

# FALL 2011 WRITING COURSES FOR NON-ENGLISH MAJORS

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**DO YOUR WRITING ASSIGNMENTS HAVE  
YOU TIED UP IN KNOTS?**

**WANT TO IMPROVE YOUR SKILLS FOR  
GRAD SCHOOL OR THE JOB MARKET?**

**JUST WANTING TO DO BETTER IN YOUR  
COLLEGE COURSES?**

**HERE ARE THE COURSES THAT WILL  
IMPROVE YOUR WAY WITH WORDS.**

**HOPE COLLEGE ENGLISH DEPARTMENT**

## **English 113:**

### **Many sections, many meeting times, many professors**

Our basic college writing course comes in many flavors, and you might consider taking or even retaking the course to work on the skills, knowledge, and practices of academic writing needed for success in college and beyond. Please check out the English Department website for course descriptions:

[www.hope.edu/academic/english/](http://www.hope.edu/academic/english/)

### **ENGL 213.01A: Expository Writing II**

**MW 1:00-2:50 pm, Childress, Susanna**

If you are looking for ways to polish your prose or just make it say what you mean, consider this two-credit experience in writing under guidance (includes coaching, exhortation, and encouragement). You will write several essays and discuss techniques for composing, criticizing, and revising nonfiction prose. You will prepare a final portfolio of your best work. Two credit hours.

### **ENGL 214 01: Workplace Writing**

**01: MW 9:30-10:20 am, Aslanian,Janice**

**02: MW 11:00-11:50 am, Aslanian,Janice**

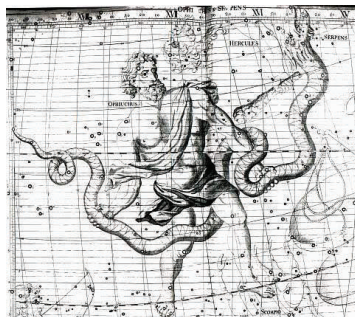
Communication skills are currently ranked by employers as among the most desired job-related competency. No matter which career you pursue, this course will prepare you to respond effectively to various workplace situations. You will learn to write memos, letters, and electronic messages aimed at a variety of audiences. Additionally, you will construct a resume and job application letter, and complete a short report. All major writing assignments will be submitted in a portfolio for a final grade at the end of the semester.

### **ENGL 254 01: Introduction to Creative Writing**

**TR 8:30-10:20 am, Young Tait,Jennifer**

Wars rage on. Nature storms rush in. The thirteenth zodiac sign starring Ophiuchus vies for the top spot. What used to be true is still true but not as true anymore. How can a writer question the rights and the wrongs and the middles? Let's dig deeper into story theory and then tear it apart for new interpretations, new forms of delivery, new narrative methods.

Readings will come from *Worlds of Fiction*, entertainment will be sponsored by the English Department and Visiting Writer's Series, new discoveries will be brought to you by Van Wylen Library. You'll usher in surprises through your short stories, two novels of your choosing, and weekly peer critiques. I'll bring the conflicts and crises. We'll come to our own resolutions. No prior experience necessary!



**ENGL 255 01: Creative Writing:Poems  
TR 9:00-10:50 am, Peschiera,Pablo**

Poetry is play. Poetry is an answer to an unasked question. Poetry is a pretty big house, with lots of different rooms, in which "Risk" is always played. That's why poetry permits with language what no other mode of expression allows. In English 255, we'll come to understand that there are as many ways to write poetry as there are people; that writing one poem leads to the writing of another poem, and then another; that reading poetry is essential to becoming a better poet; and that becoming a better reader and writer of poetry rewards us with possibilities for life-long pleasures with language.

We will attempt to write in many different styles, allowing a huge amount of experimentation based on the style presented. We will discuss the poems we write as a group, and express our respect for the individual poem and poet by questioning it deeply. We will work collaboratively as a whole class and in small groups. We will use our ingenuity to apply our knowledge gained outside the class to the benefit of the class as a whole. We will write until our hands cramp-up, and call our writing poetry.

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**ENGL 259 01: Creative Writing: Satire**  
**TR 1:30-2:50 pm, Hemenway, Stephen**

Modestly, I propose that this unsavory course, blandly entitled "Creative Writing: Satire," be eliminated from the smorgasbord of English Department offerings. An abundance of satire already sours our sweet existences. Why should students be fed a diet of hard-boiled lampoons and mushy travesties from the mixing-bowl minds of impossibility thinkers? Furthermore, why should students be encouraged to vomit forth mealy-mouthed parodies or concoct original recipes of tasteless satire in this best of all possible worlds?

Idiots will argue that writing satire is a delectable experience. They will point to the exquisite feast prepared by such gourmet satirists as the fabled Aesop, the titillating Aristophanes, the arty Buchwald, and the motherly Bombeck. They will urge Hope students to spice and sauce college life with delicious dishes of nouveau satire.

How unappetizing! I think the average Hopeite will suffer mental indigestion from taste-testing political, social, religious, and academic poison from the pens of her or his cohorts in this course.

This Tuesday/Thursday Afternoon Live class is not the proper fare to be served at an already perfect liberal arts college in the Christian tradition. I have nothing to gain by discouraging your abstinence, except for a peaceful existence minus rough drafts of artistic, literary, musical, and gender satire.

Four credit hours.

Format: a pinch of lecture; a dash of discussion; an ounce of performance; a pound of workshop commentary on each other's caricatures, cartoons, curses, parodies, political diatribes, and modest proposals, etc.

Reading: two books and many tidbits from satiric masters to serve as models for writing.

Writing: several cups of original satiric writing in a variety of forms

chosen by each budding Swift; you'll prepare many experimental pieces, but you'll be able to choose which ones you want to bake to perfection for grading.

### **ENGL 360 01: Modern English Grammar**

**TR 1:30-3:20 pm, Bartley, Jacqueline**

If you've ever hesitated between who and whom, this course is what you need to increase your poise as a speaker and writer. And if you have selected a career path whose success even partially depends on your oral and written presentation, then you will find this class valuable. Modern English Grammar, a four-unit, full-semester course, introduces you to the building blocks of speech and grammar. Its goal is to make you confident about your writing, and to give you a background that will permanently change the way you write. Beginning with the eight parts of speech, the course builds a cumulative knowledge through exercises, small group praxis, and games. Because the class assumes that some students will eventually be teaching grammar themselves, the learning environment is an active one, designed to model creative learning strategies that are easily adaptable for future teachers. By course's end you will be able to detect even the subtlest usage errors.

### **ENGL 395 01: Creative Writing: Graphic Novel**

**MW 4:00-5:50 pm, Trembley, Elizabeth**

In the last twenty years, the graphic novel has risen as one of the fastest growing mediums for storytelling. No longer considered lightweight or unrespectable, these works tackle politics, religion, identity, war, history, literature through visual representations of fiction, memoir and essay.

(Graphic novels also include the likes of Batman. I confess, I'm a huge Batman fan. We'll be reading Batman.)

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Have you always loved reading graphic novels? Have you only read one but want to learn more about them? Have you been drawing stories since you were a little kid? Do you wish you could draw so you could work with graphic novels, but always figure you were too lousy an artist to ever even try?

Then this is the class for you! JOIN US!

In this creative writing class we will study the graphic novel as a unique narrative medium. We will study the genre's history, read critical analyses, and learn about the special literacy required to read and understand it. We will read several graphic novels together and research several more on our own. In particular, we will focus on the medium as a place where—at least in America—marginalized people have found expression and voice. In the mid-twentieth century through "underground comics" many people who didn't appeal to mainstream publishers worked in this medium and since the mid 80s, when this medium became so popular and went mainstream, that unusual diversity has continued to find representation in this medium. All of the primary source reading to represent diversities of ethnicity, nationality, religion, sexual orientation, age, gender and health. Be forewarned: some of the material will be "for mature audiences."



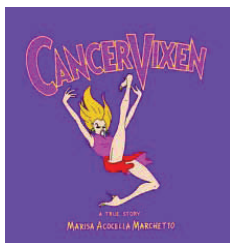
In addition to reading and research on graphic novels, students will learn the techniques for constructing solid stories (in any medium) and building visual narrative through storyboards and final art. Minimal art supplies will be required.

What's that? YOU CAN'T DRAW?

Well, DON'T WORRY!

If you can draw a stick figure, work hard at the course techniques

and share whatever you produce, you can succeed in this class because emphasis in this course will not be on quality of art produced, but on the quality of the narrative/essay produced and the vision for producing it. Because many writers in this medium work in partnership with artists, I feel this emphasis on the writing/vision (even if you can only produce stick figures) is valuable. Of course, artists are welcome, but they too will be assessed on narrative/essay structure within the medium, not quality of art.



A successful student should be a fan of this medium, and will want to work hard at the course, but need not have any creative writing experience. Because in the professional world many people work in writer/artist teams, I'm only asking that every member of the class be willing to learn to write scripts for the medium and draw stick-figure storyboards and panels. Better artists are welcome, of course. Students should be open to the diversity of the texts and the work that will come from other members of the course.

Take this course and you'll learn to:

- Construct dynamic stories that people want to read
- Design visual presentations of your narratives
- Workshop your stuff with your colleagues and improve
- Explain the basic history of this medium in the United States
- Appreciate the rich diversity of the graphic novel (or comics) medium, particularly as a place where marginalized artists have found publication.
- Discuss and demonstrate the sophisticated techniques of sequential art.
- Continue reading and research in this increasingly popular and artistic medium.
- Understand and discuss how this medium relates to traditional literature and to film.
- Proudly show off the sequential art you have created!!

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There will be reading, research, discussion, written analyses, presentations, and lots of creative writing: scripts, sketches, storyboards. You'll learn tons about sequential art and you'll learn tons about making sequential art!

Come and learn about this fast-growing medium and what it means to your future as producers and enjoyers of art!

Possible texts include:

Frank Miller, *The Dark Knight Returns*  
(age)

Craig Thompson, *Blankets* (religion, age)

Gilbert Hernandez, *Heartbreak Soup* (ethnicity, gender)

Gene Luen Yang, *American Born Chinese* (ethnicity, immigration)

Alison Bechdel, *Fun Home: A Family Tragicomic* (sexual orientation)

Marjane Satrapi, *Persepolis: The Story of a Childhood* (gender, religion, culture)

Maira Kalman, *Principles of Uncertainty* (gender)

Chris Ware, *Jimmy Corrigan* (gender)

Osamu Tezuka, *Buddha Volume One* (religion, culture)

David B, *Epileptic* (disability)

Marisa Marchetto, *Cancer Vixen* (gender, illness)

R. Crumb, *The Book of Genesis Illustrated* (religion)



**STILL WONDERING WHICH COURSE TO TAKE  
NEXT SEMESTER? TALK TO YOUR ADVISOR, GET  
IN TOUCH WITH THE COURSE'S PROFESSOR, OR  
STOP BY THE ENGLISH DEPARTMENT!**

**WE'D BE HAPPY TO HELP YOU DECIDE!**