English 110
College Composition I
M·Tu·W·Th 9:00-11:00
Instructor: Christopher Basgier
3 Credits

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.
English 125
Technical & Business Writing

May 19 – June 27
M·Tu·W·Th 1:00-3:00
Instructor: Chris Nelson

June 30 – August 8
M·Tu·W·Th 9:00-11:00
Instructor: Eric Wolfe

3 Credits

This is an Essential Studies course and will satisfy your distribution requirement in Communication (2).

Technical and Business Writing is designed as a writing course to follow at least one semester of freshman composition (English 110 being the standard expected prerequisite). It is a course in composition for students interested in professional careers, particularly for future scientists, engineers, technicians or writers of nearly any kind of specialized report.

This course is specifically designed to provide for the technical or professional student who desires to develop technological work, particularly the process of researching, preparing, and writing a professional report substantial in length and competent in quality.

Required Text:
Writing that Works (10th ed.)

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English 226
Introduction to Creative Writing

June 30 – August 8
M·Tu·W·Th 9:00-11:00
Instructor: Heidi Czerwiec
3 Credits

This class fulfills the Essential Studies Fine Arts requirement.

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
English 308
The Art of Nonfiction
M-Tu-W-Th-F 10:00-1:00
Instructor: Sharon Carson
3 Credits

May 19 - June 6
This course fulfills the Essential Studies categories of Fine Arts and Advanced Communication, and the Essential Studies goal of Written Communication.

Welcome to a 3-week intensive summer course with a special focus on narrative journalism as literary art. What this means is that students will have the opportunity to write about actual events, people and “objects in the world,” while thinking critically about your role as interpreter and analyst-of-events.

As you develop your nonfiction pieces, you will work carefully and creatively with language, ideas, plot, character, scene construction, and visual or audio narrative elements. We will discuss along the way a host of ethical and political issues which burble up in this kind of work, using a couple of recent controversies as case studies.

Students will work on several short projects related to current events and the experiences and perspectives of actual people. We will also write opinion pieces about current social issues, as well as short journalistic critiques of photography, film, music and visual art. We will include one assignment inviting you to work in the genre of memoir.

As part of learning this art form, we will read, watch, or listen to a range of narrative nonfiction works by American and international writers and producers. You will encounter some very talented people who are creating dynamic art as we speak.

This course provides an excellent opportunity to work on your own writing (at any level) and to develop your capacity for critical thought and analysis. It is a good class for both experienced and early-stage writers, is open to students from all majors. It is especially well suited for majors in English, Communication, History, Languages, Political Science, Philosophy, Religion, Interdisciplinary Studies, Sociology, Social Work, Health Care, Aviation, Psychology, Pre-Law, Pre-Medicine, any forms of Science and Policy, and any form of comparative cultural analysis.

English 359
Young Adult Literature
M-Tu-W-Th-F 10:00-1:00
Instructor: Michelle Sauer
3 Credits

Young Adult literature is defined as literature written for and marketed to young adults. Young adult literature is usually given the birth date of 1968 with the advent of S.E. Hinton’s The Outsiders, but of course many classic works of literature feature adolescent heroes. The purpose of this course is to introduce students to the relatively new, and increasingly popular, Young Adult genre. We will primarily be taking a socio cultural approach, and will examine the texts from a variety of angles suited to everyday discussion (e.g. looking at feminism, ethics, technology, etc.) yet are still scholarly in approach. Additionally, every text we read will have an accompanying film version that we will watch together.

The focus of the course will be on British literature. We will look at classic and modern texts. Authors may include: Lewis Carroll, Kazuo Ishiguro, Diana Wynne Jones, Richard Adams, J.K. Rowling, Phillip Pullman, Roald Dahl, Neil Gaiman, J.R.R. Tolkien, and Siobhan Dowd. Activities and assignments will include responses, presentations, and research projects.
This course is an Essential Studies Capstone Course, and fulfills the goals of Written Communication and Critical Thinking. This course is approved for graduate credit.

Exercise, manscaping, organ transplantation, drug use. “The body” is an interdisciplinary site for seemingly any topic. Different theoretical positions and approaches intersect, providing an ideal jumping off point for any intellectual interest. Indeed, whether we list some of the perspectives—feminist, queer, psychoanalysis, cultural studies, phenomenology, race/ethnicity/postcolonial, disability, science studies—or the theorists—Foucault, Butler, Sedgwick, Gilroy, Merleau-Ponty, Grosz, Deleuze, Haraway, Bhabha, Baudrillard—that we will read, we see that this topic simultaneously offers a useful overview of the field of critical theory and a fascinating focal point that’s one of the current “hot” areas for scholarship as well as popular culture. Bodies and embodiment open up the large-scale question of postmodern/poststructuralist theory’s “linguistic turn” as well as the issues of everyday life (technology, illness, appearance, difference, sexuality). This class is designed to support students as they build on our common framework to pursue their own projects. Students will have the opportunity to draw on their own backgrounds and interests to pursue the “capstone” experience of intensive, self-directed academic work.