

Spring 2019 English Course Offerings

LOWER LEVER GENERAL EDUCATION OFFERINGS

ENGL 190: Obsolete Daughters: Women and Social Justice in 19th and 20th Centuries (meets with WGS), TR 9:25-10:40 – Collins-Frohlich

ENGL 191: Introduction to Jewish-American Literature, Online – Cappell

I. CORE CURRICULUM

ENGL 201: British Literature to 1800

.01: MWF 9-9:50 – Bowers

.02: TR 10:50-12:05 – Russell

.03: TR 12:15-1:30 – Byker

ENGL 202: British Literature since 1800

.01: MW 2-3:15 – Carens

.02: TR 9:25-10:40 – Lewis

ENGL 207: American Literature to the Present

.01: TR 1:40-2:55 – Peeples

.02: MWF 10-10:50 – Farrell

ENGL 299: Intro to English Studies

.01: TR 10:50-12:05 – Byker

.02: MWF 11-11:50 – Farrell

II. AREA REQUIREMENTS

LITERATURE IN HISTORY, PRE-1700

ENGL 361.01: English Renaissance Drama and Revenge, TR 9:25-10:40 – Byker

ENGL 361.02: King Arthur and His World, TR 10:50-12:05 – Seaman

LITERATURE IN HISTORY, 1700-1900

ENGL 343: American Renaissance, TR 12:15-1:30 – Duvall

LITERATURE IN HISTORY, 1900-PRESENT

ENGL 326: Irish Literature, MWF 11-11:50 -Kelly

ENGL 359: American Poetry after 1945, TR 9:25-10:40 – Vander Zee

DIFFERENCE IN LITERARY TRADITION

ENGL 234: Survey of Third World Masterpieces, MWF 12-12:50 – Lewis

ENGL 313: African American Literature MWF 12-12:50 – Frazier

FILM AND CULTURAL STUDIES

ENGL 212: The Cinema: History and Criticism

01: MW 2-3:15 – Glenn

02: MW 3:25-4:40 – Glenn

03: TR 10:50-12:05 – Bruns

ENGL 351: Studies in American Film, TR 1:40-2:55 – Bruns

ENGL 390: Alfred Hitchcock, TR 12:15-1:30 – Bruns

CREATIVE WRITING

ENGL 220.01: Poetry Writing I

01: MW 2-3:15 – Scott-Copses

02: TR 9:25-10:40 – Jackson

03: MWF 11-11:50 – Pilson

ENGL 223: Fiction Writing I

01: TR 10:50-12:05 – Varallo

02: TR 12:15-1:30 – Drager

03: W 4-6:45 – McCollum

ENGL 377: Poetry Writing II, TR 10:50-12:05 – Jackson
ENGL 378: Fiction Writing II, MW 3:25-4:40 – Drager
ENGL 367: Creative Nonfiction, TR 12:15-1:30 – Lott
ENGL 402.01: Advance Workshop in Poetry Writing, W 4-6:45 – Jackson
ENGL 403: Advanced Workshop in Fiction Writing
 01: TR 1:40-2:55 – Lott
 02: R 4-6:45 – Drager

WRITING, RHETORIC, AND LANGUAGE

ENGL 215: Interdisciplinary Composition, MWF 12-12:50 – Lonon
ENGL 305: Advanced Composition, TR 9:25-10:40 – Devet
ENGL 310: Theories of Teaching Writing, 12:15-1:30 – Warnick
ENGL 322: Writing Across Contexts, MW 2-3:15 – Craig
ENGL 372: Rhetoric in a Digital Age, MW 3:25-4:40 – Craig

THEME AND GENRE-CENTERED APPROACHES

ENGL 320: Young Adult Literature, TR 10:50-10:05 – Ward

AUTHOR-CENTERED APPROACHES

ENGL 350: Special Topics: Major Authors
 01: John Donne and the Future Creatures of the Renaissance, TR 1:40-2:55 – Russell

III. CAPSTONE

ENGL 462: Senior Seminar: Romanticism and the Body, MWF 1-1:50 – Béres Rogers

ELECTIVES

ENGL 495: Internship in the Major – Holmes
ENGL 498: Eportfolio Workshop – Craig

SPECIAL TOPICS COURSES

ENGL 190.01: Obstinate Daughters: Women and Social Justice in 19th and 20th Centuries (meets with WGS) – Collins-Frohlich
ENGL 350.01: John Donne and the Future Creatures of the Renaissance – Russell
ENGL 361.01: English Renaissance Drama and Revenge – Byker
ENGL 361.02: King Arthur and His World – Seaman
ENGL 462: Romanticism and the Body – Béres Rogers
ENGL 360/390.01: Iconic Heroines in Lit and Film – Carens
ENGL 390.02: Alfred Hitchcock – Bruns

LOWER LEVEL GENERAL EDUCATION COURSE DESCRIPTIONS

ENGL 190.01: *Obstinate Daughters: Women and Social Justice in 19th and 20th Centuries* (meets with WGS)

TR 9:25-10:40 – Collins-Frohlich

As the College marks its own “Year of the Woman,” this class examines the ways American women that Richard Brinsley Sheridan termed “obstinate daughters” negotiated traditional power structures, race, and gender roles to advocate for their own rights and those of Native Americans and African Americans, in the nineteenth and early twentieth centuries. By examining literary texts and private papers as well as speeches, petitions and other public documents, we will consider how the strategies these women used and the backlash they continue to inflict our current discussions on gender, race, and what it means to fight for social justice. Cross-listed with WGST 120.

ENGL 191: *Introduction to Jewish-American Literature* (meets with JWST), Online – Cappell

An introduction to Jewish-American literature from the 20th century to the present.

CORE CURRICULUM CLASS DESCRIPTIONS

ENGL 201: *British Literature to 1800*

01: **MWF 9-9:50 – Bowers**

02: **TR 10:50-12:05 – Russell**

03: **12:15-1:30 – Byker**

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

ENGLISH 202: *British Literature Since 1800*

01: **MW 2-3:15 – Carens**

02: **MWF 9-9:50 – Lewis**

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: **TR 1:40- 2:55 – Peeples**

02: **MWF 10-10:50 – Farrell**

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

ENGL 299: *Introduction to English Studies*

01: **TR 10:50-12:05 – Byker**

02: **MWF 11-11:50 – Farrell**

An introduction to the theories and practices motivating English Studies past and present, with an emphasis on the methods, subjects, and rationales of textual analysis. This writing intensive course also fosters the critical reading, rhetorical, and research skills underpinning successful writing in English studies.

AREA REQUIREMENTS CLASS DESCRIPTIONS

LITERATURE IN HISTORY, PRE-1700

ENGL 361.01: *Renaissance Drama of Revenge*, TR 9:25-10:40 – Byker

What recourse does one have when wealthy and powerful elites commit evil deeds and shamelessly lie to cover them up? What can anyone do when these figures, buoyed by fawning supporters, corrupt and supersede the legal system? How should one respond when such injustices are borne on the backs of more vulnerable members of society, such as women and the poor? Late 16th- and early 17th-century playwrights found themselves wrestling with questions such as these as they faced conditions of food and economic insecurity, uncertainty about the competence of their rulers, tensions stoked by nationalist rivalries, and religious intolerance and extremism at home and abroad. From their classical predecessors, early modern playwrights recuperated and revised a violent, yet sophisticated, genre of “revenge tragedy” that explores what it means to take action against political, social, and economic corruption. In this class, we

will consider what such plays propose about injustice, personal agency, and revenge. We will read around seven early modern revenge tragedies, including Shakespeare's contribution to the genre, Hamlet.

ENGL 361.02: King Arthur and His World, TR 10:50-12:05 – Seaman

King Arthur was called "The once and future king," and he certainly looms large, even still. He has appealed to the imagination of artists throughout the centuries—with his medieval origins as intriguing and complex as his later varied appearances in the Victorian era and modern fiction and film. In fact, King Arthur was and remains a mystery—a man quietly residing at the center of things, the eye of the storm. In this class we will encounter the diverse medieval stories that the idea of Arthur generated: from the myth's Celtic roots to its later French and English elaborations. We'll begin with his appearance in early histories, observe his flourishing in the romances of Marie de France and Chrétien and other anonymous poets, share Malory's 15th century nostalgia, and immerse ourselves in the mix of triumph and tragedy throughout. Along the way, we will reflect on how the myth encourages considerations of temporality—the past containing the present and future all at once—a focus of Kazuo Ishiguro's novel *The Buried Giant*.

LITERATURE IN HISTORY, 1700-1900

ENGL 343: American Renaissance, TR 12:15-1:30 – Duvall

A study of American literature produced in the decades associated with Jacksonian Democracy, westward expansion, the slavery debate, and the Civil War. The course examines the ways selected works of fiction, nonfiction, and poetry responded to political and social developments.

ENGL 462: Senior Seminar: Romanticism and the Body MWF 1-1:50 – Béres Rogers

Up until recently, scholars and students have conceived of Romanticism as something disembodied: located in the imagination or, at the most, in a green Nature that doesn't include anything as grotesque as the human form. Yet even the vaunted imagination was being explored in terms of the developing "science of the mind" (how exactly did the imagination work?), and "nature" credited much of its allure to new discoveries in biology, chemistry, and the natural sciences. In this class, we will consider the Romantics' views of embodiment, whether it be the body in relationship to the landscape, the body and its relationship to the soul, the aesthetics of the body, the body and gender, and, of course, the body and disability. We will read both canonical and non-canonical literary works, pairing them with recent scholarly articles and with Paul Youngquist's brilliant book, *Monstrosities*.

By the end of this course, I hope that you will have reconsidered René Descartes mind-body divide, at least insofar as it applies to the Romantics, and that you will think deeply about how "abstract" categories like "imagination" and "nature" are really not so far removed from the material realities of the brain, the stomach, and, of course, the reproductive organs.

Since this is a capstone course, I would really love for you to explore your own interests in the body. While we will be reading about the male body, monstrosity and disability, the performed/performing body, female bodies, black bodies, cognitive neuroscience, the traumatized body, and the dead body, I hope that you have, over the last three or four years, developed your own areas of interest, and that you will apply them to this class.

LITERATURE IN HISTORY, 1900-PRESENT

ENGL 326: Irish Literature, MWF 11-11:50 -Kelly

A study of the major movements and authors in Irish literature from 1798 to the present. The authors will include W.B. Yeats and James Joyce and may include Maria Edgeworth, Somerville and Ross, Lady Gregory, John Synge, Sean O'Casey, and Seamus Heaney, among others.

ENGL 359: American Poetry after 1945, TR 9:25-10:40 – Vander Zee

The power of what the poet Robert Creeley would call a "company"—a group of fellow travelers in art and life who share certain core ideas about what poetry might accomplish—has long sustained American poets. At times, these groups take on the language of coalitions and movements, whether avant-garde or rear-guard. At other times they suggest an artistic flowering, using the language of poetic renaissance. And at times, they take on the institutional language of a "school." Whether we are talking about the Objectivists or the San Francisco Renaissances, the Black Arts or the Black Mountain movements, the New Formalists or the L=A=N=G=U=A=G=E poets, the New York School or the Darkroom

Collective, the Confessionals or the Beats, the coalitions of CantoMundo or Cave Canem, such assemblages can help poets make sense of themselves, and they help critics organize—both aesthetically and ideologically, in the moment or in retrospect—the explosive growth of American poetry since the mid-twentieth century.

In this class, we will take this broader tendency to “school” our diverse American poetries as a point of departure: How did such schools come to be? What do these schools clarify? What do they obscure? Who gets included? And who remains on the outside? In addition to a diverse range of poems from across the twentieth century, readings will include primary sources such as manifestos, poetics essays and glimpses into historically important anthologies. Our goal will be to become familiar with the most important movements and poets in twentieth century American poetry after World War II.

Of course, American poetry is large and diverse, and I hope students in this course develop, across the semester, a deep curiosity about the schools and movements that we might have overlooked, or that are just emerging on the scene. To give this curiosity some room to unfold itself, the final few weeks of the class will be reserved for student-chosen reading suggestions related to their final research projects.

DIFFERENCE AND LITERARY TRADITION

ENGL 234: Survey of Third World Masterpieces, MWF 12-12:50 – Lewis

This course sets out to examine selected examples of so-called "Third World" 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 "Third World" 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 12-12:50 – Frazier

ENGL 313 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. 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. Authors studied include luminaries such as Phillis Wheatley, David Walker, Frederick Douglass, Nella Larsen, James Baldwin, Octavia Butler, and Toni Morrison. Our class capstone project will center on developing a magazine, time capsule, Ted X style talk, or themed fundraiser (like a Harlem Renaissance dance).

FILM AND CULTURAL STUDIES

ENGL 212: The Cinema: History and Criticism

01: **MW 2-3:15 – Glenn**

02: **MW 3:25-4:40 – 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 and increased critical awareness of the basic elements of the filmmaker's art.

03: **TR 10:50-12:05 – Bruns**

This course aims to provide a general introduction to the study of film with a focus on developing critical skills and investigating diverse approaches to analysis. Through readings and screenings of a broad range of narrative films, the class will further serve as a brief survey of film history and an overview of classic and contemporary modes of film theory & criticism. You will be exposed to a variety of films produced in the U.S. and other countries from the very beginnings of the medium in the late 19th century, through the “silent era” of the 1910s-20s and the “golden age” of Hollywood in the 1930s-50s, up to the present. This course is designed to help you acquire a firm grounding in the methods and core material of film history and criticism and to help you become familiar with some of the most significant topics in film

studies. Each film corresponds to a specific topic: pre-narrative cinema; techniques of storytelling in narrative film; German Expressionism and Soviet montage cinema; mise-en-scène; major movements in post-WWII European cinema; feminist film theory; the New Hollywood; and the rise of digital filmmaking. By the end of this course, you will become a more critical and creative viewer of the artistic medium of cinema, knowledgeable in the history of the most popular art form of the 20th and 21st centuries, and you will possess the analytical skills to understand and interpret visual forms of expression. You will also be well equipped for future courses should you choose to declare a Film Studies minor.

ENGL 351: Studies in American Film, TR 1:40-2:55 – Bruns

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

ENGL 390.02: Alfred Hitchcock, TR 12:15-1:30 – 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.

ENGL 390.01: Iconic Heroines in Novel and Film, MW 3:25-4:40 – Carens

This class will study legendary female heroines, tracing the development from their first appearances in novels through their second lives in film adaptations. The course will first consider nineteenth-century characters such as Elinor and Marianne Dashwood, the sister heroines of Jane Austen’s *Sense and Sensibility*, and Charlotte Brontë’s *Jane Eyre*. The syllabus will then turn to latter-day heroines such as the unnamed protagonist of *Rebecca*, as represented by Daphne du Maurier and Alfred Hitchcock; Celie, as depicted by Alice Walker and Steven Spielberg; and Katniss Everdeen. Iconic Heroines will focus particular attention on female heroism as a response to patriarchal power. The construction of the heroine through intersections of gender, class position, and racial identity will receive sustained attention, especially in the context of the different historical periods and cultures covered by the narratives. Throughout the course, the representation of heroines through the twin genres of novel and film will prompt comparative analysis of the techniques and technologies adopted by text and film to depict the heroine’s story. Adaptation theory will help us negotiate the relationship between textual sources and their cinematic adaptations.

CREATIVE WRITING

ENGL 220: Poetry Writing I

01: MW 2-3:15 – Scott-Copses

“Everywhere I go I find that a poet has been there before me.” -Sigmund Freud

How do poets do so much with so little and beat everyone to it? If you’ve ever loved a poem so much that you imagine you could have written it, this course is for you! We will read a wide variety of contemporary poems, try our hand at imitating elements of craft, and workshop the results in small group and half-class circles with other like-minded poetry

fans. We will devote considerable time to in-class writing, while also keeping an out-of-class image book to hone our skills with image finding. Poetry is ever mysterious, true, but there are strategies for getting better at those cool mind-leap-moments that every good poem requires.

.02: Poetry Writing I, TR 9:25-10:40 – Jackson

Bring some coffee and imagination and let's jump into the world of poetry. This introductory course focuses on basic elements of poetic craft, including image, voice, and line. Students will analyze and discuss poetry by well-established and practicing poets, as well as write thoughtfully about the craft and construction of poems. And, of course, students will write, revise, share, critique, and support each other's work. There's a lot to cover in only so much time and space (such is poetry), so be prepared for a rigorous reading and writing schedule.

03: Poetry Writing I, MWF 11-11:50 – Pilson

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

02: TR 12:15-1:30 – Drager

This class is an introduction to the art of writing fiction through a close examination of the short story. Our primary concern will be generating our own fiction through writing prompts and modifying this work through revision exercises. In addition, we will read each other's work as well as published prose and essays on craft and theory. We'll explore the basic elements of short fiction (point of view, voice, dialogue, setting) and then delve into the more covert structures at work in the narrative act (the explicit vs. the implied, tension and resolve, shifting focalization, and time management). We will explore the major elements underlying evocative fiction by first asking ourselves what moves us as readers and then investigating what devices or mechanisms are creating that response. We will explore the unique relationship between writer and reader, interrogate what narrative is and can do, and reflect on what it means to be creators of fiction. In short, we will make worlds, we will shake worlds, and we will break worlds, together.

03: Fiction Writing I, W 4-6:45 – McCollum

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

ENGL 377: Poetry Writing II, TR 10:50-12:05 – Jackson

For Round 2, we'll take a closer look at traditional and contemporary poetic forms, such as sonnets, elegies, odes, villanelles, and read a poetry collection or two. We'll reinforce our understanding of poetic craft, try out myriad forms, and may even collaborate on creative work. Similar to Poetry I, we'll read, discuss, and explicate poems in class and in writing; and we'll generate, revise, share, critique, and support each other's work. English 220 (Poetry I) is a prerequisite for this course.

ENGL 367: Creative Nonfiction, TR 12:15-1:30 – Lott

Creative nonfiction is, in one form and another, for better and worse, in triumph and failure, the attempt to keep from passing altogether away the lives we have lived. The French word *essai*, first used by Montaigne to describe his innovative writing form, means to test, to try, to attempt. It is through creative nonfiction that we attempt to understand, from what we have done, who we have known, what we have dreamt and how we have failed and succeeded, the universe that is ourselves. Students in this writing workshop will examine the personal essay in its many forms to find ways other writers have discovered how to say what they need to say, and will write their own attempts—their own *essais*—to contribute to this vibrant and satisfying form.

ENGL 378: Fiction Writing II, MW 3:25-4:40 – Drager

This class imagines that one way to explore the field of fiction is through understanding how particular narrative constructions elicit responses in audiences. Our primary concern will be generating and modifying work through writing prompts and revision exercises. In addition, we will read each other's work as well as published literary pieces and essays on craft and theory and take time to self-reflect on our own writing and artistic process. We will consider the

short story as not only an autonomous work of literary art, but also a building block of narrative that lives within the larger context of a story collection. To this end, we will study the contemporary short story as well as sequential narrative art that borrows from fields as vast as comics studies and film theory. By studying sequential art and conceiving of fiction as shaped, we will make visible—quite literally—the covert structures at work beneath the narrative act. Our engagements with visual narratives will include studying the Gestalt principles in order to understand the importance of the unsaid and exploring the Kuleshov Effect to underscore the importance of juxtaposition. While we will review contemporary short story collections, we will also explore specific stories from the canon that use sequencing within their very frame. Through these methods, this class aims to complicate and interrupt comfortable notions of what constitutes fiction and narrative, ultimately leading us to develop an alternative and potentially healthier definition of the slippery term *creative writing*.

ENGL 402.01: Advanced Workshop in Poetry Writing, W 4-6:45 – Jackson

In poetry classes we become experts at encountering individual poems from a multitude of authors in textbooks, literary anthologies, journals, class handouts, and workshops. But what about those same poems living together under one roof? What happens when a poet has to collect all of their poems and have them speak to each other? How can all of those poems get along? Is getting along even necessary? Maybe it's better to have them argue, to fight – anything to lure us readers into a wholly unique and engaging world of their own. This class is about poetry collections, it's about collecting your voice, it's about more than figuring out how to write a good poem – it's about how to write good *poems*. How to make them sing. English 220 (Poetry I) and ENGL 377 (Poetry II) are prerequisites for this course.

ENGL 403: Advanced Workshop in Fiction Writing

.01: TR 1:40-2:55 – Lott

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

.03: R 4:00-5:15 – Drager

Building on the foundations of the genre explored in Fiction Writing I & II, this class consists primarily of generating fiction, discussing peer work, and studying the craft of fiction to further our conversations about how story composition is linked with forms of persuasion. We will engage with published prose that embraces genre conventions and explore contemporary work that challenges conventions in healthy and productive ways. We will cover the basic elements of fiction (point of view, voice, dialogue, setting), delve into the more covert structures at work in the narrative act (the explicit vs. the implied, tension and resolve, shifting focalization, time management), take time to self-reflect on our own artistic process, further develop our skills in close and critical reading, and explore how conceiving of our work as shaped, designed, and structured might lead us toward narrative that is more confident in what it is, does, and might do.

WRITING, RHETORIC, AND LANGUAGE

ENGL 215: Interdisciplinary Composition, MWF 12-12:50 – Lonon

A course in writing strategies and skills, suitable for non-majors. Topics are interdisciplinary, with application to business and technical writing, the social and natural sciences and the humanities.

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

Throw off the cloak of academic writing. Advanced Composition helps writers, editors, and future teachers discover style, audience, and voice beyond writing for the academy. The course also explores how to craft sentences for effectiveness. Students in English 305 have been able to submit their course writings for publication. 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 310: - Theories of Teaching Writing, TR 12:15-1:30 – Warnick

This course is designed for you to begin developing a *writing praxis* that you continue to develop as a writer and/or future teacher of writing. As we'll discuss this semester, *praxis* refers to the ongoing process of theory informing practice and vice versa. In terms of writing, having a praxis means putting into practice, as a writer and/or future teacher of writing, your theoretical understanding of writing while also allowing your practice as a writer and/or teacher to further shape your theoretical understanding of writing.

Toward that end, we'll engage with writing studies research that examines theoretical questions such as: How does writing happen? What role does cognition or psychology play in the writing process? What role do social forces-- technological, political, economic, ideological, and linguistic--play? How do people use writing to learn? To make knowledge? To act?

You'll present your developing writing praxis in a variety of ways, including an electronic portfolio that articulates your theory and practice of writing and collects artifacts that illustrate your philosophy. For students interested in teaching, this portfolio might serve as a beginning teaching portfolio. For students interested in writing-related careers, this portfolio might be the beginning of a portfolio used to apply for internships and other opportunities.

ENGL 322: Writing across Contexts, MW 2:00-3:15 – Craig

Perhaps more now and more than ever, people are writing constantly. At their jobs, in their homes, in their places of worship, and as part of everyday life, it seems that people are constantly writing to convey what they know and believe and feel to their friends, family, communities, and networks. "Writing across Contexts" is a course designed to help students better understand how these various realms or contexts—the professional, the public, and the everyday—intermingle with the ultimate goal of becoming an effective writer across contexts. This section of "Writing across Contexts" will focus on writing produced to coordinate people to make new knowledge, improve lives, and forge new futures. By the end of the course, students will produce two showcase-worthy sets of documents—one written and shared with everyday audiences and another written and shared with public audiences of experts and professionals.

ENGL 372: Rhetoric in a Digital Age, MW 3:25-4:40 – Craig

Rhetoric, the art and practice of persuasion, has been a fixture of human civilization since the ancient world. Each time a new writing technology—manuscript books, printed books, electronic media—has emerged, it has transformed how people persuade one another to act. The goal of this course is to consider how the digital revolution—particularly search engines, algorithms, social networks, easy-to-use editing software, GPS, mobile networks, and digital devices—have transformed what it means to persuade and be persuaded. By the end of the course, students will have created three different showcase-worthy texts: a visual representation of quantitative and qualitative data; a visual/aural text for remix using remixed materials; and a piece of digital rhetoric that you will create to be shared online.

THEME AND GENRE-CENTERED APPROACHES

ENGL 320: Young Adult Literature, TR 10:50-12:05 – Ward

An introduction to the academic study of literature produced for a young adult audience. We'll read young adult lit (YA) representing and blurring the boundaries of a range of genres, from the "new realism" to the fantastic. We'll situate YA thematically and within sociocultural contexts, and we'll analyze course texts through the lenses of myriad critical approaches standard in the field: primarily genre theory and theories of narrative identity, but also a smattering of psychological and cognitive theories, as well as reader-response and reception theory. Alongside our study of individual texts, we'll investigate key interests and concerns related to the production and consumption of YA, such as commodification and the publishing industry, literary prize culture and the reviewing establishment, the "crossover" fiction phenomenon, and the status of YA in secondary and post-secondary education.

ENGL 327: The British Novel I, MWF 10-10:50 – Bowers

This course examines the beginnings of what is arguably the most important literary form to emerge in modern literature: the novel. We will look at why the novel emerged in the early eighteenth century and how it evolved and established narrative modes that would influence later writers in the nineteenth and twentieth centuries. We will look at landmark works by such writers as Aphra Behn, Daniel Defoe, Samuel Richardson, Henry Fielding, and Jane Austen. The course satisfies the theme and genre-centered requirement for the major and counts toward the Gen-Ed Humanities requirement.

ENGL 360: Iconic Heroines in Novel and Film, MW 3:25-4:40 – Carens

This class will study legendary female heroines, tracing the development from their first appearances in novels through their second lives in film adaptations. The course will first consider nineteenth-century characters such as Elinor and Marianne Dashwood, the sister heroines of Jane Austen's *Sense and Sensibility*, and Charlotte Brontë's *Jane Eyre*. The syllabus will then turn to latter-day heroines such as the unnamed protagonist of *Rebecca*, as represented by Daphne du

Maurier and Alfred Hitchcock; Celie, as depicted by Alice Walker and Steven Spielberg; and Katniss Everdeen. Iconic Heroines will focus particular attention on female heroism as a response to patriarchal power. The construction of the heroine through intersections of gender, class position, and racial identity will receive sustained attention, especially in the context of the different historical periods and cultures covered by the narratives. Throughout the course, the representation of heroines through the twin genres of novel and film will prompt comparative analysis of the techniques and technologies adopted by text and film to depict the heroine's story. Adaptation theory will help us negotiate the relationship between textual sources and their cinematic adaptations.

AUTHOR-CENTERED APPROACHES

ENGL 350.01: John Donne and the Future Creatures of the Renaissance – Russell

"We're living in the future," sang the great American songwriter John Prine in 1980. "I'll tell you how I know / I read it in the paper -- fifteen years ago." Our distinctively modern sense of living in the future was in fact shared by the writers of the Renaissance, and it profoundly influenced their work. The extraordinary English writer John Donne was thinking like John Prine when, in 1611, he observed that "new philosophy calls all in doubt." With that ominous phrase, Donne gave voice to a widespread anxiety that a series of recent discoveries, which we now collectively call the Scientific Revolution, had rendered the once familiar world utterly unfamiliar. These discoveries drove a wedge between body and soul, calling into question the role of spirit, imagination, and all things unquantifiable in the increasingly quantifiable, material, and mechanical world posited by the sciences. Is there a place for poetry in a clockwork universe? In this course, we will read Donne's works in this context, setting English Renaissance literature in dialogue with the thought and writings of such towering scientific figures as Giordano Bruno, Francis Bacon, René Descartes, Galileo Galilei, Robert Boyle, and Isaac Newton. Meanwhile, we will consider the broader implications of our topic by bringing to bear upon our discussion the ongoing modern debate over the relationship of the sciences to the humanities.

III. CAPSTONE

ENGL 402.01: Advanced Workshop in Poetry Writing, W 4-6:45 – Jackson

ENGL 403: Advanced Workshop in Fiction Writing

.01: **TR 1:40-2:55 – Lott**

.03: **R 4:00-5:15 – Drager**

See above in Creative Writing for description

ENGL 462: Senior Seminar: Romanticism and the Body MWF 1-1:50 – Béres Rogers

See above in Lit in History, 1700-1900, for description

ELECTIVES

ENGL 495: Internship in the Major – Holmes

ENGL 498: Eportfolio Workshop – Craig

This course will focus on the development or revision of a professional eportfolio for a specific audience: including employers, internship coordinators, and graduate admissions committees. Students in this one-hour course will select and curate a writing sample that represents their skills and development as writers. As part of this course, students will become familiar with key concepts in eportfolio making (e.g., purpose, audience, identity, representation, media, and reflection) and basic principles of visual design. No web design experience is needed to successfully complete the course. This class will run as a hybrid with 3 face-to-face meetings and 4 online modules.