

Spring 2015 English Course Offerings

SPECIAL TOPICS COURSES

ENGL 190: Monsters and Monstrosity

Section 1: MWF 1:00-1:50

Dr. Beres Rogers

Did you ever wonder why monsters have pervaded popular culture since the middle ages (and probably earlier)? What does it mean to be monstrous, and why have we clung so tightly to this category? This course will examine the ideas of monsters and of monstrosity by reading texts such as Beowulf, Mary Shelley's Frankenstein, Victor Hugo's The Hunchback of Notre Dame, Bram Stoker's Dracula, Christine Sparks's The Elephant Man, Richard Matheson's I am Legend, and sections of Robert Kirkman/ Charlie Adlard's The Walking Dead. We will supplement these readings with a few disability studies articles that consider questions of disability and difference. In the end, is it the monsters or society that is "monstrous?"

ENGL 190: Detective Fiction

Section 2: TR 1:40-2:55

Dr. Baker

From Sherlock Holmes to Harry Hole, Sullivan's Island to Stockholm, soft-spoken to hard-boiled, fictional detectives and their stories enjoy an enduring and seemingly universal appeal. This course examines the history, conventions, and surprising variety of the detective fiction genre. Authors included (tentatively): Edgar Allan Poe, Sir Arthur Conan Doyle, Agatha Christie, Dorothy Sayers, Raymond Chandler, Walter Mosley, Ruth Rendell, Elmore Leonard, James Lee Burke, Ian Rankin, Sue Grafton, Sara Paretsky, Tony Hillerman, Jo Nesbo.

ENGL 495: Field Internship

Section 1

Dr. 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 2:00-2:50

Dr. Russell

Section 2: TR 10:50-12:05

Dr. Lowenthal

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: MWF 12:00-12:50

Dr. Bowers

Section 2: TR 1:40-2:55

Dr. Birrer

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 9:00-9:50

Dr. Vander Zee

Section 2: MWF 10:00-10:50

Dr. Eichelberger

Section 3: MWF 11:00-11:50

Dr. Farrell

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: MWF 11:00-11:50

Dr. Francis

Section 2: TR 9:25-10:40

Dr. Seaman

Section 3: TR 12:15-1:30

Dr. Frazier

AREA REQUIREMENTS

LITERATURE IN HISTORY, PRE-1700

ENGL 337: British Drama to 1642

TR 9:25-10:40

Dr. Lowenthal

In ENGL 337, we will read a number of medieval and early modern plays (excluding Shakespeare). The list of plays will include many of the following: *Everyman*, *The York Cycle*, *Dr. Faustus*, *The Spanish Tragedy*, *The Revenger's Tragedy*, *The Roaring Girl*, *The Duchess of Malfi*, and *'Tis a Pity She's a Whore*. In any case, there will be death, murder, mayhem, incest, and, of course, a werewolf.

ENGL 461: Feeling Medieval

TR 10:50-12:05

Dr. Seaman

This class investigates the diverse ways literary texts in 14th and 15th century England expressed and also generated emotional experience. In recent years literary study has seen a renewed interest in texts' affective engagement with readers, in the ways they encourage understanding not only through comprehending and knowing, but through feeling. This course borrows methodologies of the History of Emotion to discover effects texts had on medieval readers that often challenge our expectations of how texts behave. The *Book of Margery Kempe*, for instance, is sometimes dismissed as the ravings of a near-lunatic, but positioned in terms of the affective piety encouraged among Christians in late medieval England, we instead find in her book one woman's embodied experience of an intense and very personal love for Christ. A poem we often interpret primarily allegorically, such as the Gawain-Poet's gorgeous dream vision *Pearl*, can become through the insights offered by the History of Emotion a shared experience of deep mourning and family loss. Didactic poems that we might read as socially conservative tools of religious correction, like *The Prick of Conscience*, are revealed to be catalysts for a physical experience of the spiritual sublime. Indeed, late medieval texts reveal that the line between religious feeling and erotic experience was regularly blurred. The textual production of these and other unexpected emotional experiences of the later Middle Ages will be at the heart of "Feeling Medieval."

LITERATURE IN HISTORY, 1700-1900

ENGL 321: Romanticism: Ideological Revolutions

MWF 11:00-11:50

Dr. Beres Rogers

Romanticism has often been conceived of as a study of six authors: Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats. While these poets do contribute greatly to Romanticism, this fails to take into consideration the multitude—and diversity—of cultural, aesthetic, and philosophical movements during the period between 1780 and 1830. While such a project would be too grand for one course, I hope to nod to Romanticism's diversity by examining a multitude of what I call "ideological revolutions," spanning from the actual French Revolution to a revolution in women's rights to a revolution in print itself. While some of our texts will be canonical (we will read Wordsworth and Keats), others will be taken from archival sources available to you online and in our own rare book collection. I hope that writing about these mostly unstudied texts will not only give you insight into the valences of this literary period but also allow for you to add to a growing body of scholarship in this area.

ENGL 362: Civil War and After (Studies in Literature in History, 1700-1900)

TR 12:15-1:30

Dr. Duvall

During a semester that marks the 150th anniversary of the ending of the Civil War, we will study American poetry, fiction, and non-fiction written about the war—in the thick of it, during Reconstruction, and in the Progressive Era (up to 1917 or so). We will attend to the war and its consequences as seen from a number of angles and by writers with a variety of social and political commitments, some writers well-known to this day, others not so. Throughout, we will attend to certain key questions: In the heat of it and over the next couple generations, how does American writing bear witness to the war and its aftermath? What do the practices of memorializing the war in writing and in other forms indicate about the historical moment(s) in which it is memorialized? What do literary and other commemorations of the war in the period have to tell us about our own era's treatment of the war 150 years out?

ENGL 462: London, 1700-1900: City, Literature, Society

MWF 1:00-1:50

Dr. Bowers

By the second half of the eighteenth century, London emerged as the largest city in Europe, surpassing Paris. It became a center of Enlightenment thought, the administrative and financial hub of Britain's global empire, the focal point of much literary activity in the English speaking world, and a seedbed for radical political thought (e.g., Karl Marx spent over thirty years of his life living and writing in London). This course will examine how London changed—physically, socially, culturally, etc.—over this period of great growth, how it helped shaped modern Britain, and how it generated and became the subject of some of the most important forms of writing during this time. The course will focus on three Londons: the London of the Enlightenment, the London of the age of Revolution, and Victorian London.

LITERATURE IN HISTORY, 1900-PRESENT

ENGL 341: Literature of the American South, 1900-Present

MWF 11:00-11:50

Dr. Eichelberger

In this course we'll study texts by and about residents of the U. S. South that reflect the particularities of the region and the social and cultural changes it has experienced over time. Authors will include Flannery O'Connor, Eudora Welty, Yusef Komunyakaa, William Faulkner, Janisse Ray, David Sedaris, among others, as well as folklore and film. We'll explore stereotypes, issues, and themes that are often associated with the region: families and folkways; land, labor, and the pastoral ideal; customs and constructions of gender and social class; race and the legacy of slavery; nostalgia, history, and the global South.

ENGL 356: American Novel, 1900-1965

MWF 10:00-10:50

Dr. Vander Zee

This course aims, as much as possible, to capture the diversity and dynamism of the American novel during the first half of the twentieth century: from the traditional extensions of realism to the radical experiments of modernism; from regional fictions to the fragmented narratives of urban life; and from the severe lessons of naturalism to new explorations of identity in terms of race, class, gender, and

sexuality. Even as we attend to what makes each novel a distinct literary achievement, we will also discuss the ways in which these works remain inextricably tied to their cultural and historical contexts (e.g., world wars, economic depression, women's suffrage, Jazz Age, Harlem Renaissance, urbanization, migration). Possible authors include: James Weldon Johnson, William Faulkner, Zora Neale Hurston, John Dos Passos, F. Scott Fitzgerald, Ralph Ellison, Nathaniel West, Willa Cather, and Djuna Barnes.

DIFFERENCE AND LITERARY TRADITION

ENGL 226: Survey of World Literature

MWF 12:00-12:50

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.

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 234: Survey of Third-World Masterpieces

MWF 11:00-11:50

Dr. Lewis

This course covers writing from South Asia (India and Pakistan), Africa, and the Caribbean, focusing mainly on the period 1945-1990. Work to be read includes writing by luminaries such as Rabindranath Tagore, RK Narayan, Mahasweta Devi, Salman Rushdie, Amos Tutuola, Chinua Achebe, Ama Ata Aidoo, Caryl Phillips, and Michelle Cliff.

ENGL 336: Women Writers

MW 2:00-3:15

Dr. Farrell

A study of a representative selection of women's fiction, poetry and drama, focusing on questions of women's styles, preferred genres and place in the literary tradition.

ENGL 371: Multi-Ethnic Literature of the United States

TR 10:50-12:05

Dr. Frazier

Using W.E.B. Du Bois's concept of double consciousness—"two warring souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder"—as a foundation, we will explore the duality of identity for ethnic Americans in the United States as they struggle to realize American dreams of social, political and economic parity. We will also consider the legacies of immigration, colonialism, the Trail of Tears, Japanese Internment, and slavery upon the cultural memories of ethnic Americans. Authors covered in the course will include Louise Erdrich, John Okada, Judith Cofer, Julia Alvarez, Sandra Cisneros, Amy Tan, Gish Jen, Toni Morrison, and Sherman Alexie.

FILM AND CULTURAL STUDIES

ENGL 212: The Cinema: History and Criticism

Section 1: TR 9:25-10:40

Section 2: TR 1:40-2:55

Dr. 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.

ENGL 390: Studies in Film: Alfred Hitchcock

Section 1: TR 10:50-12:05

Section 2: TR 12:15-1:30

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.

English majors and minors who wish to request to have the ENGL 212 pre-requisite waived may contact Dr. Bruns or Dr. Catherine Thomas, Associate Chair of English

All films will be screened outside of class during a scheduled meeting time. Because a screening is an event, a shared experience, you are strongly encouraged to attend the evening screenings. If, for whatever reason, there is a scheduling conflict and you are unable to attend any or all screenings, you must make arrangements to view the film on your own time and be prepared to discuss. Copies of all films will be on reserve at the circulation desk at Addlestone Library.

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: MW 2:00-3:15

Section 2: MW 3:25-4:40

Prof. 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 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.

Section 3: TR 10:50-12:05

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 Art of Attention: A Poet’s Eye*, Saint Paul: Graywolf Press 2007). 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 close study of different closed and open lyric forms. Students will compose poems 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, 2007).

The Teachers and Writers Handbook of Poetic Forms, 2nd edition. Ed. Ron Padgett. (New York: T&W Books, 2000).

Course Packet

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: MW 2:00-3:15

Dr. Heinen

This course is designed to introduce you to the elements of the craft of short fiction. While we will begin by reading and discussing essays on craft and anthologized short fiction, the course will gradually evolve into a workshop, where you will write your own fiction and comment on the fiction of your classmates. The primary goal of this course is not just for you to develop an appreciation for short fiction and the difficulty of writing it, but also to understand the practical applications of narrative beyond the classroom.

Section 2: TR 10:50-12:05

Dr. 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 1:40-2:55

Prof. McCollum

ENGL 368: Short-Short Fiction

TR 12:15-1:30

Dr. Varallo

In this special topics course, you will get the chance to write short stories between six (that’s right, six) 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. (Note: counts as a “300-level CW elective” for CW concentrators.)

Prerequisites: Either Poetry Writing I (220) or Fiction Writing I (223)

ENGL 377: Poetry Writing II

MW 5:30-6:45

Prof. Jackson

An intermediate poetry workshop, this class will focus on formal poetry – ranging from sonnets to elegies, from the 19th century to the 21st, from the expected to the unexpected; prepared to be surprised at the freeing aspects of writing formal verse. We will read, write, and workshop poems, and though the emphasis will be on formal poetry, you'll be able to creatively flex your open form (and invented form!) muscles as well. You'll be expected to have a grasp on the basics covered in Poetry I, and this class will further focus on form, line, syntax, and prosody.

ENGL 378: Fiction Writing II

TR 12:15-1:30

Prof. Lott

ENGL 402: Advanced Workshop in Poetry Writing

M 4:00-6:45

Dr. Rosko

“A poem should not mean / But be,” writes Archibald MacLeish in the oft-quoted last lines of his poem, “Ars Poetica.” At first, the sentiment makes perfect sense: so many great poems seem to have an existence—a sense of essential being—all their own. Poetry, MacLeish seems to suggest, should exist apart from our attempts to figure it out, to find some sort of meaning, to uncover the author’s intent or design. No one likes poems that preach to us.

It is ironic, then, that MacLeish’s firm declarative is itself rather didactic and prescriptive. For all this business about being, he makes an argument for a certain kind of poetry, even if the poetry he promotes would seem to float magically down from the heavens. In part, MacLeish obscures the labor and forethought that goes into a poem. As with all forms of writing, poems are crafted with specific intentions and affects in mind (rhetorical, emotional, intellectual): poems strive to persuade us. This class is rooted in the idea that poems originate from somewhere: from specific times and places, from authors with very specific ideas about how and why a single poem (or poetry in general) makes meaning. Furthermore, it works under the premise that in order to write good poems, one must articulate their own *ars poetica*. Our literature is full of this kind of reflection: defenses, manifestos, apologies, poetic statements, essays, theses—not to mention the ways in which so many poems come to be about, or focus on, their own making. All of these forms of writing strive to inform us what poetry means, why poetry matters, and why a poem is crafted in a particular way.

Two of our main concerns in this intensive writing and reading course will be: how do we justify the choices we make in our own poems, and why is it important to do so? This advanced workshop will ask you to defend your poetic art in the form of an *ars poetica* in both verse and prose. Alongside our endeavors to articulate a poetics, we will examine the genre of the *ars poetica* through contemporary essays and through works by ultra-contemporary poets who organize their books around a trope, threads of a larger narrative, or a poetic ideal.

Workshop will comprise the other half of the course, and because you should be well-grounded in the elements of poetic craft (line, stanza, image, form, sound, meter, etc.) from the prerequisite courses ENGL 220 and ENGL 377, you will be expected to read and write with an attentive, critical eye. You will continue to experiment with—and fine-tune—your sense of poetry. By the semester’s end, you will have composed a chapbook-length collection of poetry with an accompanying *ars poetica*.

Required books (a tentative list):

Beth Bachmann, *Do Not Rise*. (University of Pittsburgh Press, 2014).

Beth Bachmann, *Temper* (University of Pittsburgh Press, 2009).

Cathy Park Hong, *Engine Empire* (WW Norton & Co., 2013).

Jamaal May, *Hum* (Alice James Books, 2013).

Wayne Miller, *The City, Our City* (Milkweed Editions, 2011).

Kathleen Peirce, *Mercy* (University of Pittsburgh Press, 1991).

Tracy K. Smith, *Life on Mars* (Graywolf Press, 2011).

ENGL 403: Advanced Workshop in Fiction Writing

TR 1:40-2:55

Prof. Lott

WRITING, RHETORIC, AND LANGUAGE

ENGL 215: Interdisciplinary Composition

Section 1: MWF 12:00-12:50

Dr. Scott-Copses

Section 2: TR 9:25-10:40

Prof. Collins-Frohlich

ENGL 310: Theories of Teaching Writing

TR 12:15-1:30

Dr. Warnick

This course is designed to introduce you to important scholarship on writing and writing pedagogy, and to have you apply what you learn from this scholarship to analyze and create a variety of effective teaching artifacts (including assignments, commentary on student writing, policy documents, and so on). Throughout the semester, we will engage with theoretical questions central to the lives of writing teachers: What is “good” writing? What do we know about the writing process and how should we as teachers represent this process to students? What (and whose) purposes does a writing course serve? However, as we examine these big questions, we’ll also consider practical questions that are inseparable from these theoretical concerns: What kinds of writing are students asked to do and why? What possible effects will assessment initiatives such as the Common Core have on the work of writing teachers and students? What strategies can we as teachers use to effectively teach students important aspects of writing—e.g., revision, peer response, grammar, and source use? While this course is targeted to English education majors, it’s also intended for students in creative writing and literature who are interested in pursuing graduate study in English or who are interested in learning more about how writing works.

ENGL 334: Technical Writing

TR 9:25-10:40

Dr. 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.

THEME AND GENRE-CENTERED APPROACHES

ENGL 320: Young Adult Literature

MW 2:00-3:15

Dr. Birrer

ENGL 370: American Gothic

MWF 9:00-9:50

Dr. Peebles

This course will examine a literary and cultural tradition of uncovering what is hidden by American optimism and faith in human virtue. The American Gothic offers instead secret meetings with the devil, violent underworlds, ghosts, and haunted houses. In the Gothic tradition, nothing is what it seems, control is an illusion, and the past keeps intruding into the present. Readings are likely to include fiction by Charles Brockden Brown, Nathaniel Hawthorne, Edgar Allan Poe, Henry James, William Faulkner, Shirley Jackson, Joyce Carol Oates, and Toni Morrison, as well as two or three feature films.

AUTHOR-CENTERED APPROACHES

ENGL 350: Mark Twain (Major Authors)

TR 1:40-2:55

Dr. Duvall

Pursuing a chronological course into the heart of Twain, we will begin with Samuel Clemens's earliest newspaper and periodical writing, float through his wildly successful travel writing of the late 1860s and early 70s, spelunk into three or four major novels, and stumble into and through the considerably darker 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. We will also evaluate Twain's relevance to our current moment: why should we still read Twain?

CAPSTONE

ENGLISH MAJOR

ENGL 461: Feeling Medieval

TR 10:50-12:05

Dr. Seaman

Description under LITERATURE IN HISTORY, PRE 1700

ENGL 462: London, 1700-1900: City, Literature, Society

MWF 1:00-1:50

Dr. Bowers

Description under LITERATURE IN HISTORY, 1700-1900