ENGL 110  College Composition I  
3 Credits  
Yvette Koepe  
M-Tu-W-Th 10:00-12:00  
May 18-June 26

This is an Essential Studies course and will satisfy your distribution requirement in Communication (1).

English 110, College Composition I, asks students to actively practice the skills and conventions associated with academic reading and writing. Over the course of the semester, you will read 3 to 4 complex, thought-provoking essays and will draft and revise 5 formal papers. Through the writing and revising of these papers, you will practice working with challenging ideas: you will be asked to be responsible to what others have said and also to consider how your own ideas and perspectives are shaped through the acts of reading and writing. To this end, the course will introduce you to very specific academic writing strategies: how to give a written project focus; how to make claims and how to support them with evidence; how to summarize and to quote from sources; how to use transitions and metacommentary to develop and to articulate your own perspectives; how to cite and document sources according to MLA standards; and how to effectively edit your written work. You will practice and improve these strategies in a classroom environment that is committed to active learning through an emphasis on revision, peer review, conferencing, and writing workshops.

Required Texts:  
Ways of Reading (10th edition)  
They Say, I Say (3rd edition)

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ENGL 130  Composition II: Writing for Public Audiences  
3 Credits  
Eric Wolfe  
M-Tu-W-Th 10:00-12:00  
May 18-June 26

This is an Essential Studies course and will satisfy your distribution requirement in Communication (2). English 130, College Composition II: Writing for Public Audiences, builds on the academic writing skills practiced in English 110, but, in the interest of developing engaged citizens of the information age, the course will ask students to produce research projects, collaborative group proposals, and written documents with a practical purpose (documents that will help inform and persuade the public, such as letters, emails, websites, promotional materials, etc.). You will begin the course by reading about an important social issue and then will determine how you might use this knowledge to serve your communities. A community project will then lead you to both primary and secondary research projects and to a collaborative proposal. At the end of the semester, you will practice writing to effectively promote the community issue and project. Throughout the semester, the course will ask you to think carefully about audience and purpose as you consider the real impact that your writing could have on actual audiences. Like English 110, this course emphasizes active learning through an emphasis on revision, peer review, group projects, and writing workshops.

Required Texts:  
The Business Writers Companion (7th ed.)  
They Say, I Say (3rd ed.)  
One additional text to be determined  
by the instructor

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ENGL 130  Composition II: Writing for Public Audiences  
3 Credits  
Deanne Sparks  
M-Tu-W-Th 11:00-1:00  
June 29-August 7

This is an Essential Studies course and will satisfy your distribution requirement in Communication (2). English 130, College Composition II: Writing for Public Audiences, builds on the academic writing skills practiced in English 110, but, in the interest of developing engaged citizens of the information age, the course will ask students to produce research projects, collaborative group proposals, and written documents with a practical purpose (documents that will help inform and persuade the public, such as letters, emails, websites, promotional materials, etc.). You will begin the course by reading about an important social issue and then will determine how you might use this knowledge to serve your communities. A community project will then lead you to both primary and secondary research projects and to a collaborative proposal. At the end of the semester, you will practice writing to effectively promote the community issue and project. Throughout the semester, the course will ask you to think carefully about audience and purpose as you consider the real impact that your writing could have on actual audiences. Like English 110, this course emphasizes active learning through an emphasis on revision, peer review, group projects, and writing workshops.

Required Texts:  
The Business Writers Companion (7th ed.)  
They Say, I Say (3rd ed.)  
One additional text to be determined  
by the instructor
This is an Essential Studies course and will count towards your distribution requirement in Fine Arts.

In this class, you will become familiar with the basic elements of craft that writers use to write fiction and poetry. You will learn to recognize and discuss these elements in assigned readings, apply them to your own writing in short in-class exercises and longer writing assignments, and critique them in each other's work during workshops.

Course Requirements:
- Regular attendance and active participation in class discussions
- Written responses to writing prompts and assignments
- Specific comments on class members' writing for workshop
- Portfolio of revised work at end of semester

Required Texts:
- Lots of handouts
- Photocopies of your own work for workshops

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This course fulfills the Essential Studies categories of Fine Arts and Advanced Communication, and the Essential Studies goal of Written Communication.

This six-week course will give you an opportunity to sharpen your writing style in an intensive workshop environment. We will look at reading assignments on a variety of topics – contemporary art, sport, travel and environmental writing, music, memoir and other forms of narrative – mostly with an eye on style. You will produce several short pieces of your own, some on broad themes and others on topics of your choosing; again, with a primary focus on writing style. The summer classroom environment will give you plenty of opportunity to review and critique your own work, as well as the work of your peers. Did we mention style, by the way? We will cover as much as we can in our classroom, everything from the fine art of putting sentences together, to learning how to evaluate and scrutinize rhetorical effects in other people's writing, to thinking seriously about the way that our use of language and formal patterns shapes what we know and understand about the world we inhabit.
Literature written for adolescents is wildly popular right now: these books regularly show up on bestseller lists; critically acclaimed authors are writing for this audience; and many adults are willing to identify themselves as avid fans of the Twilight series and the Harry Potter books.

Clearly, something is going on, and this is what we will explore in this class. What are these texts giving to their readers? What story, about growing up, about individuality, and about how we come to decide who we want to become, do these texts tell?

We will begin by reading a couple of novels that might best be categorized as children’s literature in order to give us a working definition of Young Adult Literature. We will discuss some classic adolescent novels to further refine our definition of this genre before we move into a consideration of several recent—and very popular—young adult novels.

The reading list is not yet complete, but it will likely include the following: Charlie and the Chocolate Factory, A Bad Beginning, The Chocolate War, one of the Harry Potter books, Twilight, The Hunger Games, A Northern Light, Speak, King Dork, and The Absolutely True Diary of a Part-Time Indian.
This course is principally designed for those who are interested in teaching English as a second or foreign language. It integrates TESL theories and classroom practice, so that participants can become not only more proficient and resourceful as ESL teachers, but also more knowledgeable about the differences in teaching English to both native speakers and non-native speakers as well as how TESL methods work. Topics include TESL theories and methods based on different linguistic schools, assessment of language proficiency, TESL textbook evaluation and selection, syllabus design, lesson plan preparation, ESL tests design and evaluation, and especially methods and techniques to teach listening, speaking, reading, and writing.

**Prerequisite:** English 209 or permission of the department chairperson or the instructor.