

# Fall 2018 English Offerings

## LOWER LEVEL GENERAL EDUCATION OFFERINGS

**ENGL 190.03:** Sex, God, and Guns: Irish Culture in the 20th Century -MW 2:00-3:15 -Kelly  
**ENGL 290.02:** Classics of British Children's Literature -MW 2:00-3:15 -Carens

## I. CORE CURRICULUM

**ENGL 201:** British Literature to 1800 -01 MWF 1:00-1:50 Bowers, 02 T R 1:40-2:55 -Byker  
**ENGL 202:** British Literature since 1800 -01 TR 9:25-10:40 Birrer, 02 TR 10:50-12:05 -Birrer  
**ENGL 207:** American Literature to the Present -01 TR 9:25-10:40 Eichelberger, 02 TR 12:15-1:30 -Peeples, 03 MWF 12:00-12:50 -Young  
**ENGL 299:** Intro to English Studies -01 MWF 11:00-11:50 -Frazier, 02 TR 1:40-2:55 -Carens

## II. AREA REQUIREMENTS

### Literature in History, Pre-1700

**ENGL 361.01:** Queer Shakespeare -TR 12:15-1:30 -Byker  
**ENGL 361.02:** Medieval Feminism -TR 10:50-12:05 -Seaman

### Literature in History, 1700-1900

**ENGL 318:** The Eighteenth Century -MWF 10:00-10:50 -Bowers  
**ENGL 321:** The Romantic Period -MWF 11:00-11:50 -Beres Rogers

### Literature in History, 1900-Present

**ENGL 325:** Modern British Literature -MW 3:25-4:40 -Kelly  
**ENGL 346:** Contemporary American Fiction -MW 2:00-3:15 -Farrell

### Difference and Literary Tradition

**ENGL 226:** Survey of World Literature - TR 10:50-12:05 -Collins-Frohlich  
**ENGL 233:** Survey of Non-Western 20th Century Literature - MWF 1:00-1:50 - Lewis  
**ENGL 313:** African American Literature (Express II)-MWF 4:00-6:45-Martin  
**ENGL 358:** Colonial & Post-Colonial British Literature - MWF 12:00-12:50- Lewis  
**ENGL 364:** Harlem Renaissance Writers - MWF 1:00-1:50 - Frazier

### Film and Cultural Studies

**ENGL 212:** Cinema: History and Criticism -01 TR 9:25-10:40 Glenn, 02 TR 12:15-1:30 Glenn, 03 MW 2:00-3:15 -Bruns  
**ENGL 351:** Studies in American Film -MW 3:25-4:40 -Bruns  
**ENGL 365:** Afrofuturism- MWF 11:00-11:50-Young  
**ENGL 390:** Auteur Filmmakers and their Legacies -TR 1:40-2:55 -Glenn

### Creative Writing

**ENGL 220:** Poetry Writing I -01 MW 4:00-5:15 Jackson, 02 MW 2:00-3:15 Scott-Copses, 03 TR 10:50-12:05 -Jackson  
**ENGL 223:** Fiction Writing I -01 MW 2:00-3:15 ,02 MW 3:25-4:40 ,03 TR 1:40-2:55 Heinen, 04 TR 12:15-1:30 -McCollum  
**ENGL 377:** Poetry Writing II -TR 10:50-12:05 -Rosko  
**ENGL 378:** Fiction Writing II -01 TR 12:15-1:30 Drager, 02 TR 1:40-2:55 -Drager

### Writing, Rhetoric, and Language

**ENGL 255:** Introduction to Writing Studies: MW 2:00-3:15 -Warnick  
**ENGL 309:** English Language: Grammar & History -TR 9:25-10:40 -Devet  
**ENGL 334:** Technical Writing: TR 10:50-12:05 -Devet  
**ENGL 366:** Writing for Social Justice: MWF 1:00-1:50 -Wentworth  
**ENGL 369:** Writing for the Web: MWF 10:00-10:50 -Craig

### Theme and Genre-Centered Approaches

**ENGL 360.01:** Coming of Age in the South - TR 10:50-12:05 -Eichelberger  
**ENGL 360.02:** Philip Pullman's *His Dark Materials* and the Power of Narrative -TR 1:40-2:55 -Birrer  
**ENGL 370:** British Gothic Literature - TR 9:25-10:45 -Carens

### Author-Centered Approaches

**ENGL 350:** Bob Dylan and the American Dream -TR 1:40-2:55  
**ENGL 450:** Senior Seminar: Major Authors: Mark Twain -TR 12:15-1:30 -Duvall

## III. CAPSTONE

**ENGL 450:** Senior Seminar: Major Authors: Mark Twain -TR 12:15-1:30 -Duvall

## **SPECIAL TOPICS COURSES**

**ENGL 190.03:** Sex, God, and Guns: Irish Culture in the 20th Century - MW 2:00-3:15 -Kelly

**ENGL 290.02:** Classics of British Children's Literature - MW 2:00-3:15 -Carens

**ENGL 350.01:** Bob Dylan and the American Dream - TR 1:40-2:55 -Peeples

**ENGL 360.01:** Coming of Age in the South - TR 10:50-12:05 - Eichelberger

**ENGL 360.02:** Philip Pullman's His Dark Materials -TR 1:40-2:55 -Birrer

**ENGL 361.01:** Queer Shakespeare - TR 12:15-1:30 -Byker

**ENGL 361.02:** Medieval Feminism - TR 10:50-12:05 -Seaman

**ENGL 364.01:** Harlem Renaissance Writers - MWF 1:00-1:50 -Frazier

**ENGL 366.01:** Writing for Social Justice - MWF - 1:00-1:50 - Wentworth

**ENGL 370.01:** British Gothic Literature - TR 9:25-10:45 -Carens

**ENGL 390.01:** Auteur Filmmakers and their Legacies - TR 1:40-2:55 -Glenn

## **LOWER LEVEL GENERAL EDUCATION COURSE DESCRIPTIONS**

**ENGL 190.03: Sex, God, and Guns: Irish Culture in the 20th Century – MW 2:00-3:15 –Kelly**

The Irishman serves two masters, James Joyce once said, and a third who wants him for odd jobs: the holy Roman Catholic church and British Empire were the two masters, and the odd jobber was the nationalist who dodged the priests to shoot the English. This course will study the interplay of culture and political ideology in Ireland in the last hundred years, focusing on a few key moments in history, including the Easter Rising of 1916, the partition of Northern Ireland, the modern "troubles," and the Good Friday Agreement. We'll discuss plays, music, fiction, film and other genres of culture.

**ENGL 290.02: Classics of British Children's Literature - MW 2:00-3:15 –Carens**

This class turns back to the "Golden Age" of children's literature, studying the appearance of books that broke with conventions, changed our understanding of childhood and the child's mind, and created stories that continue to have a deep impact on our culture. Focusing on texts such as *Alice's Adventures in Wonderland*, *Treasure Island*, *The Secret Garden*, and *Peter Pan*, the course will seek to come to terms with the emergence of narratives that seek to engage children's imaginations rather than suppress their rebellious impulses. The course will also investigate the extent to which these books construct child protagonists who embody and enact the era's assumptions about gender roles, class position, and Britain's role as a world power.

## **CORE CURRICULUM CLASS DESCRIPTIONS**

### **ENGLISH 201: BRITISH LITERATURE TO 1800**

**Section 1: MWF 1:00-1:50 –Bowers**

**Section 2: TR 1:40-2:55 –Byker**

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

### **ENGLISH 202: BRITISH LITERATURE SINCE 1800**

**Section 1: TR 9:25-10:40 –Birrer**

**Section 2: TR 10:50-12:05 –Birrer**

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

## ENGLISH 207: AMERICAN LITERATURE TO THE PRESENT

### Section 1: TR 9:25-10:40 –Eichelberger

What is an American? How have Americans defined themselves and their communities throughout our history? How have Americans' ideas about God, Nature, and human nature changed or stayed the same? What makes a work of literature beautiful or powerful—in its own time, and in our time? This course explores these questions in the work of writers from the colonial period to the present. We'll sample from a wide range of texts that exemplify some of the most interesting trends in American literature. Class format includes both lecture and discussion. Graded work will include tests, short exercises, a longer analytical essay, and a final exam.

### Section 2: TR 12:15-1:30 –Peeples

### Section 3: MWF 12:00-12:50 –Young

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

## ENGLISH 299: INTRODUCTION TO ENGLISH STUDIES

### Section 1: MWF 11:00-11:50 –Frazier

### Section 2: TR 1:40-2:55 –Carens

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 CLASS DESCRIPTIONS

### LITERATURE IN HISTORY, PRE-1700

#### ENGL 361.01: Queer Shakespeare– TR 12:15-1:30 –Byker

There's something queer about Shakespeare. But what does "queer" mean anyway? Sometimes this concept gestures toward nonnormative approaches to sex, desire, identity, or affect, and sometimes it reaches enigmatically toward all the things you can't quite put your finger on. We'll seize on the elastic and mutating framework of queer theory as a mode of reading that allows us to question a number of heteronormative assumptions about Shakespeare, early modern England, and the genre of drama. Our course will consider how Shakespeare thinks queerly not only about humankind but also about animals, ecology, the weather, time and temporality, and narrative forms. In addition to reading Shakespeare, we'll discuss salient works of queer theory by authors such as Eve Sedgwick, Sara Ahmed, Carolyn Dinshaw, and Jack Halberstam; examine historical records of queer expressions of gender and sexuality in early modern London; and uncover modern queer appropriations of Shakespeare. Course texts will include around seven plays with some attention to sonnets.

#### ENGL 361.02: Medieval Feminism -TR 10:50-12:05 –Seaman

The Middle Ages lacked a women's movement—there were no protests in the streets, no proposals of an Equal Rights Amendment, no calls for women to find self-fulfillment through working outside the home. And yet, women are anything but marginalized in the writings of the British Middle Ages. Artists, philosophers, and theologians regularly investigated the experiences of women and did so in terms of structural factors like religion, politics, economics, and the family—as feminist theorists do today. Indeed, perhaps unexpectedly, many literary texts of medieval England turn out to be largely shaped by women: the Wife of Bath may loom largest, but two women weave the narrative of *Sir Gawain and the Green Knight*, Grendel's mother proves a formidable foe, Margery Kempe represents herself in our first English autobiography as a medieval Nasty Woman, Julian of Norwich explains the aims and methods of a maternal God, and Marie de France's morally edgy fantasy liberates trapped women. That's just for starters. This course will spend time with the women of medieval Britain to see what happens when we move them to the center of our literary history, and we'll do so with the assistance of methodologies and theories promoted by medieval and modern thinkers.

### LITERATURE IN HISTORY, 1700-1900

#### ENGL 318: The Eighteenth Century - MWF 10:00-10:50 –Bowers

This course examines writings of the Enlightenment, one of the most important movements in human history, a movement that helped form the core beliefs, practices, and institutions of the modern world. As with all such transformational movements, the Enlightenment encountered heavy resistance and criticism, some of which persists today. We will look at key works by Enlightenment thinkers and key imaginative writings by those hostile to the Enlightenment. While the course will focus on British authors (such as Laurence Sterne, Samuel Johnson, Jonathan Swift, and Lady Mary Wortley Montagu), it will also consider a number of important Enlightenment authors from the Continent and America (such as Voltaire, Diderot, Kant, and Jefferson). The course satisfies the 1700-1900 literature-in-history requirement for English majors.

### **ENGL 321: The Romantic Period -MWF 11:00-11:50 –Rogers**

In 2008, the course description for English 321 read: "A study of five authors: Wordsworth, Blake, Shelley, Keats, and Byron." While these are the canonical Romantics, this course focuses primarily on the shifting ideologies—political, racial, gendered, literary, and socioeconomic—that these authors, along with a host of others, engaged in. Therefore, in addition to a revolutionary anthology by Anne Mellor and Richard Matlak, we will be reading from Anthony Jarrells's *Britain's Bloodless Revolutions*, in which he argues that the revolutionary fervor that permeated France became translated, in Britain, into various forms of print. Instead of doing an authorial survey, we will first look at the French Revolution, then at politics at large, then at the revolution in women's rights, abolition, the Romantic Sonnet Revival, the revolution in poetics, and, finally, the revolution in literacy. The class will thus include some visits to the Library Society, where we will look at the periodicals read by the more "common" people.

## **LITERATURE IN HISTORY, 1900-PRESENT**

### **ENGL 325: Modern British Literature -MW 3:25-4:40 –Kelly**

A study of 20th-century British literature before World War II, including works by Conrad, Yeats, Joyce, Woolf, Eliot and Orwell.

### **ENGL 346: Contemporary American Fiction -MW 2:00-3:15 –Farrell**

This course examines a selection of contemporary American fiction in historic, aesthetic, and social contexts. In other words, we will explore the relationship between contemporary American literature and the world we live in. Topics may include literature and postmodern culture, how aesthetic style may be influenced by social and historical conditions, the blurring of fact and fiction in contemporary literature, and how literature is affected by issues of race, class, and gender. While the range of contemporary American fiction is extremely broad and varied, and impossible to cover in one semester, students will become acquainted with several of the major trends in American literature since 1965.

## **DIFFERENCE AND LITERARY TRADITION**

### **ENGL 226: Survey of World Literature-T R 10:50-12:05 -Collins-Frohlich**

This course covers a wide range of texts of non-Anglophone cultures from ancient to contemporary times. Rather than moving through these texts solely along the timeline of their creation, we will be grouping them into the large categories of governing myths, travel and conquest, and modern diaspora. Considering these texts both chronologically and thematically allows us to compare them and discover how shared themes, characters and plots evolve across cultures and over time. Your reading of these texts will be supplemented by class lectures, discussions, and regular reading responses. You will also undertake a series of writing assignments designed to allow you explore texts and themes that interest you.

### **ENGL 233: Survey of Non-Western 20th Century Literature-M WF 1:00-1:50 –Lewis**

This course sets out to examine selected examples of non-Western literature, and to provide you with some skills of "intercultural literacy," allowing you to read texts from a variety of different cultures both in their own context and in relation to our own. 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; do not expect a kind of unquestioning, Disney-esque sampling of artificial authenticity. 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 generally tend to produce "national allegories" and Aijaz Ahmad's critique of that idea. The course is divided into three sections, covering literature from South Asia (mainly India), Africa, and the Caribbean.

### **ENGL 313: African American Literature -MW 4:00-6:45 (Express II) –Martin**

Designed to introduce students to the history and legacy of African American letters, this course provides an overview of the literary tradition of African Americans beginning with the oral tradition of folk tales brought across the middle passage and ending with the contemporary fiction and drama of the early twenty-first century. The course addresses carefully selected excerpts and bodies of work that represent the diversity, literary innovations, and cultural milieu from which African American literature has taken form. The course will engage a representative canon that includes genres such as folklore, slave narratives, poetry, short fiction, non-fiction, biography, drama, and novel excerpts.

### **ENGL 358: Colonial & Post-Colonial British Literature -MWF 12:00-12:50 -Lewis**

One of the most contentious of sub-fields in the study of contemporary literature, post-colonial theory and criticism deals with the relationship between former imperial powers (such as Great Britain) and their former colonies. This course thus introduces students to a host of writers from the late nineteenth century to the present from former British colonies in South Asia, Africa, and the Caribbean. In the process, we will be confronting key questions about the nature of literature and writing in general, especially with regard to overtly political processes such as imperialism and nationalism, and social and psychological issues of race, class, and gender. The course sets out to provide you with some skills of "inter-cultural literacy," allowing you to read texts from a variety of different cultures both in their own context and in relation to our own. The course also sets out to explore the complexities of our own positions as readers and consumers of non-Western literature in a Eurocentric academic situation; in particular it should prompt us to critique the ideological implications of ideas

of Englishness embodied in language and literature, especially the manner in which difference is created. While this course covers similar geographical areas and similar themes to those covered in ENGL 233, the majority of the reading in ENGL 358 comes in the form of complete novels (two from each of the three geographical areas) rather than poems, short stories and extracts from novels.

**ENGL 364: Harlem Renaissance Writers: MWF 1:00-1:50 –Frazier**

The Harlem Renaissance was a flowering of literary, artistic, and cultural production which catapulted African Americans to the center stage in the first three decades of the twentieth century. The movement encouraged a sense of optimism and racial pride in the African American community, encouraged blacks to express political agency, and opened up new directions in creative expression. In this course, we will study seminal writers such as Jean Toomer, Zora Neale Hurston, Langston Hughes, Jessie Redmon Fauset, Wallace Thurman, George Schuyler, Claude McKay, and Nella Larsen. We will juxtapose literary works with art, music, and films from such luminaries as Aaron Douglas, Palmer Hayden, Bessie Smith, Augusta Savage, and Oscar Micheaux. We will also explore how Harlem Renaissance writers have inspired 21<sup>st</sup> century artists such as Beyoncé (*Lemonade*) and Jordan Peele (*Get Out*).

## **FILM AND CULTURAL STUDIES**

**ENGL 212: Cinema: History and Criticism**

**Section 1: TR 9:25-10:40 –Glenn**

**Section 2: TR 12:15-1:30 –Glenn**

**Section 3: MW 2:00-3:15 –Bruns**

An introduction to the critical appreciation and history of the motion picture, with special emphasis upon the place of the film within the liberal arts, dealing generally with the types and forms of the feature film, its background and development and aiming to create and increased critical awareness of the basic elements of the filmmaker's art.

**ENGL 351: Studies in American Film -MW 3:25-4:40 –Bruns**

Of all the concepts fundamental to literary theory, none has a longer or more distinguished lineage than the question of literary types, or genres. Yet literary genre criticism was introduced to Anglophone film criticism comparatively recently. In cinema itself, generic forms provided studios with a way to organize the production and marketing of films—films seldom deemed worthy of serious commentary. But in the last 30 years or so, film scholars have redeemed “genre” by showing how it is more than a mere collection of conventions, more than just a way of classifying and describing some of Hollywood’s most popular films. The study of genre can offer fascinating and wide-ranging critiques of myth, ideology, and meaning—thus making it a viable concept not only to the study of American cinema but of American history and culture as well. We will pursue genre, its history and theory, through case studies in three important genres in American film history: The Western, the Screwball Comedy, and the Musical. But rather than treat each of these genres as self-evident, descriptive, neutral and pure, we will instead treat them as varied, flexible, and radically undelimitable. Our aim is not just to classify Hollywood films, but to de-classify sensitive information about American history and culture. Of particular interest are such issues as gender and sexual difference, race, class, bourgeois illusionism, myths of individualism and national identity, and the institutions of family and marriage.

**ENGL 365: Afrofuturism- MWF 11:00-11:50 -Young**

Afrofuturism is a Black cultural aesthetic that combines elements of African mythology, science fiction, radical intellectual thought, and African Diasporic history across multiple media and artistic forms. Afrofuturism is not simply about imagining black subjects in the future. Instead, it is a social justice critique that engages science fiction in order to disrupt dominant narratives about “the future” and to reimagine black subjects in new relations to power. This interactive, digital course will trace early Black engagement with Afrofuturist themes and concepts, as well contemporary expressions. We will engage the meanings behind the work, sounds, and messages embedded in the texts produced by Black intellectuals and artists such as W.E.B Du Bois, Sun Ra, Octavia Butler, Kara Walker, Wangechi Mutu, and Paul Gilroy.

**ENGL 390: Auteur Filmmakers and their Legacies - TR 1:40-2:55 –Glenn**

The study of film offers a variety of different paths to examine the movies: these include considerations of genre, stars, time periods, nations, movements. In this special topic film course, will focus on the auteur filmmaker as our guiding entry point to film analysis. As we study several important filmmakers' bodies of work, we will be identifying certain trends, themes, and stylistic conventions that have become associated with their names/reputations in an attempt to arrive at some conclusions about their major contributions to cinema. The course, which will draw heavily upon film theory and scholarly essays, will engage in rigorous film analysis as we seek to develop expertise on the directors we study. Directors may include but are not limited to: Frank Capra, John Ford, Billy Wilder, Stanley Kubrick, Woody Allen, Jane Campion, and Werner Herzog.

## **CREATIVE WRITING**

**ENGL 220: Poetry Writing I**

**Section 1: MW 4:00-5:15 -Jackson**

**Section 2: MW 2:00-3:15 -Scott-Copses**

An introductory workshop course to the reading and writing of poetry with a focus on closed and open lyric forms and poetic devices: line, image, prosody, figurative language. Equal attention will be given to poems turned in for critique and to the development of the student's critical skills.

**Section 3: TR 10:50-12:05 –Jackson**

Bring coffee and imagination, and let's play with language. We'll be using *The Poet's Companion* to cover the basics of image, voice, line, and rhythm. We'll write poems, and sample a wide range of published contemporary poets. Primarily a generative workshop, students will also learn how to critique and evaluate their own work in a traditional workshop setting.

**ENGL 377: Poetry Writing II**

**Section 1: TR 10:50-12:05 –Rosko**

So here you are: once again facing the blank page, stirred by some inarticulate thought or feeling; once again positioning your ear to both tune in and tune out the vast field of language's possibilities. Once again, you are here to write poems— good poems. But what makes a poem "good"? How do we know? And, how on earth does one write one? In this class, we will commit to the difficult task of writing good poems. We will expand our understanding of poetry by way of an intensive combination of the reading and analyzing of a wide range of contemporary poems; testing out new craft techniques; and participating in workshop. The final includes a revised poetry portfolio and a "Poetry-in-the-World" project.

**ENGL 223: Fiction Writing I**

**Section 1: MW 2:00-3:15 –TBA**

**Section 2: MW 3:25-4:40 –TBA**

**Section 3: TR 1:40-2:55 – Heinen**

**Section 4: TR 12:15-1:30 –McCollum**

A workshop for beginning fiction writers, focused on understanding and employing the craft elements—point-of-view, characterization, dialogue, setting, image, and voice—that make for successful fiction. We will read selected stories and discuss how these craft elements operate. Beyond reading and discussion, students will hone their creative and critical skills by producing their own stories and critiquing the stories of their classmates.

**ENGL 378: Fiction Writing II**

**Section 1: TR 12:15-1:30 – Drager**

**Section 2: TR 1:40-2:55 – Drager**

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 takedown 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.

## **WRITING, RHETORIC, AND LANGUAGE**

**ENGL 225: Introduction to Writing Studies: MW 2:00-3:15 – Warnick**

An introduction to foundational theories used to analyze and practice writing in a variety of contexts, with particular focus on theories relevant to academic and real-world writing situations like genre, rhetorical situation, and community. Students gain experience producing original research on a writing studies related issue. In addition to designing their own original research projects, students will complete projects analyzing an individual writer's composing process and applying rhetorical theory to an example of everyday writing. See here for a sample draft syllabus: <https://goo.gl/QTnvPV>

**ENGL 309: English Language: Grammar & 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: Writing for Social Justice: MWF 1:00-1:50 –Wentworth**

In this course students will explore and analyze rhetorical aspects of social justice writing. Students will create multiple texts that focus on projects that implement positive social change in their college or larger community.

### **ENGL 369: Writing for the Web: MWF 10:00-10:50 –Craig**

A new course in the Department of English, this section of Writing for the Web is focused around digital storytelling. First, we will examine stories people tell about digital media in nonfiction, on TV, in film, and in scholarship, culminating in the writing of your own technology manifestos. Second, we will examine how digital media has transformed storytelling by examining articles like New York Times's "Snowfall," documentaries like Welcome to Pine Point, and podcasts like "Serial," "S-Town," and "My Favorite Murderer." This will culminate in the production of a series of podcast episodes students will produce collaboratively. Third and finally, we will draw on scholarship examining issues like race, gender, disability, place, and identity, after which, you will produce your own story about digital culture-stories that need telling but have not yet been told-developed in a multimedia article. <http://bit.ly/2oKQaVd>

## **THEME AND GENRE-CENTERED APPROACHES**

### **ENGL 360.01: Coming of Age in the South -TR 10:50-12:05 –Eichelberger**

This course explores numerous authors' representations of the transition from childhood to adulthood in the U. S. South. A variety of texts, including fiction, nonfiction, drama, and film, will enable students to compare and contrast the experiences of Southern children and young people from different eras, social identities, and communities, and to contemplate the opportunities and dangers confronting them during this transition. Students will take quizzes and one or more exams as well as writing informal responses and an academic analysis incorporating secondary sources. Classes will be mostly discussion; brief lectures will provide background material on texts and cultural traditions being studied. The course is designed particularly for students majoring or minoring in English but is also open to non-majors with an interest in literature. It counts for the General Education Humanities requirement and for the Minor in Southern Studies.

### **ENGL 360.02: Philip Pullman's *His Dark Materials* and the Power of Narrative - TR 1:40-2:55 –Birrer**

For all its daemons, witches, Spectres, many-worlds travels, and epic quest-y tropes, Pullman's award-winning fantasy trilogy is fundamentally a narrative about narratives. In this light, we'll draw on *His Dark Materials* (*The Golden Compass*, *The Subtle Knife*, *The Amber Spyglass*) to explore the power of narrative in shaping human experience. We'll examine how this subversive trilogy draws on, challenges, and otherwise re-imagines earlier narratives, such as Lewis' *Chronicles of Narnia*, some devilish snippets from *Paradise Lost*, an imaginative letter by Keats, the children of Blake's *Songs of Innocence and of Experience*, a few wild tales about Adam and Eve that didn't quite make the Bible, and a strange little text about marionettes and fencing bears. Additional course readings will be drawn from that last (I hope) enticing list, with some cultural theory and lit-inflected quantum physics to boot (what's not to love about "spooky action at a distance"?). With these textual narratives, loose in our field of play, we'll analyze how *His Dark Materials* engages related cultural narratives about childhood, identity, gender, sexuality, embodiment, religion, science, nature, fantasy—and, of course (take a breath!), about the power of narratives themselves. We'll also consider the trilogy's link to the prevalence of fantasy narratives in literary and popular culture, tease out why Pullman calls it a work of "stark realism," and think through our responses to it alongside those of other readers, from Pullman's most slavish devotees to his snarkiest critics.

### **ENGL 370: British Gothic Literature - TR 9:25-10:45 –Carens**

This course traces the development of British Gothic literature through a period of about 150 years following its emergence in the middle of the 18th century. Class discussions and writing assignments will focus on the elaboration of classic motifs – the foreign castles, horrifying monsters, grim villains, earnest heroes and ardent heroines – but will also push beyond these alluring devices to investigate how they express fears and desires sparked by intellectual and social questions that roiled British culture in the 19th century. Gothic literature, as we will see, uses terror and sensation to tap into anxieties about gender identity, class structure, evolution, racial difference, imperial power and many other contemporary issues.

## **AUTHOR-CENTERED APPROACHES**

### **ENGL 350: Bob Dylan and the American Dream -TR 1:40-2:55 –Peeples**

"Bob Dylan and the American Dream" will analyze various literary texts promoting and critiquing the Dream alongside the written and recorded work of Bob Dylan. Our study of Dylan will focus on his ever-changing public persona, the "meaning" of Dylan, as well as his song lyrics. Our study of the American Dream will focus on the myth of self-making, unconstrained by a class system, ancestry, or the past in general; and on the push-and-pull of individualism and conformity, the paradox of freedom being defined largely within a "dream" of middle-class social norms and consumerism.

**ENGL 450: Senior Seminar: Major Authors: Mark Twain -TR 12:15-1:30 -Duvall -ALSO CAPSTONE**

We will study the life and work of Samuel L. Clemens, pursuing a chronological course that will take us from his earliest newspaper writing and his adoption of his pseudonym, through his wildly successful travel writing of the late 1860s and early 70s, through three major novels, and into the considerably darker, yet incisively philosophical and critical territory of his turn-of-the-century writing. Along the way, we will contextualize the work of Mark Twain within Sam Clemens's life, within literary history, and within the shifting historical, social, and cultural milieu of the United States from the mid 19th century through the turn of the 20th. This course aims to complicate and enrich our understanding of Mark Twain, a considerably more complex and ambiguous figure than popular renditions let on. More specifically, students completing this class successfully will be able to - identify and describe the major events of Clemens's life - discuss, summarize, analyze, and interpret Twain's works; explain Twain's evolution as a writer, identifying and illustrating stages of development and explaining how successive stages relate to prior ones; identify, illustrate, and analyze Twain's major topics within the context of his works and historical, social, and cultural milieus - discuss, summarize, and evaluate Twain scholarship and criticism; apply biography, criticism, and scholarship to Twain's works; synthesize Twain biography, criticism, and scholarship into a unique final project created to achieve a specific purpose and designed for a particular audience.

**III. CAPSTONE**

**ENGL 450: Senior Seminar: Major Authors: Mark Twain -TR 12:15-1:30 -Duvall**

See above for description

**ENGL 495: Internship in the Major -Holmes**

A field internship provides the advanced student an introduction to the nature, methods, and literature of one of the professions. This course is open to all students. However, it serves as a capstone experience ONLY for students in the Writing, Rhetoric, and Publication Concentration.