

## SPRING 2020 COURSE DESCRIPTIONS

### **ENGL 201: British Literature to 1800**

01: TR 10:50-12:05 – Byker

02: MWF 12-12:50 – Russell

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

### **ENGL 202: British Literature since 1800**

01: MWF 9-9:50 – Bowers

02: MWF 11-11:50 – Rogers

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

### **ENGL 207: American Literature to the Present**

01: MWF 10-10:50 – Farrell

02: MWF 11-11:50 – Farrell

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

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

01: Online - Glenn

02: Online - Glenn

03: TR 12:15-1:30 -Bruns

04: TR 1:40-2:55 -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 an increased critical awareness of the basic elements of the filmmaker's art.

### **ENGL 220: Poetry Writing I**

01: TR 10:50-12:05 – Watkins

02: TR 12:15-1:30 – Watkins

03: TR 3:05-4:20 – TBA

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.

### **ENGL 223: Fiction Writing I**

01: MW 3:25-4:40 – Stough

02: MWF 12:00-12:50 - Greene

03: TR 1:40-2:55 – 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.

### **ENGL 225: Intro to Writing Studies, MW 2-3:15 – Craig**

A tenet of writing studies is that writing is both a practice and an object of study. This class is focused on both. To study writing, students in 225 will study and produce research using a case study methodology—an up-close, in-depth, and detailed examination of people and their practices. Through case studies that they will read and produce, students will learn what successful writers know and do in order to better understand how to focus their own writing goals and improve their own writing practices

**ENGL 234: Survey of Third World Masterpieces, MWF 1-1:50 -Lewis**

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

**ENGL 299: Intro to English Studies**

01: TR 12:15-1:30 – Peebles

02: TR 9:25-10:40 – Eichelberger

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.

**ENGL 305: Advanced Composition, TR 9:25-10:40 -Devet**

Throw off the cloak of academic writing. Advanced Composition helps writers discover style, audience, and voice beyond writing for the academy. The course also explores how to craft sentences for effectiveness. Writings include personal voice essays, travel writings, and personal opinion pieces. As a result, you will become more adept with the language and better able to function in a world that demands different rhetorical approaches. Students in English 305 have even been able to submit their course writings for publication. As one student commented, "I truly enjoyed the class and the assignments. I have found joy in writing again."

**ENGL 310: Theories of Teaching Writing, MW 3:25-4:40 -Craig**

Despite the title, this class is focused on writers: their identities and their processes. Examining identities, we'll examine how writers develop over time: beginning well before they step into a high school classroom or college classroom. We'll also consider how the different aspects of personhood (race, place, gender, sexuality, disability) that writers develop, hold, manage, and showcase shape their writing lives. Examining processes, we'll look at writing as a whole-body activity that involves material and embodied processes that form over a lifetime, transforming along the way as writers learn how to meet their purposes and reach their audiences.

**ENGL 313: Survey of African American Literature, TR 1:40-2:55 -Young**

How is African American Literature an expression of the self? Black identity in this country has meant constantly being aware of the ways in which Blackness is perceived, constrained, and coded in today's world. This course will permit an introductory survey of important discourses and texts within African American Literature. We will explore how Black writers and artists formed the Black literary tradition by engaging what it meant to be a part of the African diaspora. We will begin by tracing the socio-historical conditions in America that lead to the emergence of such written and aural traditions and then delve into important intellectuals, historical periods, cultural practices, institutions, and contemporary issues which have impacted identity formation for Black subjects. The course is designed for students to engage texts and other materials in order to think critically about how people of African descent have responded to a variety of challenges. Essentially, this course will demonstrate how African American literature and culture is intrinsically a part of American history and culture.

**ENGL 320: Young Adult Literature, MWF 11-11:50 -Hunt**

An introduction to literature written for a young adult audience, focusing on representative genres and critical approaches. Texts studied include problem novels, historical fiction, fantasy fiction, speculative fiction, and graphic novels. Critical approaches reflect current trends in the analysis of young adult literature, including its production and consumption.

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

Students learn how to adapt information to specific audiences, with clarity, logic, precision, and objectivity so that information is accessible. They also learn how to edit their own work while gaining practice publishing the types of documents they'll be producing during their professional careers. Wherever possible, students write about subjects related to their fields of interest.

**ENGL 343: American Renaissance, TR 10:50-12:05 -Duvall**

In ENGL 343, we will study American Literature produced in the decades associated with Jacksonian democracy, westward expansion and the subjugation of Native America, slavery and the push for abolition, the birth of American first-wave feminism, and the Civil War (roughly from 1830 to 1865). We will examine the ways selected works of fiction, nonfiction, and poetry respond to and participate in contemporary political and social developments, as well as how they continue to speak to us today in our own challenging political and social environment.

**ENGL 349: American Novel to 1900, TR 1:40-2:55 -Peeples**

Throughout the nineteenth century, the novel reached new levels of complexity and sophistication while continuing to respond to cultural change --- and in some cases, to create cultural change. In the US, novels intervened in virtually every controversy, every social and political phenomenon: westward expansion, the rise of market capitalism, slavery, racism, nationalism, transcendentalism, women's liberation, and so on. Meanwhile, fiction writers developed a variety of narrative techniques to serve a variety of goals. They blended romanticism and realism; experimented with collage techniques, satire and allegory; and innovated with perspective and dialect to deepen readers' identification with characters and settings. In this course we will study approximately seven landmark novels published between 1820 and 1899, focusing on their engagement with their place and time and on the creative decisions and techniques that give each of them their unique power. The list will include *Uncle Tom's Cabin*, *Moby-Dick*, *The Awakening*, and novels by Henry James and Mark Twain.

**ENGL 350: Jane Austen: Text and Film, MW 2-3:15 -Carens**

Jane Austen: Text and Film covers five of the author's novels and their recent adaptations for cinema and television. Austen novels and films belong to a genre sometimes dismissed as "chick lit" or "chick flicks," but the assumption of this course is that such works provide a unique and valuable perspective on the position of women in patriarchal culture. Known for her ironic detachment, Austen acutely analyzes the sexual double standards that structure romance. In this class, we will discuss how the representation of love, marriage, and domesticity in her work continually raises unsettling questions about gendered spheres of agency, the class system, and the historical shapes of inequality.

**ENGL 351: Studies in American Film Online -Glenn**

This course surveys American film from 1905 to 1945, tracing the international triumph of the Hollywood studio system. Special issues to be studied: studio rivalry as a creative force and the individual filmmaker's response to the studio system.

**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 Sara Ahmed, Heather Love, Lee Edelman, Jack Halberstam, and Jose Esteban Munoz; 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.

**ENGL 361.02: Medieval Feminism, TR 10:15-12:05 - 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 appear everywhere 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.

**ENGL 364: Special Topics: Toni Morrison Seminar (cross-listed with AAST 300), TR 12:15-1:30 -Martin**

One of the most recognized black female writers of the past century, Toni Morrison, will be the subject of this course. Through a thorough review of Morrison's biography, critical essays, speeches, interviews and corpus of fictional publications, the course will attempt to demystify Morrison's literary legacy. More specifically, we will critically engage her theoretical musings and apply them to our own literary analyses. We will do a close reading of her fiction in order to identify her literary style. Finally, we will interrogate her personal history and her own thoughts on her work to discern exactly what influence/effect Morrison continues to have on American literature.

**ENGL 366: Embodiment and the Writing Process, TR 1:40-2:55 -Scott-Copses**

Initially, movement and writing may appear at odds. The athlete moves; the writer thinks, often from a reflective distance. Yet this course privileges a writing practice that joins body and mind in the physical and mental act of knowledge construction. We don't so much *have* ideas as we *make* them. We will explore the concept of embodiment across disciplines, ranging from cognitive psychology to neuroscience and education, and consider the ways we are taught to separate our physical selves from our cerebral selves in our writing practice. Finally, we will compose contemporary "embodied" texts, blending visual, aural, and movement-oriented components

**ENGL 371: Multi-Ethnic Literature of the US, MWF 12-12:50 -Frazier**

In this course, we will investigate how ethnic American writers deploy visual culture in their texts, through mediums such as photography, architecture, digital and print images, television, video, film, and paintings, to construct and explore individual, familial, communal, and national identities. We will also consider the legacies of immigration, colonialism, the Trail of Tears, the Chinese Exclusion Acts, and slavery upon the cultural and photographic memories of ethnic Americans. Students will also craft essays that showcase their own ethnic identities through visual culture.

**ENGL 373: Reading for Writers: Growing Up, Moving On, MW 3:25-4:40 -Varallo**

In this reading-intensive multi-genre course, we will examine a variety of contemporary texts that deal, in one way or another, with the challenges of growing up, coming of age, surviving adolescence, and discovering the Self. How do writers explore that time in our lives when we first noticed that the adults around us weren't exactly in control, as we had previously imagined? How do writers explore the notion of family as a kind of mystery to be solved? What are the pleasures and challenges of writing from a child's perspective? How do writers in different genres—fiction, nonfiction, poetry, and graphic memoir—artfully render the experience of growing up into written words and images? We will explore these texts through the eyes of a writer, focusing on the craft of literature. Students will work on creative and critical projects, culminating in a final portfolio of creative work and a reflective essay. A tentative reading list includes Justin Torres, *We the Animals*; Jacqueline Woodson, *Another Brooklyn*; Sandra Cisneros, *The House on Mango Street*; Jeannette Walls, *The Glass Castle*; Marjane Satrapi, *Persepolis*; Natalie Diaz, *When My Brother Was an Aztec*; and short stories by ZZ Packer, Wells Tower, and others.

**ENGL 377: Poetry II, TR 10:50-12:05 -TBA**

This workshop-intensive course is combined with a study of contemporary poetry. Texts might include anthologies, poetry collections, literary journals. Students compose and significantly revise poems for a final portfolio combined with writing assignments that stress the analytical close reading of a poem's content and form.

**ENGL 378: Fiction Writing II, TR 1:40-2:55 -Lott**

A continuation of ENGL 223. This workshop will take a more critical look not only at student works, but at selected classic and contemporary short-story collections.

**ENGL 402: Advanced Workshop in Poetry Writing, W 4:00-6:45 - Rosko**

"Poetry is a principle of power invoked by all of us against our vanishing," wrote poet Allen Grossman. "Poetry divines the human enterprise," another poet, Major Jackson, has stated. These are some paramount powers claimed for the art of poetry! In this capstone course for the Creative Writing concentration, we will explore poetry's unique capabilities. We will engage broader ideas of poetics alongside an exploration of how the self—that is, you—is refracted and extended out to the world by poetry. Special emphasis will be on poetic voice and address, formal intelligence, affective and effective language. Students will complete a chapbook-length manuscript of new and revised poetry combined with an artist's statement, will participate in workshops, and will read and analyze contemporary poetry collections. Possible texts: Jericho Brown, *The Tradition*; Stephanie Burt, *Advice from the Lights*; Paul Guest, *Because Everything Is Terrible*; Emily Skaja, *Brute*; Carmen Giménez Smith, *Be Recorder*; Jillian Weise, *Cyborg Detective*; Jenny Xie, *Eye Level*; Allan Grossman, *The Sighted Singer*; and Tony Hoagland, *The Art of Voice*.

**ENGL 403.01: Advanced Fiction Workshop, R -TBA**

Advanced study of contemporary methods in the crafting of fiction. Students complete 40-50 pages of short fiction and participate in advanced workshops.

**ENGL 403.02: Advanced Fiction Workshop, MW: 2-3:15 – Varallo**

This course will challenge you to complete 40 to 50 pages of original fiction in a semester, through in-class writing exercises, take-home exercises and other projects and assignments. You will write two complete stories for workshop and submit a revision portfolio at the end of the semester. Possible class readings include James Wood, *How Fiction Works*; Christine Sneed, *The Virginity of Famous Men*; ZZ Packer, *Drinking Coffee Elsewhere*, and others.

**ENGL 463: Literature and Film of the Vietnam War, MW 2-3:15 -Farrell**

The 1960's were a turbulent period in American history that saw the advent of the counter-culture, increasingly militant demands for social justice, and political turmoil. But perhaps no event in this decade so divided the country as American involvement in Vietnam. This course examines a wide variety of artistic responses to the Vietnam War. We will read and discuss memoirs, novels, short stories, and poetry arising out of the war. We will also watch and analyze several Vietnam War films. We'll examine these works in both the historical context of the war and in the literary and aesthetic context of late twentieth century America. Topics may include similarities and differences between Vietnam War literature and other war literature; the experience of the American soldier at war; the point-of-view of the Vietnamese; guilt and responsibility for war; the struggle to find a form that will represent war and violence responsibly; gender and war; war protest; the aftermath of war; and remembering and memorializing the war.