

ENGL 190: What's The Story?: Contemporary American Short Fiction
TR 9:25-10:40 AM
Prof. McCollum

In this course, we'll read short stories published in the last twenty years and discuss some of the trends, themes, and techniques of the past two decades. We'll also examine interviews and essays by contemporary short story writers in an effort to get the stories behind the stories—the writers' inspirations, their challenges, their aims. In addition, students will have the opportunity to participate in Q & A sessions with published writers, via class visits and email.

Texts:

The Scribner Anthology of Contemporary American Short Fiction (ed. Martone & Williford)
Best American Short Stories 2011 (ed. Brooks & Pitlor)

ENGL 201: Early British Literature Survey
Section 1: TR 12:15–1:30 PM
Section 2: TR 1:40-2:55 PM
Dr. Bowers

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

ENGL 201: Early British Literature Survey
Section 3: MWF 11:00-11:50 AM
Dr. Thomas

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

ENGL 202: Later British Literature Survey
Section 1: TR 10:50 AM – 12:05 PM
Section 1: TR 12:15 – 1:30 PM
Dr. Birrer

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

ENGL 207: American Literature Survey
Section 1: MWF 9:00-9:50 AM
Section 2: MWF 10:00-10:50 AM
Dr. Eichelberger

In this course students become acquainted with the major trends in American literature, from the 1600s to the present day. By studying representative texts, we will examine the ways writers in different periods interpreted American society, Nature, the divine, and human nature.

Textbooks:

Norton Anthology of American Literature, shorter edition, vols. 1 & 2

ENGL 207: American Literature Survey

Section 3: 10:50 AM – 12:05 PM

Dr. Peeples

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

ENGL 215: Interdisciplinary Composition

Section 1: MWF 9:00-9:50 AM

Section 2: MWF 10:00-10:50 AM

Dr. Warnick

One of the options to satisfy the College's first-year writing requirement, this course is designed to introduce students to writing practices used by academics across the curriculum. In addition, it's designed to offer students practice identifying, analyzing, and employing writing conventions used by professionals in their specific major or area of interest—whether it's English Studies, Biology, Sociology, Economics, Political Science, Art History, or another area of specialization.

Course Texts:

Real Texts: Reading and Writing Across the Disciplines, 2nd ed. Ed. Dean Ward and Elizabeth Vander Lei. New York: Longman, 2012.

Additional readings on OAKS

ENGL 220: Poetry Writing I—"The Art of Attention"

Section 1: TR 10:50-12:05 PM

Section 2: TR 1:40-2:55 PM

Dr. Rosko

Sensitivity. Impulsivity. An over-active imagination. Unbridled emotions. Deep thoughts. Musical talents. A rhyming dictionary. Midnight visits from the Muse. Do these things make you a poet? Perhaps they help, if thoughtfully, moderately used; yet, for this introductory poetry writing class, we will be concerned more with a poetic attribute that precedes these—attentiveness. "Poetry," writes Donald Revell, in the book that lends its title to this course, "is a form of attention." The best poems, the best poets, it seems, have mastered the art of attending to the world as acutely as they attend to the possibilities of language and the page. We will focus first on the essential building blocks of a poem (i.e., line, prosody, image, syntax, voice, sound),

followed by a study of different closed and open lyric forms: from the sonnet to the pastoral, the villanelle to the blues poem, and the epistle to the persona poem. Students will compose drafts based on in-class exercises and assignments, will submit them for workshop and critique, and will be expected to significantly revise poems. Attentive reading will accompany our writing: we will read and analyze published poems as well as the drafts of peers. By the end of the semester, you will leave with a small body of your own poetry, a deeper understanding of craft and the process of writing, and a sharpened sense of your abilities as a poet and a reader/critic of poetry.

Required texts:

The Seagull Reader: Poems, 2nd edition. Ed. Joseph Kelly. (New York: W.W. Norton, 2008).

The Teachers and Writers Handbook of Poetic Forms, 2nd edition. Ed. Ron Padgett. (New York:

T&W Books, 2000).

Course Packet.

Composition Marble notebook.

ENGL 220: Poetry Writing I

Section 3: M 4:00-6:45 PM

Dr. Scott-Copses

As an introductory course to the study and practice of writing poetry, we will: read the work of well-known, published poets, complete freewrites and imitative prompts to better understand the mechanics of writing poetry, and submit our work to small-group and whole-class peer workshops for the purposes of development and revision.

Readings:

Mary Oliver, *A Poetry Handbook*

Course Packet

ENGL 223: Fiction Writing I

Section 1: MW 4:00 Exp I

Section 2: TR 4:00 Exp I

Prof. Lott

A workshop for new writers wishing to establish and enhance basic skills in the writing of short fiction, point-of-view, characterization, dialogue, setting, etc. Equal attention will be given to stories turned in for critique and to the development of the student's critical skills. Readings TBA.

ENGL 223: Fiction Writing I

Section 3: R 4:00-6:45 PM

Prof. McCollum

A workshop for new writers wishing to establish and enhance basic skills in the writing of short fiction, point-of-view, characterization, dialogue, setting, etc. Equal attention will be given to stories turned in for critique and to the development of the student's critical skills. Readings TBA.

English 226: Survey of World Literature

Section 1: MWF 12:00-12:50 PM

Dr. Fitzwilliam

The primary goal of this course is to expose students to representative texts from non-Anglophone cultures from the ancient world to the present and provide them with a sense of the historical periods and political contexts in which the literature was created. Coursework will consist of several short analytical responses, two mid-length papers, and quizzes. The required text will be the *Norton Anthology of World Literature*, and readings will include, but are not limited to, the following authors/works:

Epic of Gilgamesh

Aesop's *Fables*

Sappho, lyrics

Euripides, *Medea*

Virgil, *The Aeneid*

The Bhagavad-Gita

Early Chinese poetry

The Qur'an

Marie de France, *Lais*

Dante Alighieri, *The Divine Comedy*

The Thousand and One Nights

Giovanni Boccaccio, *The Decameron*

Indian classical and Sanskrit lyrics

Japanese classical poetry

Indian poetry after Islam

Niccolo Machiavelli, *The Prince*

Francis Petrarch, sonnets

Miguel de Cervantes, *Don Quixote*

Martin Luther, writings

Jean-Baptiste Poquelin Moliere, *Tartuffe*

Vietnamese, Indian, Chinese poetry and tales

Constantine Cavafy, poetry

Naguib Mahfouz, short story

Gabriel Garcia Marquez, short story

Isabel Allende, short story

ENGL 299: Introduction to English Studies

Section 1: MWF 10:00-10:50 AM

Section 2: MWF 11:00-11:50 AM

Dr. 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. Texts include a wide variety of works surrounding the practice, theory, and history of literary criticism and, toward the beginning of the semester, the history of the critical reception of Shakespeare's *Hamlet*.

ENGL 299: Introduction to English Studies

Section 3: TR 12:15-1:30 PM

Prof. Vander Zee

What are you doing here? If you are a newly committed English Major, "Introduction to English Studies" will help you answer precisely this question. In this class, we will discuss the history of English as an academic discipline; we will learn useful concepts and techniques for interpreting literary and cultural texts; we will practice research fundamentals and writerly strategies that will help you excel in future English courses; and we will explore the latest developments in the field, from digital humanities to disability studies. Karen Tei Yamashita's stunning novel *Tropic of Orange* (1997), along with a brief selection of poetry from Shakespeare to the present, will serve as our grounding texts as we address these crucial issues.

English 310: Theories of Teaching Writing

MWF 12:00-12:50 PM

Dr. Warnick

Designed for secondary education majors as well as students interested in pursuing an M.A. or Ph.D. in English, this course introduces students to important scholarship on the teaching of writing. Some of the topics covered in this research include the transition from high school to college, the writing process, the goals of writing instruction, and responding to student writing. Students will draw from this scholarship to analyze and create materials that will be collected as part of a reflective teaching portfolio.

Selected Course Texts:

Cross-Talk in Comp Theory: A Reader, 3rd ed. Ed. Victor Villanueva and Kristin L. Arola. Urbana, IL: NCTE, 2011.

What Is "College-Level" Writing? Ed. Patrick Sullivan and Howard Tinberg. Urbana, IL: NCTE, 2006.

ENGL 313: African American Literature

TR 10:50 AM – 12:05 PM

Dr. Frazier

America is woven of many strands. I would recognise them and let it so remain. Our fate is to become one, and yet many. This is not prophecy, but description. –Ralph Ellison

This course is designed as a survey of African American literature primarily for English majors and upper level students. The selections read will span from the 18th century to the present, encompassing periods of literary history such as slavery and post-Civil War Reconstruction, the Harlem Renaissance, the Northern Migration, the Civil Rights Movement, and post-1970 literature to the present. We will investigate how African American literature serves as a vital conduit towards appreciating the significance of African American history and culture as integral and vibrant reflections of American life and consciousness.

ENGL 320: Literature for Adolescents

MWF 11:00-11:50 AM

Prof. Hunt

An introduction to the varieties of literature relevant to the adolescent, incorporating major literary genres and appropriate media. Readings TBA.

ENGL 334: Technical Writing

Section 1: TR 9:25-10:40 AM (Ed Center 102)

Dr. Devet

Enjoy writing? Like to Make Money?

Average Salaries for Technical Writers (from the top-paying states): \$75,290 to \$82,730*

Students preparing for writing careers would benefit from this course because they will become familiar with how to write technical descriptions, instructions, summaries, and definitions as well as how to edit technical writing. Whenever possible, students write about subjects related to their field of interest. No scientific experience necessary.

This course counts for all electives. Prerequisite: English 110 or equivalent.

*U.S. Dept. of Labor Bureau of Labor Statistics (September 2011) <http://www.bls.gov/oes/273042.htm>

English 341: Southern Literature

Section 1: MW 2:00-3:15 PM

Dr. Eichelberger

A study of selected texts by and about residents of the U. S. South, with an emphasis on works produced since 1900 that reflect the social and cultural changes the region has experienced over time. Themes associated with this region include race, class, family, and place; land, labor, and the pastoral ideal; nostalgia, history, and the global South. To investigate the varied meanings of “Southern” themes, we will study a number of short texts, focusing on 5-6 authors in more detail.

Textbooks:

Literature of the American South: A Norton Anthology

Yusef Komunyakaa, *Magic City*

William Faulkner, *Absalom, Absalom!*

Eudora Welty, *Collected Stories*

Flannery O'Connor, *Collected Stories*

Other readings TBA

ENGL 351: Studies in American Film—“American Film Genres”

Section 1: TR 12:15-1:30 PM

Dr. Bruns

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, but to *de-classify* sensitive information about gender and sexual difference, class, bourgeois illusionism, myths of individualism and national identity, and the institutions of family and marriage.

Reading list:

Beach, Christopher. *Class, Language, and American Film Comedy*

The Film Genre Reader. Ed. Barry Keith Grant

Additional readings will be available on OAKS

ENGL 353: African Women Writers

Section 1: MWF 10:00-10:50 AM

Dr. Lewis

In this course, we will be reading the work of women writers from all over the continent. Authors included are pioneers from Ghana (Ama Ata Aidoo) Senegal (Mariama Ba) and Nigeria (Buchi Emecheta) as well as writers from North, South, and East Africa. We consider oral traditions, touch on all literary genres—poetry, drama, fiction, autobiography, and also take a look at film, both fiction and documentary. The course allows us to confront multiple discourses of difference, and we will examine some of the ways in which African feminisms have articulated with and differed from Euro-American feminisms, womanism, etc. Women across the continent have borne a great deal of suffering—imported and home-grown—so this course is not for the faint of heart, but the resilience and resourcefulness of women is remarkable.

ENGL 360: The Future Perfect Human

Section 1: TR 1:40-2:55 PM

Dr. Seaman

This course investigates historically situated notions of “the human” to challenge familiar notions of the universality of the human via unexpected and suggestive moments of exchange from seemingly incompatible historical periods: the premodern and the postmodern. The postmodern posthuman will be observed in theoretical and popular engagements with it in technoscience (particularly genetics and information technology); in the premodern period, we will look to Christian theology and its manifestations in mystical writers, hagiography, and popular religious belief, and to fantastic literature and romance. Ultimately, we will consider how these conceptions of the non- and super-human influence our attitudes toward the human—and what it says about and can offer to the contemporary (and future) human.

Tentative reading list:

Kazuo Ishiguro, *Never Let Me Go*
Margaret Atwood, *Oryx and Crake*
Gary Shteyngart, *Super Sad True Love Story*
Robert Venditti & Brett Weldele, *Surrogates*
Iron Man
Dark City
Battlestar Galactica
Minority Report
The Book of Margery Kempe
William of Palerne
The Lais of Marie de France
The Showings of Julian of Norwich
Mandeville's Travels

Fulfills new major requirement of Theme and Genre. Counts as elective in the old major.

ENGL 361: Gender and Sexuality in Early Modern Literature

MWF 10:00-10:50 AM

Dr. Thomas

Focusing on the history, culture, and literature of sixteenth and seventeenth century England, this course explores what early modern texts had to say about gender and sexuality. We will study contemporary discourse about the biological bases for gender difference, polemical works regarding the attributes and rights of women, debates about the proper education of a male or female subject, conduct manuals about marriage and husbandry, and poems, plays, and letters which shed light on how men and women understood sexuality at the time.

Possible texts may include:

Selected letters of Queen Elizabeth I, King James VI and I, and Lady Arbella Stuart
Shakespeare's *Measure for Measure* and selected sonnets
Marlowe's *Hero and Leander*; *Hic Mulier* and *Haec Vir*
Selections from Whately's *A Bride Bush*
Selections from Vives' *Instruction of A Christian Woman*

Selections from Crooke's *Microcosmographia*
Lanyer's *Salve deus rex judearum*, and more.

Satisfies Literature in History, pre -1700.

ENGL 362: Ecology and Literary Imagination

Section 1: MWF 12:00-12:50 PM

Dr. Bowers

This course will examine how human beings have represented nature in literature, how the understanding of the relationship between people and nature has evolved over time, and how literature has been a driving force of that evolving understanding. Along with literary works, we will also read a few writings of some scientist—some of whom (such as Alexander Humboldt, Charles Lyell, and Charles Darwin) are themselves great writers—who fundamentally changed the way Europeans and Americans understood the workings of nature and their relationship to it. Works to be studied include Daniel Defoe's *Robinson Crusoe*, selected writings of the Romantic poets, selected poems by Whitman, Thoreau's *Walden*, selected early fiction by Conrad, etc. In the process of exploring these writings, we will also note their connections to and reflect upon current environmental concerns. This course satisfies the 1700-1900 historical period requirement for the major.

ENGL 362: 19th-Century American Women Writers

Section 2: TR 12:15-1:30 PM

Dr. Piepmeier

The term “bestseller” was coined to describe their writings. Abraham Lincoln is said to have told one, “So you’re the little woman that started this great war.” Nathaniel Hawthorne was so annoyed with their success that he called them “that damned mob of scribbling women.” And yet today much of their work has been forgotten.

American women writers of the nineteenth century were prolific and popular, writing humorous essays, gothic fiction, political addresses, and sentimental novels. In this class we will read some of the most famous and influential writings of the nineteenth century and become acquainted with surprising protagonists, from the cross-dressing Capitola Black to the deceptive Jean Muir.

We will explore the canonical (Emily Dickinson) along with the forgotten (Susan Warner and E.D.E.N. Southworth). We’ll also explore the broader world of women’s public work with an eye toward constructing a more complete understanding of American literature and American womanhood. Because this is an upper-level English class, we’ll be reading theoretical and critical texts along with literary ones and putting these texts into conversation with each other.

Required texts:

Susan Warner, *The Wide, Wide World*

Fanny Fern, *Ruth Hall*

E.D.E.N. Southworth, *The Hidden Hand*
Narrative of Sojourner Truth, The Alternative Alcott, ed. Elaine Showalter
Southern Horrors and Other Writings: The Anti-Lynching Campaign of Ida B. Wells, ed. Royster
Frances Harper, *Iola Leroy*

ENGL 365: Cognition, Connection, and the Contemplative Mind (3 credits)

&

ENGL 404: Contemplative Practice Lab (1 credit)

Class: TR 3:20-4:35 PM

Lab: W 4:45-5:45 PM

Dr. Birrer

In this interdisciplinary “Topics in Cultural Studies” course, we’ll read about, experience, and analyze a variety of cultural practices offering ontologies of “connectedness”—to the mind/body complex, to other humans, and to non-human animals and the natural and object worlds more broadly conceived. We’ll investigate in particular the ways in which different cultural practices and the cultural narratives surrounding them shape our experiences as embodied cognizing and somatic beings, as thinking and feeling human subjects. We’ll also consider spectrums of “enchantment” by and “enthrallment” to different practices and “onto-stories” of connectedness, and we’ll explore their possibilities for fostering engagement with life and varied ethics of social and ecological harmony, as well as for disaffection, alienation, and exploitation.

Prospective course readings include essays, excerpts, and art linked up with the following bodies of knowledge and human expression:

- Cultural, political, and aesthetic theory and criticism (e.g., Bennett, *The Enchantment of Modern Life*; Bauman, *The Art of Life*; Foucault, *Technologies of the Self*; Sontag, *Regarding the Pain of Others*; Turkle, *Simulation and Its Discontents*; Scarry, *On Beauty and Being Just*; selected essays and Op Eds)
- The cognitive and contemplative sciences (e.g., Edelman, *Bright Air, Brilliant Fire: On the Matter of Mind*; Haney, *Culture and Consciousness*; Zunshine, ed., *Intro to Cognitive Cultural Studies*; Kabat-Zinn, *Coming to Our Senses*; Zajonc, *Meditation as Contemplative Inquiry*; Begley, *Train Your Mind, Change Your Brain*)
- Existential and phenomenological philosophy (e.g., de Beauvoir, *The Ethics of Ambiguity*; Buber, *I and Thou*; Merleau-Ponty, *The Structure of Behavior*)
- Psychology (e.g., Csikszentmihályi, *Flow: The Psychology of Optimum Experience*; Gestalt theory)
- Quantum physics (Gribbin, *Schrödinger’s Kittens and the Search for Reality*; Zukav, *The Dancing Wu-Li Masters*)
- Literature (e.g., Thoreau, *Walden*; the *Bhagavad Gita*; Krakauer, *Into the Wild*; selected poetry and short fiction)
- Film (Wenders, *Wings of Desire*; Nuridsany and Perennou, *Microcosmos*; Kurosawa, *Dreams*)

Related prospective course topics include Eastern and Western meditation practices, self/other and nature/culture dichotomies, social media (such as *Facebook*), time crisis, the Slow Food

Movement, consumerism (including ads and advertising), and intentional communities. “HOLY CROW!” you say. To which I say, okay, yes, clearly, this paragraph and its mega-list—make that mega-MEGA-list (and it’s my “restrained” version!)—represent far more than we can cover effectively in a semester; it’s meant to provide a sense of range of texts and practices you might encounter in the course.

BUT WAIT: THERE’S MORE... During the course lab hour (required), we’ll directly participate in contemplative practices drawn from a variety of cultural traditions, including meditation practices and yoga (in forms accessible to all bodies and abilities). Our first-person/experiential critical investigative modes during the lab will inform and enrich our classroom third-person cultural reflections on cognition, connection, and the contemplative mind. In addition to the required 1-credit lab hour, we will meet outside class time 1-2 times during the semester to view films.

ENGL 366: Visual Rhetoric
TR 1:40-2:55 PM
Dr. Mecklenburg-Faenger

Over the last decade, visual rhetoric has become more visible both as a cultural phenomenon and as an academic field of study. The explosion of visual technologies available to the casual user has resulted in a number of new mediums and forms that average users have access to, which in turn has given scholars in a wide array of disciplines an enormous range of visual productions to examine. Over the course of the semester, we’ll look at various definitions of visual rhetoric and try out a variety of tools scholars have used to analyze visuals including compositional and content analysis, rhetorical analysis, and semiotics. We’ll also explore a range of visual genres including advertising, websites, photo albums and scrapbooks, photo essays, graphic novels, and film. We’ll also explore visual rhetoric not just as critics, but as creators. Over the semester, you’ll learn to use a couple of free programs (GIMP, a photo-editing program and Movie Maker) to make your own visual texts.

Required texts:

Visual Methodologies: An Introduction to the Interpretation of Visual Materials (2nd ed.) by Gillian Rose

Practices of Looking: An Introduction to Visual Culture by Marita Sturken and Lisa Cartwright

Visual Rhetoric: A Reader in Communication and American Culture by Lester Olson et. al.

ENGL 377: Poetry Writing II
Section 1: MW 2:00-3:15 PM
Prof. Davis

This workshop includes the study of several volumes of contemporary poetry. Students will complete several formative revision projects after having received feedback in workshop, and will familiarize themselves with the world of literary magazine publishing through the examination and review of contemporary literary journals.

Prerequisite: ENGL 220. Pre-or co-requisite: ENGL 223.

ENGL 377: Poetry Writing II

Section 2: W 4:00-6:45 PM

Dr. Rosko

In this intermediate poetry writing course, we will commit to the difficult task of expanding our understanding of poetry by way of an intensive combination of reading, writing, workshopping, critiquing, conferencing, and revising. Together, we will read two poetry collections, and for the second half of the semester, each student will be expected to venture into the library to discover contemporary poetry collections that suit their particular interests. For this required assignment, students will read 6 books of poems (selected from a given reading list), and students will write a short critical response on various elements of poetic craft for each book. Students will compose 12 new pages of poetry and will revise these poems for a final portfolio.

Possible poetry collections:

Robert Hayden, *Collected Poems*

Philip Larkin, *Collected Poems*

Charles Simic, *Selected Early Poems*

Jean Valentine, *Door in the Mountain: New and Collected Poems*

C.D. Wright, *Steal Away: Selected and New Poems*

Prerequisite: ENGL 220. Pre-or co-requisite: ENGL 223.

ENGL 378: Fiction Writing II

TR 10:50 AM – 12:05 PM

Prof. McCollum

This workshop will take a more critical look not only at student works, but at selected classic and contemporary short-story collections. Students will subscribe to a literary journal of their choice. Some attention will be given to proper manuscript preparation in anticipation of submitting for publication. Readings TBA.

Prerequisite: ENGL 223. Pre-or co-requisite: ENGL 220.

ENGL 390: Studies in Film—“Alfred Hitchcock”

Section 1: TR 1:40-2:55 PM

Dr. Bruns

Despite more than forty years of steady critical explication, the films of Alfred Hitchcock are as uncanny as ever. And while no doubt the sheer scope of Hitchcock’s career has made it singularly hospitable to film scholarship, this variable alone does not account for the juggernaut currently rumbling under the name of “Hitchcock Studies.” His films are exemplary sites for

speculative theory and the radical recasting of critical protocols. Indeed, the most notable gains in the Auteur Theory, Feminist Theory, Queer Theory, and recent studies that situate Hitchcock in his historical context, come from careful attention to, and sensitive analyses of, Hitchcock's work. The films themselves will take the lead in our discussions. But we will use the films as a means of understanding the major contributions to Hitchcock Studies, as well as to film theory in general. In addition, we will examine closely the historical and cultural underpinnings of these films.

Reading list:

A Hitchcock Reader, ed. Marshall Deutelbaum and Leland Poague. London: Wiley-Blackwell, 2009.

Modleski, Tania. *The Women Who Knew Too Much: Hitchcock and Feminist Theory*, 2nd edition. New York: Routledge, 2005.

Additional required readings will be available on OAKS.

ENGL 395: Writing the Short Short Story

Section 1: TR 12:15

Dr. Varallo

In this course, you will get the chance to write short stories between 6 (that's right, 6) and 2,000 words. We will read selections from Jerome Stern's *Microfiction*, Shapard and Thomas's *New Sudden Fiction*, and other selected works to help us along as we write our own short short stories, share them aloud, and workshop them together.

Prerequisite: ENGL 223.

ENGL 402: Advanced Workshop in Poetry Writing

M 4:00-6:45 PM

Prof. Davis

Advanced study of contemporary methods in the crafting of poetry. Students complete 30 pages of poetry and participate in advanced workshops.

Prerequisites: ENGL 220, 377, and permission of the instructor.

ENGL 403: Advanced Workshop in Fiction Writing

TR 10:40 AM - 12:05 PM

Dr. Varallo

This is the final capstone course for fiction students in the creative writing concentration. This course will operate primarily as a writing workshop with additional readings including Doug Dorst's *The Surf Guru* and other contemporary short fiction.

Prerequisites: ENGL 223, 378, and permission of the instructor.

ENGL 460: Senior Seminar: “Shakespeare and Popular Culture”

MW 2:00-3:15 PM

Dr. Thomas

This course focuses on Shakespeare’s dramatic works in conjunction with popular artistic, film, musical and material adaptations from the twentieth and twenty-first centuries. In addition to exploring historical contexts and generic conventions influencing the plays’ construction, we will investigate how people in different times and cultural spaces define, reshape, deploy, challenge, and appropriate Shakespeare and his texts. No previous Shakespeare experience is required.

Possible texts may include:

Shakespeare, *The Taming of the Shrew*, *Macbeth*, *The Tempest*, *Romeo and Juliet*

Selections from Neil Gaiman’s *Sandman* series

Manga Shakespeare’s Macbeth

Junger’s film, *10 Things I Hate About You*

Selected animated cartoons, a range of pop and rock songs, Shakespeare souvenirs, Shakespeare-themed websites and social media projects, and much more!

Satisfies Theme/Genre/Author-Centered Approaches.

Permission of Instructor required for registration.

ENGL 462: Senior Seminar—Literature in History 1700-1900: Poe, Place and History

TR 1:40-2:55 PM

Dr. Peeples

This course will examine both the canon of Poe’s writing and the broader questions of how to read it in light of history and, for lack of a better word, geography. What does it mean to “historicize” a writer’s work, particularly Poe’s, and why should we? And, if we’re trying to better situate a writer’s work in (historical) time, what kind of consideration do we give to place and space — not just Philadelphia or Baltimore but the insides of coffins, pits, locked rooms, decaying mansions, etc.?

Reading List:

Most of E.A. Poe’s fiction and poetry and selections from his theory and criticism.

Other readings TBA.

Also, counts as Literature in History, 1700-1900.

ENGL 495: Field Internship

Section 1: Meeting times are online only

Dr. Scott-Copses

Students will complete 100 hours of unpaid, supervised work at an internship site. Additionally, interns will reflect on their field experience through online readings, discussion boards, and a final portfolio of materials in order to receive course credit in English.

Readings will be based on a series of articles related to internships more broadly, and the English major's job prospects, more specifically—"Jobs for English Majors," "Will Work for Academic Credit?" "What Can You Do With *That?*" and NPR's series, "Jobs for Recent Grads."

Students must be declared English majors or minors, hold a cumulative GPA of 2.5, and have accumulated at least 18 hours of ENGL credit.

ENGL 517: Literature, Culture, & Politics in Seventeenth-Century Britain

MWF 1:00-1:50 PM

Dr. Russell

The seventeenth century was one of the most exciting and tumultuous periods in all of British history. It saw the monarchy dissolved, the government overhauled, the state church torn down, and the English people divided and driven by their differences to civil war. In this course students will undertake an in-depth study of the discursive interaction of literature, culture, and politics in this period. Texts include but are hardly limited to the writings of Donne, Jonson, Herbert, Bacon, Browne, Marvell, and Milton.