Chan (4)

(One credit is online)

Many educated, genteel nineteenth-century British women found themselves working as governesses to support themselves when they had no recourse to other sources of income. Their work was considered necessary by wealthy families seeking impoverished gentlewomen to train their children in social behaviors appropriate for the privileged classes. However, the women seeking such employment sometimes found their situations to be adventurous, hazardous, and sensational. We will look at some narratives written about the governess, who was herself often the focus of public attention for her ambiguous social status. *Fulfills Diversity Requirement (LO4)*

1547 ENG 227 EL2 Women & Writing: “Hiding in Plain Sight”: The Limits and Possibilities of Testimony in Trauma Narratives TR 11:15-12:57 Newton (4)

(One credit is online)

Michel Foucault once wrote, “We are obliged to produce the truth by the power that demands truth and needs it in order to function: we are forced to tell the truth, we are constrained, we are condemned to admit the truth or to discover it.” We shall examine this statement in relation to twentieth and twenty-first century global narratives of trauma and the complexity of women’s agency in personal and socio-political terms. Attention will also be paid to, for example, the problematic construction of the self-as-artist in the autobiographical novel and how conflicts emerge in these texts that may paradoxically testify against and yet be testimony to sexual oppression. Several theoretical approaches will be covered such as psychoanalytic theory, trauma theory, and literary/cultural criticism. Authors include Kate Chopin, Marina Tsvetaeva, Sylvia Plath, Toni Morrison, Rochelle G. Saidal, Jaycee Lee Dugard, and Nicholas Kristof and Sheryl WuDunn. *Fulfills Diversity Requirement. (LO4)*

1542 ENG 230 01 Love, War, and Religion in Medieval British Literature TR 9:25-11:07

Cavanaugh (4)

Courtly love, warrior kings, chivalry, Christianity—these are just a few of the topics we will explore in medieval English works, such as *Beowulf*, *Gawain and the Green Knight*, *Sir Orfeo*, lyric poems, *The Canterbury Tales*, *Le Morte D’Arthur*, and *The Book of Margery Kempe*. We will also examine the twentieth and twenty-first century expressions of these medieval works and themes. Students will engage in reading, analysis, discussion, oral presentation, research, and writing. (LO4)

2345 ENG 236 E1 Topics in Post-colonial Literature: Literature and Empire MW 1:15-2:30

Needham (4) (One credit is online)

At its height in the 1920s, the British Empire encompassed nearly 25% of the world’s territory and nearly 20% of its population, a reach and scope that impacted all aspects of life, including literature. This course will focus primarily on 20th century novels about the British Empire in South Asia (India, Burma/Myanmar, Pakistan, Bangladesh) written from the perspective of both the colonizer and the colonized to examine how literature of empire constructs and challenges concepts such as East/West, home/exile, freedom, race, gender and class, among others. We will pay particular attention to dynamics and depictions of anti-colonial and national liberation struggles. Authors may include George Orwell, E.M. Forster, Amitav Ghosh, and Raja Rao. (LO4)

944 ENG 238 EL Native American Literature MW 10:25-11:40 Rice (4) (One credit is online)

Selected readings from twentieth century Native American writers such as McNickle, Momaday, Silko, Welch, Hogan, Harjo, Owens and Alexie. Some discussion of oral traditions and earlier works such as *Black Elk Speaks*, as well as relevant cultural and historical background. *Fulfills diversity requirement.* (L04)

2346 ENG 244 01 Early World Literature TR 2:30-4:12 Ungar (4)

In this course we will read some of the earliest and greatest writings from around the world, and wrestle with some of the most profound questions of humanity, such as: How should we live? Why must we die, and what happens to us afterwards? What is the nature of the divine, and the relation between the human and the divine? Why is there evil? Works will include *Gilgamesh*, *The Iliad* or *Odyssey*, *The Bhagavad Gita*, *Tao Te Ching*, *Genesis*, *The book of Job*, *The Gospel According to Jesus*, and poetry by Mirabai, Rumi, Kabir, and others, using Stephen Mitchell's easily readable translations of these ancient texts into contemporary American poetry. (L04)

2476 ENG 251 EL1 NONFICTION WORKSHOP: Writing & Editing an Online Magazine MW 9-10:15 Colton (4) (One credit is online)

ENGLISH 251

In this interactive course, we will explore all the different types of writing that appear in magazines and journals. The class will work collaboratively to write articles and conceive, design, edit, and market an online publication. Some of the types of writing include:

*researched "service" articles

*profiles

*news

*lifestyle

*opinion

*creative nonfiction/personal essays

*reviews

For the most part, the type of writing will be determined by the students. Students will also learn about working collaboratively (as a class and in small groups) to produce a publication. As such, we will also be learning about the history and current climate of publishing; the stages of acquisition, editing, copyediting, and production; some key marketing tools; and the world of digital media.

Class will be a mix of a little lecture and a lot of discussion and in-class work on the publication. Students will be expected to complete research, writing, editing, and online work outside of class time; most of the collaborative work will be scheduled for in-class time.

This class is open to anyone who has taken English 105 or its equivalent and who is interested in the process of writing, editing, and marketing for publication, whether for career, educational, or personal purposes. This class also provides an introduction to these skills for possible internship opportunities for English majors. While no special skills in using online programs are required, students should have a willingness to jump in and learn basic skills in programs like Google Docs, WordPress, Twitter, etc.

Prerequisite: ENG105 or equivalent. (L05)

1540 260 01 Elizabethan Shakespeare: Shakespeare's Early Plays TR 9:25-11:05 Butler (4)

This course will address, in the context of early modern English society and culture, histories and comedies written during the reign of Queen Elizabeth I (1558-1603). The exploration of Shakespeare's language and literary devices, of genres, and of theatrical practices will be supplemented by attention to early modern social issues and ideology, as well as to present day critical trends. (L04)

1555 ENG 274 01 Presentation & Performance Dollinger M 2:40-6:00 (2)

(1st half semester 1/14-3/13)

1292 ENG 274 02 Presentation & Performance Ryan-Ledtke F 1:00-4:20 (2)

(1st half semester 1/14-3/13)

1291 ENG 274 03 Presentation & Performance Ryan-Ledtke F 1:00-4:20 (2)

(second half semester 3/14-5/8)

Practice in specific aspects of presentation and performance in relation to pedagogical possibilities. Intended for education majors. *This course may also be used by transfer students who transferred in a course equivalent to ENG 104 to complete the LO1 requirement.*

1477 ENG 279 01 Film: Theory and Practice M 2:40-4:22 Austin (4)

In-depth exploration of film and filmmaking through a variety of theoretical lenses (e.g., cultural studies, psychoanalysis, genre criticism), with significant attention to the vocabulary of film criticism, production, and distribution. This course may be taken more than once, provided it addresses a different topic when taken again. (LO4)

1539 287 EL Improvisational Acting MW 1:15-2:30 Krauss (4) (One credit is online)

Training in the technique and method of improvisational performance. Students go through ‘improv’ exercises to develop short-form and long-form pieces and are asked to perform for a student audience. (L05)

2496 ENG 290 01 Drama Prod & Performance F 9:00-12:20 Ryan-Ledtke (1)

Practicum in play production. While working with the drama director to prepare the play productions for the semester, students become involved in a wide variety of stage activities, including costuming, makeup, props, scenery, sound effects, and character portrayal. *A minimum of 75 hours of commitment is required.* Course may be taken more than once (4 credits max).

1573 ENG 292 W1 Lit. Short Course For Teachers: Dystopia (1) Craig

(Course meets F 2//7 5-9 pm Sat. 2/8 9-3 & Sun 2/8 1-3:30)

Dystopian fiction makes a criticism about contemporary trends, norms, and politics through exaggeration of and speculation about the path on which society is headed. Through examination of several short stories and one film, this course invites students to consider criticism of the cultural, moral, and technological advances—and failures—of society.

2241 ENG 296 EL1 Film/Media Short Course for Teachers: Educational Technology and Network Smarts (1) Marlow

(Jan17-Jan19 all online course)

This course will look out how educators can use networked technology such as blogs, wikis, RSS, and social networking sites to enhance their classroom pedagogy and as sites for “teachable moments” that will guide students in acquiring the necessary digital literacies to effectively navigate our ever-connected world. This weekend course will involve hands-on work with various kinds of educational technology, while simultaneously thinking through the most effective means of teaching students how to become educated, critical networked individuals themselves.

2242 ENG 313 01 Writing Fiction TR 2:30-4:12 Shavers (4)

One does not become a better fiction writer solely through the mechanical exercise of writing alone, but also by reading fictional works with a keen eye towards an individual writer's craft, technique, and unique stylistic flair. In other words, it is by reading the fiction of others that you come to understand that you, too, as both a writer and a reader, have an already developed aesthetic sense that merely needs to be discovered, uncovered (or in some cases, strengthened), and articulated. Additionally, since course readings will be selected according to topics raised in class, all students should expect to discuss the particularities of each class reading at length.

**1544 ENG 317 E1 Advanced Prose Writing: The Essay MW 11:50-1:05 Marlow (4)
(One credit is online)**

The word essay comes from Michel De Montaigne's "Essais" and the French verb *essayer*, which means "to try." Montaigne described essays as "attempts," and Aldous Huxley described the essay as "free association artistically controlled" and "one damn thing after another." The essay is a difficult genre to narrowly define, however its forms can be loosely described in three broad categories: personal, critical, and informational. Whatever the type of essay, it is most likely an attempt at making sense of the world – a representation of the writer trying to explain the inexplicable or make the familiar strange. In this class we will make our own attempts at realization through the act of writing, as we work our way through the writing process involved in "saying one damn thing after another" in the most polished way possible. This class will require multiple drafts and involvement in a workshop environment.

2243 ENG 323 EL1 Studies in 20th Century American Literature: Making American Selves: The Poetics and Politics of Autobiography MW 1:15-2:30 Fulwiler (4) (One credit is online)

Writing about one's life is fraught with questions about identity, memory, and truth. In this course we will examine the genre of autobiography, the rhetorical strategies writers use to construct a textual self, and the historical contours of writing (and revising) "the" American self. In a nation famous for invention and new beginnings, how have writers used the narrative conventions and constraints inherent in autobiographical writing to present an American identity? What textual selves have been sanctioned and celebrated? Who has endorsed or challenged the tenets of nonfiction writing and to what end? We will pursue such questions by reading both canonical and contemporary examples of autobiography and memoir by writers such as Frederick Douglass, Zitkala-Sa, Richard Wright, Gloria Anzaldua, Lauren Slater, and Alison Bechdel. *Fulfills Writing Intensive Requirement.*

446 ENG 330 EL1 Literary, Critical Theory MW 10:25-11:40 Sweeney (4)

Pre-requisite ENG 112 & 2 200-level literature courses

Study of literary and critical theory from the mid-20th-century to the current moment. Readings from Frye, Barthes, Derrida, Lacan, Althusser, Foucault, Butler, etc., supplemented by earlier work in aesthetics and criticism (Kant, Freud, Bakhtin, Benjamin). Students cultivate their understanding of theoretical concepts and methods through critical study of short fiction, poetry, and filmic texts. Requirements include formal and informal writing assignments, Blackboard posts, midterm, quizzes, student-led discussions, and active classroom participation. *Prerequisite: ENG 112.*

**2244 ENG 340 01 Studies in the Novel: Austen and Her Contemporaries TR 11:15-12:57 Butler (4)
MW 1:15-2:30 (one credit is online)**

We will read Austen's major works, contextualizing with the culture of the era. Reading list may include works by Sheridan, Radcliffe, Mary Shelley, Richardson, and Burney. We will assess critical reception through the centuries and review film adaptations. *Fulfills Writing Intensive Requirement.*

**2258 ENG 355 E1 Studies in Victorian Literature: The City and the Country
MW 4:15-6:00 Chan (4)**

Readings for this course in Victorian literature will focus on the tension between two major poles of existence: the city life of money and culture, and the country life of agriculture and tradition. Such a division has existed before the nineteenth century, but the Victorian period (1832-1901) and its technological developments cause British people to experience this tension more acutely. The tentative reading list includes works from Charles Dickens, Anthony Trollope, and Anne Brontë. *Fulfills Writing Intensive Requirement.*

648 ENG 410 01 Senior Writing Project (4)

An opportunity to write a major piece or a series of shorter pieces that represent advanced-level work in poetry, fiction, drama or literary/personal nonfiction. *Open only to students who have completed 12*

credits with grades of B or better in English writing courses, including ENG 105. Permission of the mentor is required prior to registering. Student must contact faculty mentor and make arrangements before registering.

1131 ENG 494 01 English Internship (4)

Nester F 9:00-10:30 (Six mandatory meetings: 11/15, 12/6, 12/13, 1/17, 3/14, 4/25)

(Must be pre-arranged with internship supervisor)

This course provides students with the practical experience of applying the knowledge and skills of their coursework in actual work environments. Students engage in field opportunities in writing, research, drama, and literature at such sites as newspapers, public relations offices, schools, non-profit organizations, government agencies, theaters, and other professional contexts. Application required; students work with the internship coordinator to find placement in the semester preceding the internship. *Open to English and English: Adolescence Education majors who have completed 90 credits toward their degree. Prerequisites: ENG 112, ENG 330, one 300-level writing course, and one 300-level literature course. Students who have completed at least 12 credits toward the writing minor may also apply to take this course.*

740 ENG 497 01 English Portfolio for ENG Majors (0)

796 ENG 497 02 English Portfolio for English-Adolescence Education Majors (0)

Rice For English Adolescence Education majors only

All undergraduate English and English-Adolescence Education majors must submit a portfolio of their writing toward the end of their course of study. Students should follow the directions provided in the English Portfolio Guidelines. Students should register for ENG 497 in the same semester as ENG 498 Senior Seminar. English majors register for section 01; English-Adolescence Education majors register for section 02. Guidelines are available on the English Department website at www.strose.edu/english. Pass/fail. *Open to English and English: Adolescence Education majors who have completed 90 credits toward their degree. Prerequisites: ENG 112, ENG 330, one 300-level literature course, and one 300-level writing course (or at least be enrolled in one in spring 2012). Must be taken in same semester as ENG 498.*

71288 ENG 498 01 Satan in Literature TR Ungar TR 11:15-12:57 (4)

(One credit is online)

This senior seminar will focus on writers from the first half of the twentieth century, including prose writers—such as Virginia Woolf, D.H. Lawrence, and Nella Larsen and poets—such as T.S. Eliot, Robert Frost, and Edna St. Vincent Millay. In class and online, we will work collaboratively to explore modernism, counter voices to modernism, and transatlantic influences between British and American writers. Each student will eventually focus on one writer or theme from this era for his or her in-depth research which will culminate in his or her seminar paper and presentation. *Open to English and English: Adolescence Education majors who have completed 90 credits toward their degree. Prerequisites: ENG 112, ENG 330, and one 300-level literature course.. Open to English and English: Adolescence Education majors who have completed 90 credits toward their degree. Prerequisites: ENG 112, ENG 330, and one 300-level literature course.*

649 ENG 499 01 Independent Study (4)

Individual reading and research under direction of an advisor in a topic or figure not regularly offered in the English curriculum. Generally, the student must have already studied the period or a similar topic so that he/she may continue studying the topic or writer(s) independently. *Not open to first-year students. Permission required; form available online under Student Solution Center or online.*