

# Fall 2015 English Course Offerings

## SPECIAL TOPICS COURSES

**ENGL 190: Graphic Novel**  
Section 1: MWF 11:00-11:50  
Conseula Francis

The primary goal of this course is simple: to get students to appreciate the diversity and potential of the comic book/graphic novel form. To do this we'll history and development of the form in the U.S. and read explore three themes in contemporary comics: superheroes, memoirs, and the "novel of ideas." Readings will include: *Saga* by Brian K. Vaughn and Fiona Staples, *Bitch Planet* by Kelly Sue DeConnick, *Hawkeye* by Matt Fraction, and *Ms. Marvel* by G. Willow Wilson.

**ENGL 190: Harry Potter**  
Section 2: TR 5:30-6:45  
Patricia Ward

This course will cover all seven books in J.K. Rowling's Harry Potter series. We will also discuss works that influenced Rowling as well as the works' influence on popular culture. Class format will be lecture and discussion with emphasis on close reading and analysis of texts. Class members will be sorted into houses, and houses will meet frequently for discussion and some healthy inter-house competition. This course fulfills three hours of the general education humanities requirement.

**ENGL 495: Field Internship**  
Section 1  
Cathy Holmes

A field internship provides the advanced student an introduction to the nature, methods, and literature of one of the professions.  
*Prerequisites:* Sophomore, junior or senior standing, a major in English, permission of the instructor and the department chair.

## CORE CURRICULUM

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

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

Section 1: MWF 9:00-9:50  
Section 3: MWF 10:00-10:50  
Terence Bowers

Section 2: TR 9:25-10:40  
Catherine Thomas

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

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

Section 1: TR 10:50-12:05  
Terence Bowers

Section 2: TR 1:40-2:55  
Joe Kelly

## ENGLISH 207: SURVEY OF AMERICAN LITERATURE

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

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

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

**Valerie Frazier**

“America is woven of many strands. I would recognize them and let it remain...Our fate is to become one, and yet many~This is not prophecy but description.” - Ralph Ellison, *Invisible Man*

This course is designed as an introductory survey of American literature, spanning from the pre-colonial era to the post-World War II era. We will investigate how American literature serves as a vital conduit towards appreciating and understanding American history and culture. Specifically, the class will look at the ties and tensions between dominant and counter cultural movements throughout American literary history. We will also explore how multicultural American voices dovetail to articulate multi-faceted, often competing narratives about American identity and consciousness.

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

**Julia Eichelberger**

This course surveys representative writers from the colonial period to the present. We'll sample from a wide range of texts that exemplify some of the major trends in American literature and some of the most interesting questions that these texts explore. Class format will include both lecture and discussion. Graded work will include three tests, several short exercises, a longer analytical essay, and a final exam.

## ENGLISH 299: INTRODUCTION TO ENGLISH STUDIES

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.

**Section 1: TR 9:25-10:40**

**Tim Carens**

Introduction to English Studies is intended to help students transition from the early stages of the major to more advanced course work. The course aims to provide a deeper understanding of the principles that guide the work of literary and cultural criticism: it will give us time to consider what we interpret, how we interpret, and why we interpret. In addition to confronting such broad theoretical questions, the course will introduce you to a range of practical research and writing strategies all English majors should know for effective work in upper-division classes and beyond.

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

**Doryjane Birrer**

## AREA REQUIREMENTS

### LITERATURE IN HISTORY, PRE-1700

**ENGL 361: Aphra Behn and Her World**

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

**Cynthia Lowenthal**

Aphra Behn was, arguably, the first woman to make a living by writing—an unusual and socially “suspect” activity for a woman of her time. In order to understand the significance of her accomplishments, we will read a collection of her works—including plays, short fiction, and poetry—alongside similar works from her contemporaries, both men and women writers. Some of Behn’s works might include the following: *The Rover*, *The Widow Ranter*, “The Disappointment,” and *Oroonoko*. We will read these works alongside others, possibly from Anne Finch and Lady Mary Wortley Montague (poetry), Dryden and Etherege (plays), and Delariviere Manley and Eliza Heywood (short fiction).

## **ENGL 361: Shakespearean Masculinities**

Section 2: TR 10:50-12:05

Catherine Thomas

This class will explore several of Shakespeare's poems and plays and their engagement with the question of what it meant to be and/or act as a man in early modern England. Often we think about masculinity "back in the day" as simply a norm—the empowered side of a traditional gender binary. But as we will learn, in sixteenth- and seventeenth-century England, manhood was a highly contested position. How is masculinity defined, represented, and inflected in Shakespeare's works? What range of behaviors, freedoms, and limitations did early modern men have? What roles did age, class, race, religion, and sexuality play in the construction of masculine norms? Shakespeare's texts provide us a particularly rich field of inquiry for these and other questions we'll be asking. Works to be studied may include *The Rape of Lucrece*, *Venus and Adonis*, *Coriolanus*, *Antony and Cleopatra*, *King Lear*, *Othello*, *As You Like It*, and *Twelfth Night*.

## **LITERATURE IN HISTORY, 1700-1900**

**ENGL 318: The Eighteenth Century: The Literature of the Enlightenment**

MWF 11:00-11:50

Terence 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 remains valid. We will look at key works by Enlightenment thinkers and key works by those hostile to the Enlightenment. While the course will focus on British authors (such as Joseph Addison, David Hume, Alexander Pope, Jonathan Swift, Samuel Johnson, 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 literary history requirement for English majors.

**ENGL 362: Imperial Fantasies and Fears: Literature of the British Empire**

TR 12:15-1:30

Tim Carens

This course focuses on literature produced by Britain during a period in which the small island nation gradually colonized a “lion’s share” of the habitable world. It is often assumed that Britain justified its imperial rule in part through forms of imaginative writing. We will test this assumption as we read and discuss the novels, short stories, and poems on the syllabus. These works are always related in some way to the fact of the British empire, but the relationship is often difficult to pin down. If British writers often asserted their right to govern others, they just as often expressed fantasies and fears that called their capacity to do so into question. Readings include Conrad’s *Heart of Darkness*, Defoe’s *Robinson Crusoe*, Forster’s *A Passage to India*, Kipling’s *Kim* and select poems and stories, Stoker’s *Dracula*, and assorted other essays, poems, and works of visual art.

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

**ENGL 326: Irish Literature**

TR 9:25-10:40

Joe 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 literature 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.

**ENGL 359: American Poetry since 1945**

TR 1:40-2:55

Julia Eichelberger

A study of representative poems written by residents of the United States since 1945. Poets will include Gwendolyn Brooks, Allen Ginsberg, Elizabeth Bishop, Robert Lowell, Sylvia Plath, W.S. Merwin, James Tate, Rita Dove, Yusef Komunyakaa, Philip Levine,

Adrienne Rich, Louise Gluck, Billy Collins, and others. The course examines the ways poetry has responded to political and social developments during this era, and the variety of approaches and aesthetic criteria poets have employed to create beauty and meaning. Poetry will be analyzed through close readings of individual poems and exploration of the stylistic and thematic "signature" of individual poets; we'll also investigate the cultural and biographical contexts for the poetry and the ways critics have interpreted these poets and their careers. Assignments will include short exercises, a longer research paper, a midterm and a final exam.

## **DIFFERENCE AND LITERARY TRADITION**

**ENGL 226: Survey of World Literature**

**MWF 11:00-11:50**

**Marie 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.

Reading (will probably include, but are not limited to)

Norton Anthology of World Literature

Epic of Gilgamesh

The Hebrew Bible

Plato (The Apology of Socrates)

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

Indian poetry after Islam

Niccolo Machiavelli (The Prince)

Francis Petrarch (sonnets)

Miguel de Cervantes (excerpts from Don Quixote)

Martin Luther (writings)

Jean-Baptiste Poquelin Moliere (Tartuffe)

Culture and Empire: Vietnamese, Indian, and Chinese poetry and tales

Constantine Cavafy (poetry)

Naguib Mahfouz (short story)

Gabriel Garcia Marquez (short story)

Isabel Allende (short story)

**ENGL 233: Survey of Non-Western 20<sup>th</sup> Century Literature**

**MWF 1:00-1:50**

**Simon Lewis**

This course sets out to examine selected examples of non-Western literature, and 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. 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 were deeply involved with national (and international) politics, we will be examining the close relationship between literature and politics in their work, the economics of colonialism and contemporary globalization, and the relation of writing to power generally. We will be focusing on work from Africa, South Asia, and the Caribbean.

**ENGL 313: African American Literature**

**MWF 9:00-9:50**

**Valerie Frazier**

## **ENGL 358: Colonial and Postcolonial British Literature**

**MWF 12:00-12:50**

**Simon Lewis**

Although the term *postcolonial* is fiercely contested these days, the literature the term covers is unquestionably significant. Postcolonial theory and criticism deals specifically with the relationship between former imperial powers (such as Great Britain) and their former colonies, but by extension has been applied to current relations of power in the globalized twenty-first century. 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.

## **ENGL 464: Senior Seminar – Black Arts Movement**

**MWF 10:00-10:50**

**Conseula Francis**

This seminar examines the Black Arts Movement of the mid-1960s to mid-1970s, a multi-faceted group of black artists, writers, and musicians who were committed to creating politically charged socially relevant art and saw themselves as the cultural wing of revolutionary movements sweeping the country at the time. We will look at movement's black nationalist precedents, several novelists, poets, visual artists, and musicians of the era, as well as the movement's legacy. We'll also ask key questions that remain relevant to artistic production: what is the relationship between art and politics? What is the role of the politically conscious artist?

## **FILM AND CULTURAL STUDIES**

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

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

**Colleen Glenn**

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 an increased critical awareness of the basic elements of the filmmaker's art.

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

**John Bruns**

### **ENGL 351: Studies in American Film**

**TR 10:50-12:05**

**John Bruns**

### **ENGL 390: Studies in Film**

**TR 9:25-10:40**

**Colleen Glenn**

In many ways, the art form of cinema and our dreams have much in common. Both are based primarily on images (that are seen or “experienced”), and no matter how real each may seem, both are only illusions. Both dreamers and cinematic spectators rest their heads in dark rooms, assuming passive positions as the story unfolds before them. Though they cannot control the dream or movie, they project their thoughts and emotions onto the narrative; thus, both dreams and movies are subjective experiences, different for each person. This course will explore representations of the unconscious in movies across a variety of genres, time periods, cultures, and directors. Including essays on dreams from writers such as Freud, Jung, and Stephen King, this course will explore the ways in which cinema has negotiated representations of the unconscious, for cinema does what many of us wish we could do—record our dreams. We will be especially interested in how the filmmakers employ cinematography, editing, mise-en-scene, and sound to portray the dream state. Each week we will focus on a specific film for viewing and discussion.

## CREATIVE WRITING

### ENGL 220: Poetry Writing I

A workshop examining the careful use of language in poetry, designed to help students gain insight into their own writing and the craftsmanship of other poets (open to beginners and experienced writers).

Section 1: MWF 9:00-9:50

Section 2: TR 9:25-10:40

Gary Jackson

Consider this poetry boot camp, only instead of waking up at 0500 and dealing with routine inspections, we'll be writing in the afternoons with coffee in hand. Students will use *The Poet's Companion* to cover the basics of image, voice, line, and rhythm; and will write and read absurd amounts of poems on a semi-daily basis both in- and outside of class. Primarily a generative workshop, students will also learn how to critique and evaluate their own work in a traditional workshop setting.

### ENGL 223: Fiction Writing I

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.

Section 1: W 4:00-6:45

Malinda McCollum

Section 2: TR 10:50-12:05

Tony Varallo

In this introductory fiction workshop, you will get the opportunity to write two, original short stories for group discussion. You will also write several take-home assignments (including writing a one-page story comprised of only one-syllable words—fun!), complete in-class writing exercises, read amazing short stories from *The Scribner Anthology of Contemporary Short Fiction*, 2nd Edition, and revise one of your workshop stories.

Section 3: TR 12:15-1:30

Section 4: TR 1:40-2:55

Bret Lott

### ENGL 377: Poetry Writing II

MW 2:00-3:15

Emily 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, workshoping, critiquing, conferencing, and revising. Assignments, besides the generation of new poems, include: readings in contemporary poetry, craft responses, poetry book reviews, literary event participation, workshop poem critiques, and a final poetry portfolio.

Prerequisites: ENGL 220. This course can count as a 300-level Creative Writing elective in the CW concentration, and as a 300-level elective in the English major.

#### Required Texts:

*The Penguin Anthology of 20<sup>th</sup> Century American Poetry*. Ed. Rita Dove. New York: Penguin Books, 2012.

Plus, two poetry collections TBA.

### ENGL 378: Fiction Writing II

Section 1: M 4:00-6:45

Section 2: TR 12:15-1:30

Tony Varallo

## WRITING, RHETORIC, AND LANGUAGE

## **ENGL 215: Interdisciplinary Composition**

Section 1: MWF 12:00-12:50

TBA

Section 2: MWF 1:00-1:50

Christopher Warnick

What is academic writing and what distinguishes it from other forms of writing? How do writers in my major or field write? What kinds of texts do they produce? What choices do they make to produce these texts—and what informs these choices? These are among the central questions we'll explore in this class. To address these questions we'll read published scholarship from a variety of fields—including rhetoric and composition, mathematics, psychology, the natural sciences, and others—that examines how academic writing works. You will draw from these readings to produce your own knowledge about how academics in your chosen field write, research, and think. In short, the main goal of this course is for you to research and rhetorically analyze writing from your own major, so you can see how this discipline works.

Section 3: TR 12:15-1:30

Mike Duvall

## **ENGL 305: Advanced Composition**

TR 10:50-12:05

Bonnie Devet

Throw off the cloak of academic writing. Advanced Composition (English 305) helps writers, editors, and future teachers discover style, audience, and voice beyond writing for the academy. The course explores the role of style and audience in writing and examines how to craft sentences for effectiveness. In fact, students in the course have been able to submit for publication. Course writings include personal voice essays, travel writings, and personal opinion pieces. As one student commented, "I truly enjoyed the class and the assignments. I have found joy in writing again."

## **ENGL 309: English Language: Grammar & History**

TR 1:40-2:55

Patricia Ward

## **ENGL 334: Technical Writing**

T 6:30-9:15

Caroline Hunt

## **ENGL 366: Studies in Writing, Rhetoric & Language**

MWF 1:00-1:50

TBA

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

**ENGL 349: American Novel to 1900**

TR 10:50-12:05

Mike Duvall

A study of key examples of the novel as it developed in the United States from the late 18th century through the turn of the 20th century, with attention to the literary history of the genre.

## **AUTHOR-CENTERED APPROACHES**

**ENGL 304: Chaucer**

MWF 12:00-12:50

Myra Seaman

Chaucer Tweets. Chaucer Hath a Blog. He's on Facebook. He's a savvy consumer of social media, an outlet he uses to share his thoughts

on contemporary pop culture—in Middle English, needless to say. It's not as if he could keep quiet, given the opportunity. He's also currently helping his frenemy and fellow poet John Gower investigate crimes in fourteenth-century London as a character in a new historical crime series. Chaucer gets around. He gets things done.

Sign up for ENGL 304 (Chaucer) to take a new look at the author you thought you knew—and learn some Middle English so you can friend him on Facebook, follow him on Twitter, and actually get the jokes. And you just might learn a thing or two you didn't know about medieval England, along the way.

## CAPSTONE

### **ENGLISH MAJOR**

**ENGL 464: Senior Seminar: Black Arts Movement**

**MWF 10:00-10:50**

**Conseula Francis**

Description under DIFFERENCE AND LITERARY TRADITION