ENGLISH 151 (1 Unit)
INTRODUCTION TO STUDY OF LITERATURE: KEEP CALM AND CARRY ON
MODE: TEXTUAL ANALYSIS
KRISTA QUESENBERRY (M W F 10:30 AM–11:35 AM)

English 151 provides an introduction to the foundations of literary study, with a special emphasis on exploring why the literary imagination is important to our past, present, and future. In this section, we will engage with literature centered on moments of disruption—personal crisis, global conflicts, big decisions, problems bigger than we think we can solve. We will read stories, poems, plays, and comics that demonstrate the ways imaginative literature helps us to wrap our heads around—and even make it through—one of life’s biggest, scariest, and most overwhelming challenges.

ENGL 151 (1 Unit)
INTRODUCTION TO STUDY OF LITERATURE: STORIES THAT CAN(NOT) BE TOLD
MODE: TEXTUAL ANALYSIS
LAUREN BROWN (T R 2:15 PM–4:05 PM)

What kinds of stories are difficult or impossible to tell? How do we work against the limits of what language and texts can convey of our experiences? And what is at stake in the not-telling, the silence? In this course, we’ll trace the similarities in theme and/or experience(s) across texts by various contemporary writers to explore how they have attempted to convey some of those memories, events, and impressions that resist representation and yet demand expression. English 151 provides an introduction to the foundations of literary study, with a special emphasis on exploring why the literary imagination is important to our past, present, and future.

ENGL 205 (1 Unit)
INTRODUCTORY CREATIVE WRITING
MODE: ARTISTIC CREATION AND ANALYSIS
HELENA MESA (T R 10:30 AM–12:20 PM)
DANIT BROWN (M W F 1:00 PM–2:05 PM)

An introduction to the basics of writing poetry and fiction, approaching both genres from a writer’s perspective. Because learning to write involves an understanding of how stories and poems are put together, a major portion of this course is centered on the examination and discussion of contemporary texts. You will be asked to write your own poems and stories, to comment on your peers’ work, and to read extensively and carefully, looking for ways in which a particular work can inspire and inform your own composition. Prerequisite: English 101 or the permission of the instructor.

ENGL 206 (1 Unit)
WRITING IN PLACE
CATEGORY: ENVIRONMENTAL
NELS CHRISTENSEN (M W F 11:45 AM–12:50 PM)

Writing in Place is an advanced writing course with a thematic focus on place, nature, and the environment. By experimenting with various modes of writing, thinking, and engaging with the natural world, students will come to a richer enjoyment and understanding of current environmental issues and why they matter. Because of the experimental nature of this course, we will meet regularly at the Whitehouse Nature Center.

ENGL 208 (1 Unit)
PROFESSIONAL WRITING
IAN MACINNES (M W F 9:15 AM–10:20 AM)

Professional writers help organizations solve problems and achieve goals with print, digital, and multimedia communications. Their projects typically require research and interaction with a variety of internal and external publics as well as writing and production. This course aims to equip students with the skills they’ll need to write effectively in number of professional settings, both for-profit and not-for-profit. They will learn, among other things, to recognize and work within appropriate genres (memos, letters, grant applications, etc.), craft documents for specific audiences, identify and make effective use of relevant information. Prerequisite: Sophomore standing or above and one of the following: completion of English 101 or the permission of the instructor.
These texts could be taught and read. This class is discussion-based. 

We will discover, this oppression has also affected whether and how literature, albeit a literature that has often had to speak code. As we produce and how that oppression has been met with resistance constructs and constitutes that it counts as requirement came into existence at about the same time: both insist on notions of what men and women are and how they should behave, so homosexuality causes so much cultural anxiety is that it transgresses what U.S. or American literature has been, what it is at present, and what it may be in the future.

We will interrogate what American literature has been, what it is at present, and what it may be in the future.

Prerequisite: English 207 or permission of the instructor. May be repeated for credit; a maximum of 2 units may be applied toward the major or minor.

In this workshop, students will continue the study and practice of writing poetry, with special emphasis on both traditional and nontraditional form. Students will learn various poetic devices and acquire a poetic language with which to discuss and critique poetry. The course requires weekly submissions of poems (some based on assignments), weekly critiques of fellow poets’ work, extensive reading in and about contemporary poetry, and a final portfolio of significantly revised work. Prerequisite: English 205 or permission of the instructor.

Romanticism is not about love—it’s about revolution. The Romantic period (roughly 1789-1830) witnessed momentous transformation in government, society, literature, and the environment. On the cusp of the industrial revolution and in the midst of political turmoil and war, British Romantic poets established new ideas about what poetry should be and do—ideas that are very much with us today. In this class, we’ll walk with poets as they wander in graveyards, turn heaven and hell upside down, and strive to articulate the role of art in a potentially apocalyptic future. In the process, we’ll ask what Romantic poetry can teach us in the 21st century as we face a seemingly similar future of social and environmental upheaval.
This course explores the obsession with voice from the second decade of the 20th century until now. If you have ever been asked to talk about the poem’s "I" as the poem’s "speaker," you have experienced a strong residual effect of an argument developed by T.S. Eliot in the period of High Modernism. But even then as now, accomplished poets have disagreed with Eliot’s impersonal theory. We shall examine individual poems, sequences, a few collections, and some essays (by the poets themselves) for the arguments and tensions among the issues surrounding voice, including authenticity, witness, authority, and identity with special emphasis on the "I" and nation, and the "I" and ethnicity. Likely included are T.S. Eliot, William Butler Yeats, William Carlos Williams, Langston Hughes, Gwendolyn Brooks, W.H. Auden, Elizabeth Bishop, Joy Harjo, Sherman Alexie, Seamus Heaney, Eavan Boland, Jorie Graham, Claudia Rankine, Elizabeth Alexander, and Yolanda Wisher. Pre-requisite: Sophomore standing or higher or permission of instructor.

This course will explore the golden age of Elizabethan literature in its cultural context. We will examine the ways in which writers like William Shakespeare, Christopher Marlowe, and Mary Sidney used poetry, prose, and drama for their own political ambitions, literary aspirations, religious sentiments, and erotic desires. We will seek to understand Elizabethan culture as a means for understanding the literature of the period. We will discuss the ways that subjectivity in the Renaissance rested uneasily on distinctions between self-assertion and narcissism, soul and body, health and disease. We will also be paying particular attention to ways in which poetry made subjectivity gendered.

The English language has a rich history of around 1500 years. Today, more than a billion people around the globe use English every day: singing, speaking, texting, or writing. In the US, many of us use English as our home language automatically. For an increasing share of the language’s global users, though, English is a second or secondary language—used for special purposes, perhaps, and sometimes so unlike dominant dialects as to seem like another language. Linguistic study and description can help us understand and appreciate language change and difference—over 1500 years, and over casual coffee with another English speaker. This course is built around English language history and linguistic study of language, and will introduce many topics of language complexity, fun, confusion, and significance. Prerequisite: Junior or senior standing or the permission of the instructor.
This course explores the relationship between literature of American Transcendentalism and current issues of race and environmental justice. We’ll take a deep dive into the dynamic duo of American Transcendentalism, Ralph Waldo Emerson and Henry David Thoreau, before plunging into the most influential work of perhaps the greatest black intellectual of all time, W.E.B. Du Bois’ *The Souls of Black Folk.*