

**ENG 150-01 Images of the American West in Fiction and Film: Myth & Reality****Elizabeth O'Brien Tuesday/Thursday 9:00-10-30**

This Writing Roundtable will explore the various ways the American West has been depicted in American fiction and film. We will read such works as Willa Cather's *Death Comes for the Archbishop*; Rudolfo Anaya's *Bless Me Ultima*; Leslie Marmon Silko's *Ceremony*; and T. C. Boyle's *Tortilla Curtain*. We will examine four films: Jim Jarmusch's *Dead Man* with Johnny Depp; *Dances with Wolves*; Sherman Alexie's *Business of Fancydancing* and *Skins*. As we examine each work, we will pose the questions about creations of "myth" and depictions of "reality." Writing assignments will include informal responses to all the work and more formal papers that will include research in the areas of literature, film and contemporary American culture.

**ENG 150-02 Ideas of Home: An Exploration of the Self Through the Prism of Architecture****Bonnie Schwartz Tuesday/Thursday 9:00-10-30**

The definition of home varies widely from person to person. For most it is more than a place to sleep. Some people, for example, feel more at home in a continually moving camper van than in a garden cottage surrounded by old-growth trees. This class will be an exploration of the self as seen through the peephole of the spaces we inhabit. After surveying how various writers, critics, architects, designers, artists, filmmakers and philosophers consider the idea of home, we will grope toward our own definitions by examining the places we live and have lived and interrogate them in new ways. Be prepared to ask more questions than be rewarded with answers as we investigate ideas of home through reading, writing, research, and discussion.

**ENG 150-03 The Spirit of Folk Art****Greg Stark Tuesday/Thursday 9:00-10-30**

Folk art lives in community. Decorative clothing, rugs, music, pottery, and other folk arts often serve functional as well as artistic purposes. Fine art more often celebrates the individual. We will actively explore folk art through interviews, library research, visits to art galleries, the world famous Museum of International Folk Art, and observation of folk artists at work. We will examine how learning folk arts is an entirely different process from learning fine arts. As we listen, study and observe, we will refine our understandings of how folk art and fine art differ. Using a text by one of the leading experts on folk arts, Henry Glassie, we will explore distinctions that others have used to identify the two kinds of art. In our study we will be asked to imagine how folk art can point to a revaluing of the individual's place in community.

**ENG 150-04 The Power of Thinking****Natalie Farr Tuesday/Thursday 9:00-10-30**

When we think, we move beyond our physical bodies and across landscapes and oceans. We charge through walls. Notions of linear time and space collapse. While the earth turns on its axis, our thoughts fling out beyond, transcending linear time and challenging frames of space, like the space of the body we inhabit. When we think, we visit friends and family, and converse with those gone before us. We walk across fire and water. We imagine ourselves beyond ourselves as animals and machines. When we read, we think. When we write, we think. What do you think about thinking? Through several selected works, we will explore the writers' take on thinking and the seeming absence of boundary in thought. Through selected works by Walt Whitman, Gertrude Stein, Martin Heidegger, Virginia Woolf, Sherwood Anderson, H.G. Wells, and Wallace Stevens, we will exercise our writing through analysis and questioning of the power of thinking.

**ENG 150-05 African American Literary Voice**

**Bill Potter Tuesday/Thursday 10:45-12:15**

In this class we will read African-American literature, from the early slave narratives to the twenty-first century. We will consider such themes and ideas as the African Diaspora, the respective struggles for freedom, justice, and equal (civil) rights, the evolution of a distinctive African-American voice and culture, the fight for literary acceptance and status, and the overall effects of systemized racism on the African-American community. We will read (a few) novels, short stories, plays, poems, and narratives, and we will also listen to some jazz that will augment our readings.

We will consider such important figures as Frederick Douglass, Harriet Jacobs, W.E.B. DuBois, writers of the Harlem Renaissance (such as Zora Neale Hurston, Langston Hughes, and Countee Cullen), Nella Larsen, Richard Wright, James Baldwin, Amiri Baraka, Toni Morrison, and Alice Walker, among others.

**ENG 150-06 The Writer as Outsider****Liz Tidrick Tuesday/Thursday 10:45-12:15**

The world's most powerful literature often emanates from the words of writers who live in the margins of society where human suffering and alienation are not simply metaphors. The African-American poet on death row. A gay man ostracized from his community. The woman seeking equal status. A South American exiled for his political beliefs. Through literature these writers offer their stories and perspectives in an attempt to claim their voices and their history. The outsider writer peers at the world from behind locked doors, across crumbling walls, and through invisible yet impenetrable boundaries. In this class we will explore the hunger of the outsider through literature and film from around the world.

**ENG 150-07 Just Good Sex: Justice, Religion and Identity****Olive Hinnant Tuesday/Thursday 10:45-12:15**

The current sexual discourse is much more complicated in ways that it was not forty years ago, after the sexual revolution of the 1960's, when views and practices changed or even thirty years ago when the Stonewall riots brought gay, lesbian and transgender people out of one closet. More recently the queer movement brought gender identity and sexual practice into postmodern life challenging once again, deeply held religious beliefs about sex. Still contested by many religions, sexuality is still in the closet of most churches, temples and mosques. What does sexuality have to do with justice and justice have to do with religion? This course will examine underlying assumptions about what religion, specifically Christianity in the U.S., has to say about sexuality and gender identity. Through readings, creative projects, class discussions and writing we will come to terms with what "just good sex" means to us.

**ENG 150-08 Art and Words****Becky Peterson Tuesday/Thursday 10:45-12:15**

Why have so many visual artists written and published essays about their creative process and their artistic philosophy? What is the connection between visual art and the written word? In this class we'll explore these and other questions while developing creative and critical writing skills. Students will have the chance to write reflectively and analytically about various genres and forms of art. We'll trace the use of writing by twentieth-century visual artists, taking into account historical, political, and cultural contexts as well as notions of race, class, gender, and sexuality. While looking into the intersection of visual art and writing, we'll examine a range of materials, including: manifestoes by Dada and Surrealist artists, autobiographical writings by artists working in the feminist and civil rights movements, contemporary graphic novels, graffiti, and "artists' books."