Indiana University South Bend
Department of English
Fall 2015 Course Descriptions

Mission Statement

The IU South Bend English department is committed to:

· Excellent teaching of traditional and non-traditional students of all backgrounds in a robust, current, and relevant undergraduate major and MA program in literature and in writing

· Highly regarded faculty research, scholarship, and creative endeavors

· Academically rigorous general education courses and courses designed for other disciplines

Throughout its diverse course offerings, the department pays close attention to textual expression in all its forms and the English language in all its dimensions in order to foster:

· Critical thinking and creative problem solving

· Theoretical sophistication

· Cross-cultural fluency and historical sensibility

· Sound argumentation and analysis

· Precise and elegant writing

Our faculty hold that development of these competencies, nurtured in the collaborative learning setting of the English classroom, not only helps to acculturate students into academic life but also furthers their growth into informed, engaged participants in a democracy and citizens of an information-saturated global society.

Visit the Department of English website: https://www.iusb.edu/english/

Visit the Creative Writing Blog: http://iusbcreativewriting.wordpress.com/

Visit Analecta: http://iusbanalecta.wordpress.com/
CAMPUSWIDE GENERAL EDUCATION COMMON CORE

ENG-A 190 ART, AESTHETICS, AND CREATIVITY (3 CR)

16917  PERM  1:00-2:15P  MW  ARR  Ervick K

TOPIC: Reading, Writing, and Publishing First-Year Stories
First Year Seminar
This First-Year Seminar class is intended for freshmen who have completed 25 or fewer credit hours.
Students must obtain permission from the instructor to drop this class.
What’s it like to be a freshman in college in the 21st century? In this first-year seminar and creative writing class, we
will read and write stories about what it’s like to go to college: stories about finding love and finding the bursar, about
breaking up and breaking down, about meeting people and meeting deadlines, about pleasing and disappointing family
members, about learning and transforming, about trying and failing and succeeding. Maybe you’re the first in your
family to attend college; maybe you’re starting college years later than planned. We will write our stories: true stories,
imagined stories, photo-stories, poems, comics, and more – all about the experience of becoming a college student. You
don’t need any prior experience with creative writing. Assigned readings will provide context for discussions about the
evolving roles, purposes, and demographics of the university - and your place in it. Over the course of the semester,
you will work together as a class to design, edit, and self-publish a class anthology of the stories and poems you write
about becoming a college student. Each student will receive a copy of the book to keep.

16916  10:00-11:15A  TR  DW 1160  Michaels C

TOPIC: Imitation of Poetry
One of the first practices artists learn is imitation, or the creation of an artistic work “after” that of an established artist.
In this course, students will be introduced to “experimental” contemporary poetry—poetry that not only deviates from
what would be considered the formal poetry that would be encountered in early British or American Literature survey
courses, but also deviates from what might be considered more mainstream contemporary poetry that would be
encountered in contemporary lit classes—which they will then be expected to imitate. Through close examination of
the elements of craft in these poetic texts, we will determine what makes a poem “experimental,” and establish criteria
for what makes an experimental poem “successful.” We will also view several “experimental” (generally non-narrative
or non-linear) films to help our understanding of how works that do not conform to traditional expectations of an
audience function as cohesive works of art. By the end of the course, students will have a chapbook-length (12-24
pages) collection of experimental poems of their own.

17188  PERM  11:30-12:45P  TR  NS 223  Ervick K

TOPIC: Reading, Writing, and Publishing First-Year Stories
First Year Seminar
This First-Year Seminar class is intended for freshmen who have completed 25 or fewer credit hours.
Students must obtain permission from the instructor to drop this class.
What’s it like to be a freshman in college in the 21st century? In this first-year seminar and creative writing class, we
will read and write stories about what it’s like to go to college: stories about finding love and finding the bursar, about
breaking up and breaking down, about meeting people and meeting deadlines, about pleasing and disappointing family
members, about learning and transforming, about trying and failing and succeeding. Maybe you’re the first in your
family to attend college; maybe you’re starting college years later than planned. We will write our stories: true stories,
imagined stories, photo-stories, poems, comics, and more – all about the experience of becoming a college student. You
don’t need any prior experience with creative writing. Assigned readings will provide context for discussions about the
evolving roles, purposes, and demographics of the university - and your place in it. Over the course of the semester,
you will work together as a class to design, edit, and self-publish a class anthology of the stories and poems you write
about becoming a college student. Each student will receive a copy of the book to keep.
ENG-A 399 ART, AESTHETICS, AND CREATIVITY (3 CR)
17686  5:30-6:45P  MW  DW 1150   Lee D

TOPIC: Narrative Collage
In this class we will explore formal variations in contemporary poetry as a means for approximating reality, culture, and perceptions we might associate with the idea of the self. From narrative poetry, to poetry that gives voice to “fields of consciousness,” we will explore the various ways poets arrive at fresh and authentic meanings, how the idea of the linear—narrative—has given way to a more collage-like and improvisational language that uses startling juxtapositions, associative leaps, and original word placement on the page to get at larger, and seemingly more precise, autobiographical and cultural truths. To aid our exploration we will also look at visual art, from the turn of the century to the present day, and the relationship the so-called New York School poets had with painters around the middle of the twentieth century. Texts could include a poetry anthology, American Hybrid, a Norton Anthology of New Poetry, David Lehman’s The Last Avant-Garde, books on visual art, and several single authored books of poetry. There will be objective tests on this reading. Primarily, however, students should expect to write many poems, culminating in a book-length sequence, combining narrative poems with collage poems using search engines and found text, and much improvisational work with collage and drawing, etc. Experience in creative writing and art in general is a big plus in this class.

ENG-T 190 LITERARY & INTELLECTUAL TRADITIONS (3 CR)
17473  PERM  2:30-3:45P  MW  DW 1190   Takanashi K

TOPIC: Literary Hauntings
First Year Seminar
This First-Year Seminar class is intended for freshmen who have completed 25 or fewer credit hours.
Students must obtain permission from the instructor to drop this class.
In this course, we will read three classic ghost stories to explore how ghosts make us reflect on issues like character (psychology), how we see and understand the world (science), and social problems (sociology). We will address these ghost stories not as stories that assert the actual presence of ghosts. Instead, we will see how these stories use ghosts to illustrate specific “truths” about the world we live in. Our texts will include William Shakespeare’s Hamlet, Sir Arthur Conan Doyle’s The Hound of the Baskervilles, and Charles Dickens’ A Christmas Carol as well as a couple of films. The class will include interactive and creative activities in addition to reading and writing; active participation is therefore a must. Please be informed that this is a writing intensive class that includes regular reading responses and three revised papers.

17149  PERM  10:00-11:15A  TR  EA 1015  He C

TOPIC: Bad Mothers
First Year Seminar
This First-Year Seminar class is intended for freshmen who have completed 25 or fewer credit hours.
Students must obtain permission from the instructor to drop this class.
In literature, mothers are often portrayed as loving, selfless, sacrificial angels in the house. What about those bad mothers? Those who do not take care of their children, those who leave their home, those with troubled relationships with their family members? Are they wicked, victimized, or rebelling? How could we view mothers as people rather than as symbols, types, or categories? By reading historical and cultural writings as well as literature from a variety of racial and ethnic backgrounds, we will examine the gender norms for “good mothers” in specific historical and cultural contexts and explore sociopolitical, ideological, and cultural reasons for “bad mothers.” Therefore, this course will explore how mothers are inscribed in various discourses, how they represent or challenge traditional values and morals, how they reconcile their sexuality, freedom, and individuality with their familial obligations, and how the “good/bad mothers” could be redefined.

17219  1:00-2:15P  TR  ARR Elkhart  Collins J

TOPIC: The Dysfunctional Family
The course focuses on the repetitive pattern of dysfunction in family groups from the ancient Greeks to modern writers. The class will analyze the causes of socially dysfunctional actions and the effects on family members and the surrounding society. We’ll study dysfunctional characters in literary works and film with the help of some psychological texts. We will examine the difficulty of breaking out of dysfunction and investigate ethical consequences
of characters’ actions. How are the destructive consequences of dysfunctional acts treated by the authors in this course? How does modern society view such acts? Can dysfunctional acts be explained away by fate or birth? Where does responsibility reside?

ENG-T 191 WORLD LITERARY & INTELLECTUAL TRADITIONS I (3 CR)
16989  RSTR  11:30-12:45P  TR  NS 125  Staff

TOPIC: Heroes, Ancient and Medieval
A thematic interdisciplinary exploration of a major humanistic tradition of inquiry in the context of world culture before 1600. Themes may include: self, truth, beauty, community, nature, and conflict. Designed to allow education majors to meet campus general-education and state licensing requirements. Writing intensive, discussion focused.

ENG-T 390 LITERARY & INTELLECTUAL TRADITIONS II (3 CR)
17101  10:00-11:15A  MW  DW 1185  He C

TOPIC: Bad Mothers
In literature, mothers are often portrayed as loving, selfless, sacrificial angels in the house. What about those bad mothers? Those who do not take care of their children, those who leave their home, those who have troubled relationships with their family members? Are they wicked, victimized, or rebelling? How could we view mothers as people rather than as symbols, types, or categories? By reading historical and cultural writings as well as literature from a variety of racial and ethnic backgrounds, we will examine the gender norms for “good mothers” in specific historical and cultural contexts and explore sociopolitical, ideological, and cultural reasons for “bad mothers.” Therefore, this course will explore how mothers are inscribed in various discourses, how they represent or challenge traditional values and morals, how they reconcile their sexuality, freedom, and individuality with their familial obligations, and how the “good/bad mothers” could be redefined.

CAMPUSWIDE GENERAL EDUCATION FUNDAMENTAL LITERACY WRITING

ENG-W 031 PRE-COMPOSITION (3 CR) S/F graded
This course prepares students for college writing at the W130 level by focusing on fundamental writing skills in an academic context; in particular, summary, analysis, and synthesis. We will study writing as an interpretive act, organization as the logical progression of ideas, and grammar as the effective conveyance of meaning. Students will learn revision as the thoughtful development of ideas and editing as the direct and accurate presentation of those ideas.
See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

ENG-W 130 PRINCIPLES OF COMPOSITION (3 CR)
In this course, students should become more confident as interpreters of college-level reading and will become well-prepared for W131. Students will also gain a wider range of tools for interpreting academic texts and for developing their ideas in relation to those texts. We will focus on using summary, analysis, and synthesis to produce thoughtful, organized, theory-driven essays, and will continue to work on organizational strategies and effective language use within that context.
See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

ENG-W 130 PRINCIPLES OF COMPISITION - ENHANCED (4 cr.)
In this course, students should become more confident as interpreters of college-level reading and will become well-prepared for W131. Students will also gain a wider range of tools for interpreting academic texts and for developing
their ideas in relation to those texts. We will focus on using summary, analysis, and synthesis to produce thoughtful, organized, theory-driven essays, and will continue to work on organizational strategies and effective language use within that context. This section of W130 is a 4-credit enhanced version of Principles of Composition and is intended for students with a level 2 English placement exam score. See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

ENG-W 131 READING, WRITING, AND INQUIRY I (3 CR)

In this course, students will expand their range of strategies for interpreting academic texts, for developing their ideas in relation to those texts, and for expressing those ideas in thoughtful, organized, theory-driven essays, while continuing to work on the effective organization and presentation of those ideas. W131 addresses these goals at a more challenging level than W130 and includes an introduction to college-level research writing. See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

ENG-W 131 READING, WRITING, AND INQUIRY I – ENHANCED (4 CR)

In this course, students will expand their range of strategies for interpreting academic texts, for developing their ideas in relation to those texts, and for expressing those ideas in thoughtful, organized, theory-driven essays, while continuing to work on the effective organization and presentation of those ideas. W131 addresses these goals at a more challenging level than W130 and includes an introduction to college-level research writing. This section of W131 is a 4-credit enhanced version of Reading, Writing, and Inquiry I and is intended for students with a level 3 English placement exam score. See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

ENG-W140 READING, WRITING, AND INQUIRY – HONORS (3 CR)

Academic and persuasive writing with an emphasis on clarity, grace, and individual style. Meets liberal arts and sciences writing requirement. See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

SECOND-LEVEL AND PROFESSIONAL WRITING COURSES

ENG-W 231 PROFESSIONAL WRITING SKILLS (3 CR)

This course challenges students to explore the distinctive uses of reading and writing as critical thinking and problem-solving methods for a variety of professional fields. Even though this type of writing shares some of the basic skills of organization, paragraph development, sentence structure, and accurate word choices with previous writing classes, it focuses on the process of producing logical and compelling arguments for different professional contexts. Students will work with two portfolios, paragraph development, sentence structure, and accurate word choices with previous writing classes; it focuses on the process of producing logical and compelling arguments for different business contexts. Students will work with two portfolios, one individual and one collaborative, based on two checklists of specific requirements. See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

ENG-W 232 INTRO TO BUSINESS WRITING (3 CR)

This course challenges students to explore the distinctive uses of reading and writing as critical thinking and problem-solving methods for business organizations. Even though this type of writing shares some of the basic skills of organization, paragraph development, sentence structure, and accurate word choices with previous writing classes, it focuses on the process of producing logical and compelling arguments for different business contexts. Students will work with two portfolios, one individual and one collaborative, based on two checklists of specific requirements. See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.
ENG-W 270 ARGUMENTATIVE WRITING (3 CR)
Priority given to Education students
This course will build upon writing skills taught in W131 in order to produce three research-based essays focused on debatable issues related to elementary, secondary, or higher education. Research will be primarily student-driven, with students looking independently for articles online or in the library. The course will begin with a theoretical discussion of academic argument and research strategies. Readings will include current events from recent news stories as well as longer scholarly articles.
See Schedule of Classes on OneStart (onestart.iu.edu) for days and times.

ENG-W 315 WRITING FOR THE WEB (3 CR)
16724  10:00-11:15A  TR  DW 1270  Nichols-Boyle S
Writing for the Web introduces students to some new types of technology, but the focus of the course is on the rhetorical strategies used to write professional, engaging material for different mediums housed on the Internet (blogs, e-news, and websites). We will further explore the ethical issues involved with web writing and formally analyze effective and ineffective web design and content, eventually leading to the creation of your own website. The course will involve research, planning, drafting and revising a variety of writings with consideration for the context and audience in each case. Over the course of the semester, you will learn skills to help adapt your writing to a web versus a print medium.

ENG-W 350 ADVANCED EXPOSITORY WRITING (3 CR)
16303  11:30-12:45P  MW  EA 1015  Brittenham R
Intended for students who enjoy writing essays, the course focuses on developing style and voice through a range of increasingly sophisticated assignments. A significant goal of the course is for students to learn to write with facility, grace, and effectiveness, and as editors and readers to recognize those qualities in the writing of others.

CREATIVE WRITING COURSES

ENG-W 203 CREATIVE WRITING (3 CR)
16300       10:00-11:15A     MW       DW 1190    Michaels C
16299    4:00-5:15P     TR       EA 1004   Balthaser B
An introductory course in creative writing in which students are engaged in the discussion of what makes a poem or a story a good one. Although no prior experience in creative writing is necessary, a commitment to write and revise on a regular basis is necessary for success in this course. Students work on their own creative projects, devoting approximately one half of the semester to each genre (poetry and fiction). Together we will “workshop” students’ writing as well as discuss the work of published writers. The instructor will encourage adventure and imagination and introduce a vocabulary that will help students grow into more critical and sophisticated readers and writers.

ENG-W 301 WRITING FICTION (3 CR)
32432  4:00-5:15P  TR  DW 2260  Ervick K
In this fiction writing workshop students will compose a “mini-collection” of stories (2-4 short and flash stories). The class will also serve as an introductory survey of the histories and theories of the short story – from not-so-happily-ever-after tales to Poe’s “singular effect” to Joyce’s epiphanies to postmodern literary “tricks” to Raymond Carver’s rule of “no tricks” to today’s multicultural literary landscape. We’ll look at the historical influences of recent stories and the contemporary possibilities in older ones; and we’ll conduct “case studies” – closer looks at the “mini-collections” of several writers. In doing so, we’ll think about our own aesthetic interests and tendencies as they emerge in our own collections. Because this is a writing workshop, we will devote time to reading and discussing one another’s work in large and small-group workshops. Students will be required to attend 1-2 literary events outside of class. We’ll
have weekly exercises to practice a variety of techniques, and students will write and revise 30-40 pages of original work and craft analysis.

ENGLISH MAJOR LITERATURE COURSES

ENG-E 304 LITERATURES IN ENG 1900-PRESENT (3 CR)
16242 1:00-2:15P MW DW 1170 He C
Representative study of various literatures written in English in twentieth century. Focus on themes associated with shared cultures and concerns. Selections may include writers from Virginia Woolf and E. M. Forster to Chinua Achebe and Anita Desai.

ENG-L 202 LITERARY INTERPRETATION (3 CR)
16247 2:30-3:45P MW DW 1260 Smith K
16246 11:30-12:45P TR DW 1260 Mattox J
This course introduces students to fundamental concepts, theories, and methodologies that inform literary study. Course activities will be based on readings in a variety of genres including poetry, fiction, and drama. We will discuss not only the content of these texts (What does the text mean? What does the text say?), but also the formal properties of the texts (How does the text say what it says?) and representative critical approaches (How might we make meaning out of this text using the critical approach of historicism/feminism/Marxism/etc.?). Students will practice analyzing literary texts in a sophisticated and developed manner through class discussion and writing assignments.

ENG-L 290 CHILDREN'S LITERATURE (3 CR)
17505 11:30-12:45P TR DW 1125 Violi M
This course challenges students to develop as critical readers and “informed critics” who engage in serious, meaningful, and structured discussion of children’s literature from intellectual, moral, and aesthetic point of view. A portfolio system is based on the checklist of semester-long assignments which are designed to develop your analytical skills in a gradual manner.

ENG-L 314 LATE PLAYS OF SHAKESPEARE (3 CR)
32435 4:00-5:15P MW DW 1165 Chaney J
This course will focus on many topics. It will partly be an introduction to Shakespeare’s career and thinking as a dramatist. But it will also tend to focus on political issues. One of our main concerns will be Shakespeare’s response to the ideas and reputation of Niccolo Machiavelli (1469-1527), the controversial Italian political theorist. Earlier English dramatists had already invented the type of popular villain known as the Machiavel—a cunning, power-hungry, amoral (even atheistic) character who happily destroys people and institutions in an attempt to advance himself. Shakespeare explores the philosophical and psychological implications of Machiavellian thought through a number of late plays. He treats the problem of the Machiavellian character in a complex way, not reducing the Machiavel to the stereotype, but instead recognizing in Machiavelli’s political thinking a new way of understanding the political world. We’ll trace Shakespeare’s representations of and reflections on Machiavelli’s political philosophy through six plays and numerous characters, good and bad, who are caught between two world views—the Medieval and the Modern. Shakespeare himself seems to question whether the old worldview based on a faith in God can withstand the rationalist assault of the Machiavellians, and he dramatizes this philosophical, theological, and ethical conflict in plays that are disturbing as well as moving.
ENG-L 350 EARLY AMERICAN WRITING AND CULTURE TO 1800 (3 CR)
31757  11:30-12:45P  MW  DW 1275  Mattox J
Examination of a range of literary and cultural communications from the period of exploration and colonization of the Americas through the Revolutionary era. Special attention paid to the interactions between rhetoric and history, and to religious, scientific, political, racial, and literary discourses.

ENG-L 371 CRITICAL PRACTICES (3 CR)
17932  11:30-12:45P  TR  DW 1170  Kahan L
To analyze literature, critics employ a variety of theoretical concepts, which they borrow from an array of other disciplines, such as anthropology, economics, and psychology. The main purpose of this course is to introduce you to some of the foundational concepts that influence literary criticism over the past fifty years. We will read key texts from the schools of psychoanalysis, Marxism, deconstruction, post-structuralism, feminism, and postcolonial theory. Our focus will be on how these theories define identity/subjectivity in its relationship to the social order and to various power dynamics. Alongside of these theories, we will read several literary texts, all of which focus on that most problematic of identities: the “monster.” These texts will likely include Shakespeare’s The Tempest, Jonathan Swift’s Gulliver’s Travels, Mary Shelley’s Frankenstein, and perhaps Joseph Conrad’s Heart of Darkness. We will also read literary criticism that interprets these texts from the theoretical perspectives we discuss. The course grade will be based on three papers and a take-home exam. Note: this course presumes that you have the basic skills of literary analysis that are covered in ENG-L202, Introduction to Literary Interpretation.

ENG-L 379 AMERICAN ETHNIC & MINORITY LIT (3 CR)
17218  1:00-2:15P  TR  DW 1125  Balthaser B
From America's inception, literature has played a key role for communities of color to challenge and fashion U.S. identity though the cultural power of the printed word. From 19th century slave narratives to Malcolm X’s Autobiography, from Jewish immigrant writers of the 19th century to contemporary Chicana writers, writers have responded to racial codes by constructing new states of belonging and forms of citizenship, as well as creative documents in on-going struggles for equality. As a survey course, you will also be introduced to key terms and concepts in ethnic U.S. literature, from ideas of racial formation to theories of “post-racial” U.S. identities. Authors will include (but not be limited to): Frederick Douglass, Charles Chesnutt, Abraham Cahan, Langston Hughes, Octavia Butler, Zora Neal Hurston, Sherman Alexie, James Baldwin, and Helena Viramontes.

FILM STUDIES

CMLT-C 190 AN INTRODUCTION TO FILM (3 CR)
17873  10:00-11:15A  MW  DW 2105  Roth E
17173  2:30-3:45P  TR  DW 1170  Staff
This class examines the basic nature of film language through a close analysis of specific films. We will cover film form, film history, film theory, and film genres. This course aims to introduce students to fundamental concepts in film studies and prepare them for more focused courses in film history, aesthetics, and theory.

CMLT-C 297 FILM GENRES (3 CR)
32434  1:00-2:15P  MW  DW 1175  Roth E
This class investigates the nature, particularly the political nature, of genre films. We will consider gender and genre, as well as genre cycles. While we will focus on melodrama, comedy, action and the thriller, students will pursue other genres in their final projects.
LING-L 100 ENGLISH LANGUAGE IMPROVEMENT (4 CR)
16844   PERM   4:00-6:00P   TR   DW 1150   Bridger A
The development of skills for nonnative speakers of English in various aspects of English use, e.g., conversation, grammar, reading, and writing with a focus on improving oral communication skills within the academic context.

ENG-G 013 ACADEMIC WRITING GRAD STUDENTS (3 CR)
16243   PERM   2:30-3:45P   TR   EA 1002   Bridger A
This course is designed for graduate ENL students. Its purpose is to develop the academic reading and writing skills necessary to complete graduate work. Assignments are completed using materials from the students’ academic disciplines.

ENG-G 020 COMM SKLS GRAD STDNTS & ITA’S (4 CR)
16244   PERM   11:30-1:30P   TR   EA 1002   Nichols-Boyle S
This course provides instruction on communication and presentation skills to graduate ENL students. The oral proficiency required to discuss and present academic materials is developed. Language skills and classroom interaction skills are practiced while focusing on individual needs.

ENG-W 031 PRE-COMPOSITION (4 CR)
16249   PERM   2:30-3:45P   MW   DW 3260   Koroch N
4:00-4:50P   W   DW 1265
This course prepares students for college writing at the W130 level by focusing on fundamental writing skills in an academic context; in particular, summary, analysis, and synthesis. We will study writing as an interpretive act, organization as the logical progression of ideas, and grammar as the effective conveyance of meaning. Students will learn revision as the thoughtful development of ideas and editing as the direct and accurate presentation of those ideas.

ENG-W 130 PRINCIPLES OF COMPOSITION (3 CR)
18084   PERM   4:00-5:15P   MW   ARR   Staff
16268   PERM   8:30-9:45A   TR   DW 1250   Bridger A
16269   PERM   10:00-11:15A   TR   DW 1180   Bridger A
In this course, students should become more confident as interpreters of college-level reading and will become well-prepared for W131. Students will also gain a wider range of tools for interpreting academic texts and for developing their ideas in relation to those texts. We will focus on using summary, analysis, and synthesis to produce thoughtful, organized, theory-driven essays, and will continue to work on organizational strategies and effective language use within that context.
GRADUATE COURSES

ENG-L 501 PROFESSIONAL SCHOLARSHIP IN LITERATURE (4 CR)
17277  RSTR  5:30-8:00P  T  DW 3160  Balthaser B
Instruction in the materials, tools, and methods of research. The course is especially designed to familiarize beginning
graduate students with the research expectations associated with graduate study in literature.

ENG-L 502 CONTEXTS FOR STUDY OF WRITING (4 CR)
17638  PERM  5:30-8:00P  R  DW 3160  Brittenham R
Historical and cognitive effects of writing, reading, and language use, and the implication of these effects for the
教学 and study of literature and writing. Special emphasis is placed on the history and psychology of literacy.

ENG-L 642 STUDIES IN ROMANTICISM (4 CR)
32433  RSTR  5:30-8:00P  M  DW 3260  Takanashi K
Romantic Literature, we will take as our subject matter the gothic and historical novels of the British Romantic Period
(from the end of the eighteenth century to the beginning of the nineteenth) to explore how these works relate to their
aesthetic, historical, and political contexts. Readings will likely include Ann Radcliffe’s The Italian, Jane Austen’s
Northanger Abbey, Sir Walter Scott’s Waverley, and Emily Bronte’s Wuthering Heights.

ENG-W 513 WRITING POETRY (4 CR)
17721  RSTR  7:00-9:30P  W  DW 2170  Lee D
Poetry writing workshop on the study of prosody and form (including formal elements of free verse) in the context of
writing by class members.