

Fall 2019 English Course Offerings

LOWER LEVER GENERAL EDUCATION OFFERINGS

ENGL 190: Sherlock Holmes, TR 12:15-1:30 –Baker

I. CORE CURRICULUM

ENGL 201: British Literature to 1800

.01: TR 10:50-12:05 – Byker

.02: TR 12:15-1:30 – Byker

ENGL 202: British Literature since 1800

.01: MWF 11-11:50 – Bowers

.02: MWF 1-1:50 – Bowers

ENGL 207: American Literature to the Present

.01: TR 1:40-2:55 – Eichelberger

.02: MWF 10-10:50 – Frazier

ENGL 299: Intro to English Studies

.01: MWF 11-11:50 – Frazier

.02: MWF 12-12:50 – Russell

II. AREA REQUIREMENTS

LITERATURE IN HISTORY, PRE-1700

ENGL 361.01: Early Modern Metamorphoses, MWF 1-1:50 -Russell

LITERATURE IN HISTORY, 1700-1900

ENGL 321: The Romantic Period, MWF 11-11:50 – Beres Rogers

LITERATURE IN HISTORY, 1900-PRESENT

ENGL 363: Women Writers 1900 to present, MWF 1-1:50 -Frazier

DIFFERENCE IN LITERARY TRADITION

ENGL 233: Survey of Non-Western Twentieth Century Literature, MWF 11-11:50 -Lewis

ENGL 315: Black Women Writers, TR 1:40-2:55 -Young

ENGL 352: Major African Writers, MWF 10-10:50 – Lewis

FILM AND CULTURAL STUDIES

ENGL 212: The Cinema: History and Criticism

01: TR 10:50-12:05 – Bruns

02: TR 12:15-1:30 – Bruns

ENGL 390: American Cinema of the 1970s TR 1:40-2:55 – Bruns

CREATIVE WRITING

ENGL 220.01: Poetry Writing I

01: TR 9:25-10:40 – Jackson

03: MW 2-3:15 – Watkins

ENGL 223: Fiction Writing I

01: MW 4:00-5:15 – Greene

03: TR 10:50-12:05 – Stough

04: TR 12:15-1:30 – Stough

ENGL 368: Short-Short Fiction, W 2-3:15 -Varallo

ENGL 377: Poetry Writing II, TR 10:50-12:05 – Jackson

ENGL 378: Fiction Writing II

01: TR 12:15-1:30 – McCollum

02: TR 1:40-2:55 – McCollum

ENGL 380: The Literary Magazine, Publishing, and Editing, MW 3:25-4:40 -Heinen

WRITING, RHETORIC, AND LANGUAGE

ENGL 225: Intro to Writing Studies, MWF 1-1:50 -Craig

ENGL 309: English Language: Grammar and History, TR 9:25-10:40 – Devet

ENGL 334: Technical Writing -TR 10:50-12:05 -Devet

ENGL 366: Editing and Publishing, MWF 12-12:50 -Warnick

ENGL 369: Writing for the Web, MW 2-3:15 – Craig

AUTHOR-CENTERED APPROACHES

ENGL 450: Walt Whitman’s Afterlives, TR 12:15-1:30 -Vander Zee

III. CAPSTONE

ENGL 450: Walt Whitman’s Afterlives, TR 12:15-1:30 -Vander Zee

ELECTIVES

ENGL 495: Internship in the Major -Homes

SPECIAL TOPICS COURSES

ENGL 190: Sherlock Holmes, TR 12:15-1:30 –Baker

ENGL 361: Early Modern Metamorphoses, MWF 1-1:50 -Russell

ENGL 363: Women Writers 1900 to present, MWF 1-1:50 -Frazier

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STUDY ABROAD FLORENCE, ITALY COURSE DESCRIPTIONS

September 8, 2019- November 15, 2019

ENGL 360: Cooking the Books: Food and Feminism in Fiction -Farrell

This course will be taught as part of the English and Communication Department Study Abroad semester in Florence, Italy. The theme of the Florence trip is the Italian slow food movement, which was dreamed up in 1986 by Italian food and wine journalist Carlo Petrini as a way to oppose the encroachment of fast food into Italian culture. This course will take up issues of food and feminism as we examine literary treatments of food and how they relate to women’s issues. Topics may include food, cooking, and power; food and domestic ideology; poisons and toxins; sustainable food practices; ecofeminism; agricultural and environmental racism; food and bodies; food and media; food and ethnic identity; and cookbooks/blogs/other forms of food writing.

ENGL 365: The Idea of Italy in American Literature and Film -Farrell

This course will be taught as part of the English and Communication Department Study Abroad semester in Florence, Italy. It will examine how American writers and filmmakers have imagined Italy and Italians, from the nineteenth century forward. We’ll look at how writers such as Nathaniel Hawthorne, Henry James and Edith Wharton adapted the idea of “The Grand Tour” of Europe to American needs, and how writers such as Mark Twain satirized it. We’ll examine as well how twentieth century American writers such as Ernest Hemingway and Joseph Heller used Italy as a backdrop for their war novels. Finally, we’ll explore the image of Italy as it appears in such American films as Roman Holiday, The Godfather, and The Talented Mr. Ripley.

ENGL 366: Travel Writing -Kelly

Who can live in Italy and not be changed? As Dr. Farrell’s “The Idea of Italy in American Lit and Film” demonstrates, we’ve been using Italy for well over a hundred years to learn more about ourselves and our place in the world. In this course you will develop new ideas about who you are, who we are as Americans, and what exactly is Italy and Italians. Just as importantly, you’ll discover how *writing about your travels* catalyzes these chemical changes in identity. We will read different types of travel writing, we’ll figure out what those types do to readers and to writers. Ultimately, you’ll decide who’s your audience, what’s your own purpose, and you’ll write to those ends.

LOWER LEVER GENERAL EDUCATION COURSE DESCRIPTIONS

ENGL 190: Sherlock Holmes, TR 12:15-1:30 –Baker

Though his creator tried to kill him, Sherlock Holmes is still very much with us. By examining his stories, his world, and numerous incarnations of his character over time, we'll play detective as we attempt to unravel the mystery of why he endures as a universally popular and influential figure. To quote Sherlock quoting Shakespeare, "The game is afoot."

CORE CURRICILUM CLASS DESCRIPTIONS

ENGL 201: British Literature to 1800

.01: TR 10:50-12:05 – Byker

.02: TR 12:15-1:30 – Byker

A study of major works of representative writers from the Medieval period through the 18th century. Emphasis on close reading and literary history.

ENGL 202: British Literature since 1800

.01: MWF 11-11:50 – Bowers

.02: MWF 1-1:50 – Bowers

A study of major works of representative writers from the Romantic period to the present. Emphasis on close reading and literary history.

ENGL 207: American Literature to the Present

.01: TR 1:40-2:55 – Eichelberger

.02: MWF 10-10:50 – Frazier

A study of representative writers from the colonial period to the present. Emphasis on close reading and literary history.

ENGL 299: Intro to English Studies

.01: MWF 11-11:50 – Frazier

.02: MWF 12-12:50 – Russell

An introduction to the theories and practices motivating English studies past and present, with an emphasis on the methods, subjects, and rationales of textual analysis. This writing intensive course also fosters the critical reading, rhetorical, and research skills underpinning successful writing in English studies.

AREA REQUIREMENTS COURSE DESCRIPTIONS

LITERATURE IN HISTORY, PRE-1700

ENGL 361.01: Modern Metamorphoses, MWF 1-1:50 -Russell

"Ovidius Naso was the man." So wrote Shakespeare, and spoke for an age. In the classically oriented early modern period, no classical writer was more influential than the Roman poet Ovid. His *Metamorphoses* tantalized readers with sensuous and sensational tales of men and women magically transformed into trees, animals, monsters, or sometimes just other men and women, which writers and other artists eagerly reproduced. At the same time, as an extended meditation on the irresistibility of change, the poem spoke profoundly and unnervingly to Renaissance culture and its ambitious attempt to revive the ideals of a lost world. This semester, as we read sixteenth- and seventeenth-century English translations and imitations of Ovid, we will consider metamorphosis as a fundamental principle of literary art and its interpretation in the early modern period and, perhaps, in our own.

LITERATURE IN HISTORY, 1700-1900

ENGL 321: The Romantic Period, MWF 11-11:50 – Beres Rogers

In 2008, the course description for English 321 read: "A study of five authors: Wordsworth, Blake, Shelley, Keats, and Byron." These are the canonical Romantics, but this course will take an approach suggested by Stephen Behrendt in his article, "New Romanticisms." Instead of learning about the Romantic era as if we were in a museum, we will be focusing on the *conversations*—literary, philosophical, scientific—that inform what we now view as "Romanticism." For instance, this painting, *The Nightmare* by Henry Fuseli, informed Mary Wollstonecraft, William Blake, and, probably most famously, Mary Shelley. All of these authors were conversations with one another and with different media, in this case painting.

In the process of unearthing these conversations, I encourage us to re-evaluate how we might define the Romantic era: is there, as Behrendt argues, more than one way to understand this era? And, if so, how do we decide which interpretation to privilege? In our own era of "fake news" and growingly striated discourse communities, I encourage us to see the model of conversation as a more productive way of viewing literature...and life.

LITERATURE IN HISTORY, 1900-PRESENT

ENGL 363: Women Writers 1900 to present, MWF 1-1:50 -Frazier

In this class, we will examine a representative selection of 20th and 21st century women's fiction, poetry, and drama, with particular focus on common women's thematic concerns, women's styles of writing, as well as the evolution of a women's literary tradition. We will also explore the intersections of gender, race, sexuality, and class in women's literature. The authors whom we will study include Virginia Woolf, Mina Loy, Zora Neale Hurston, Jean Rhys, Nella Larsen, Julia Alvarez, Louise Erdrich, Toni Morrison, Jamaica Kincaid, Judith Cofer, Margaret Atwood, and Joy Harjo. Based on student interest, we will complete a class capstone project such as publishing a women's online magazine or hosting a TEDx style talk.

DIFFERENCE AND LITERARY TRADITION

ENGL 233: Survey of Non-Western Twentieth Century Literature, MWF 11-11:50 -Lewis

Working from texts from Africa, the Caribbean, and South Asia, this course provides you with valuable skills of "inter-cultural literacy." Rather than an unquestioning, Disney-esque sampling of artificial authenticity, however, it also sets out to explore the complexities of our own positions as readers and consumers of non-Western literature in a largely Eurocentric academic situation. Because many twentieth-century non-Western writers have been deeply involved with national (and international) politics, we will be examining the close relationship between literature and politics in their work, specifically through reference to Frederic Jameson's idea that Third World writers produce "national allegories" and to Aijaz Ahmad's critique of that idea.

ENGL 315: Black Woman Writers, TR 1:40-2:55 -Young

A study of a representative selection of black women's fiction, poetry and drama, focusing on how these writers use the figure of the woman and her intersectional identity to explore social, political, and aesthetic ideas. Readings may vary from year to year.

ENGL 352: Major African Writers, MWF 10-10:50 – Lewis

This course covers major African authors from across the continent, It sets out to examine the role of the writer in the continent of Africa, and puts the terms "literature" and "Africa" under scrutiny. We will take a broadly historical approach, starting with varieties of traditional oral craft but rapidly moving to more recently produced texts, covering all genres, including film. We will be paying close attention to the impact of European colonialism, anticolonial movements and postcolonial challenges. All the writers studied are African by but they may or may not be of African ethnic origin. Because African writers have been (and still are) deeply involved with national and international politics, we will pay special attention to the relationship between language, literature and politics in their work. Through our reading our attention will be drawn to the complexities of our own position as consumers of English-language African literature in a largely Eurocentric academic situation in a city where the very bodies of Africans were once commodities.

FILM AND CULTURAL STUDIES

ENGL 212: The Cinema: History and Criticism

01: TR 10:50-12:05 – Bruns

02: TR 12:15-1:30 – Bruns

This course aims to provide a general introduction to the study of film with a focus on developing critical skills and investigating diverse approaches to analysis. Through readings and screenings of a broad range of narrative films, the class will further serve as a brief survey of film history and an overview of classic and contemporary modes of film theory & criticism. You will be exposed to a variety of films produced in the U.S. and other countries from the very beginnings of the medium in the late 19th century, through the "silent era" of the 1910s-20s and the "golden age" of Hollywood in the 1930s-50s, up to the present. This course is designed to help you acquire a firm grounding in the methods and core material of film history and criticism and to help you become familiar with some of the most significant topics in film studies. Each film corresponds to a specific topic: pre-narrative cinema; techniques of storytelling in narrative film; German Expressionism and Soviet montage cinema; mise-en-scène; major movements in post-WWII European cinema; feminist film theory; the New Hollywood; and the rise of digital filmmaking. By the end of this course, you will become a more critical and creative viewer of the artistic medium of cinema, knowledgeable in the history of the most popular art form of the 20th and 21st centuries, and you will possess the analytical skills to understand and interpret visual forms of expression. You will also be well equipped for future courses should you choose to declare a Film Studies minor.

ENGL 390: American Cinema of the 1970s – Bruns

One could say that Hollywood seventies cinema began 50 years ago, in 1969. That year, several important films such as *Midnight Cowboy* inaugurated a renaissance of smart, artistic filmmaking influenced by the European cinemas of France, Italy, and Sweden. The Golden Age of Hollywood finally had come to an end, with the "Studio System" that flourished in the 30s, 40s, and 50s dying a long and painful death. In its place emerged the "New Hollywood." This course will focus on the most important topics of one of the greatest decades in American cinema, such as the portrayals of race, gender, and class identity; generic transformations; and the rise of the Hollywood Blockbuster.

CREATIVE WRITING

ENGL 220: Poetry Writing I

02: TR 9:25-10:40 – Jackson

03: MW 2-3:15 – Watkins

Bring coffee and imagination and let's jump into the world of poetry. This introductory course focuses on basic elements of poetic craft, including image, voice, and line. Students will analyze and discuss poetry by well-established and practicing poets, as well as write thoughtfully about the craft and construction of poems. And, of course, students will write, revise, share, critique, and support each other's work. There's a lot to cover in only so much time and space (such is poetry), so be prepared for a rigorous reading and writing schedule.

ENGL 223: Fiction Writing I

01: MW 4:00-5:15 – Greene

03: TR 10:50-12:05 – Stough

04: TR 12:15-1:30 – Stough

This course will introduce you to some of the basic—yet essential—terms and techniques of short fiction (conflict, rising action, crisis, falling action, resolution, characterization, point of view, dialogue, etc.) and give you the opportunity to write two complete short stories and a revision by the end of the semester. We will also read an outstanding selection of contemporary short fiction, complete several in-class and take-home writing exercises, and meet as a “workshop” to discuss students' stories. Our goal will be to become a community of writers, helping one another write the best stories we possibly can.

ENGL 368: Short-Short Fiction, MW 2-3:15 -Varallo

How short can a short story be? In this course, we will explore the world of “short-short” fiction—stories that range from 6 to 1,500 words—through in-class writing exercises, take-home assignments, group workshops, and reading and analysis of assigned texts. Along the way, we will explore the incredible variety of short-short forms, including the 6-word memoir, hint fiction, the 100-word story, palm-of-the-hand stories, smoke-long stories, microfiction, flash fiction, sudden fiction, and other narratives that will challenge you to tell a complete story within a smaller frame. Our goal will be to develop a greater appreciation of the limitations and possibilities of words. As Flannery O'Connor said, “If you can't get a lot from a little, you probably won't be able to get a lot from a lot.” This class is for you if you love writing exercises, prompts, and short assignments. Perfect for poets and fiction writers alike! Counts as an additional CW-elective for CW concentrators and minors. Pre-req: ENGL 220 or ENGL 223.

ENGL 377: Poetry Writing II, TR 10:50-12:05 – Jackson

For Round 2, we'll take a closer look at traditional and contemporary poetic forms, such as sonnets, elegies, odes, villanelles, and read a poetry collection or two. We'll reinforce our understanding of poetic craft, try out a variety of forms. Similar to Poetry I, we'll read, discuss, and explicate poems in class and in writing; and we'll write, revise, share, critique, and support each other's work. English 220 (Poetry I) is a prerequisite for this course.

ENGL 378: Fiction Writing II

01: TR 12:15-1:30 – McCollum

02: TR 1:40-2:55 – McCollum

This class imagines that one way to explore the field of fiction is through understanding how particular narrative constructions elicit responses in audiences. Our primary concern will be generating and modifying work through writing prompts and revision exercises. In addition, we will read each other's work as well as published literary pieces and essays on craft and theory and take time to self-reflect on our own writing and artistic process. We will consider the short story as not only an autonomous work of literary art, but also a building block of narrative that lives within the larger context of a story collection. To this end, we will study the contemporary short story as well as sequential narrative art that borrows from fields as vast as comics studies and film theory. By studying sequential art and conceiving of fiction as shaped, we will make visible—quite literally—the covert structures at work beneath the narrative act. Our engagements with visual narratives will include studying the Gestalt principles in order to understand the importance of the unsaid and exploring the Kuleshov Effect to underscore the importance of juxtaposition. While we will review contemporary short story collections, we will also explore specific stories from the canon that use sequencing within their very frame. Through these methods, this class aims to complicate and interrupt comfortable notions of what constitutes fiction and narrative, ultimately leading us to develop an alternative and potentially healthier definition of the slippery term *creative writing*.

ENGL 380: The Literary Magazine, Publishing, and Editing, MW 3:25-4:40 -Heinen

Preparation for and practice in the types of writing important to editors, publishing, and authors. Students learn editing skills and about the publishing industry. Scholarly and literary journal editors, agents, book designers, or other industry professionals visit the class. Writings include reviews, rhetorical analyses, and professional letters to apply to internships.

WRITING, RHETORIC, AND LANGUAGE

ENGL 225: Intro to Writing Studies, MWF 1-1:50 -Craig

A tenet of writing studies is that writing is both a practice and an object of study. This class is focused on both. To study writing, students in 225 will study and produce research using a case study methodology—a common way of making knowledge in the social sciences. Through case studies that they read and produce, students will examine issues of process and identity by identifying and analyzing what writers know and do as they as they write. In particular, students will explore how writers' pasts; preferred technologies and environments; home and work lives; and educational experiences shape who they and what they do as writers.

ENGL 309: English Language: Grammar and History, TR 9:25-10:40 – Devet

Designed principally for English Secondary-Education students, English 309: English Language Grammar and History explores fundamental concepts about English, focusing on its grammar, dialects, semantic change, and development. This course is principally designed to help Secondary Education students master those criteria, outlined by the Linguistics and Language portion of the PRAXIS exam, as essential knowledge for English teachers.

ENGL 334: Technical Writing, TR 10:50-12:05 -Devet

Students preparing for writing careers would benefit from Technical Writing: they learn to use words clearly and to express ideas purposefully, especially in technical descriptions, instructions, summaries, and definitions. They also practice editing technical writing. Whenever possible, students write about subjects related to their field of interest. No scientific experience necessary.

ENGL 366: Editing and Publishing, MWF 12-12:50 -Warnick

Editing is frequently understood as mere copyediting, or correcting spelling and punctuation to prepare a piece for final publication. However, being an editor involves a variety of activities beyond copyediting. Depending on their responsibilities, an editor may help develop and sustain a publication's mission or vision, recruit potential authors and reviewers, design visually effective page layouts and other materials, and manage social media and other marketing campaigns attracting readers to the publication. So that students may learn more about what specific editing responsibilities interest them, the class will collaborate on planning, designing, and publishing a student-led publication. We will research other student publications to find a particular niche our publication can fill, collaboratively design the publication's mission or vision, make decisions about how the publication will appear and circulate, and launch an inaugural issue. Students will also gain experience using InDesign and other technologies used frequently in different editing environments.

ENGL 369: Writing for the Web, MW 2-3:15 – Craig

Writing, like reading, is a complicated literacy activity that is discussed and practiced in a variety of ways throughout the English Department. In "Writing for the Web" our focus will be on the relationships between writing and technology, particularly those technologies associated with the web. Our study of writing for the web will come in three parts. First, we will familiarize ourselves with the web through study of scholarship and representation in popular media to consider both the promises and challenges it presents for its users—like us—as part of daily life. Second, we will produce texts in a medium that you may not have used before, sound. Specifically, students will produce episodes of a podcast series to explore firsthand how digital technologies make new opportunities for writing and production available to their users. Finally, to accompany those podcast episodes, students will produce listening guides and marketing materials. All of these materials, your podcast and listening guide, will go live before the end of the semester.

AUTHOR-CENTERED APPROACHES

ENGL 450: Walt Whitman's Afterlives, TR 12:15-1:30 -Vander Zee

See description below.

III. CAPSTONE

ENGL 450: Walt Whitman's Afterlives, TR 12:15-1:30 -Vander Zee

Roy Harvey Pearce once wrote that "the history of American poetry could be written as the continuing discovery and rediscovery of Whitman." The very content of this course confirms Pearce's claims for the sheer magnitude of Whitman's influence, even as we move beyond poetry to prose and popular culture, and beyond America to the wider world. While we will necessarily follow certain well-worn tracks of Whitman's influence, we will also stray frequently outside of them. This semester, we will ask questions such as the following: How have American writers felt Whitman's influence in different historical and cultural contexts? How did Whitman influence writers in other countries? How is Whitman's presence felt in the world beyond poetry—in novels, in songs, in ads for blue jeans and iPads? And how are emerging writers today continuing to respond to Whitman's influence?

We will begin this course by exploring not some monolithic Whitman, but a Whitman in many guises: one of the roughs, the wound-dresser, the subversive lover, the solitary singer, the master, the slave, the prophet, the prose writer, the comrade, the democrat, the good gray poet. Alongside this survey of Whitman's primary works, we will read artists responding to Whitman in various ways. What energies do that carry forth? What suspicions do they harbor? What poetic mission lies unfulfilled? The we will read include Ezra Pound, Hart Crane, Langston Hughes, Pablo Neruda, Federico Garcia Lorca, George Oppen, June Jordan, Sherman Alexie, Ben Lerner, Claudia Rankine, and Juliana Spahr among others.

As a senior seminar, this course is less about some illusion of "coverage" or knowledge of a certain period and more about how you, as a mature English major--with broad knowledge, keen interest, and a set of writerly tools at your disposal--will choose to engage in a rigorous research project involving Whitman and his influence. We will begin thinking about that broader project on day one, and will continue to discuss our ideas as the semester unfolds.

ELECTIVES

ENGL 495: Internship in the Major -Homes