

# Spring 2013 English Course Offerings

## SPECIAL TOPICS COURSES

### **ENGL 190: Harry Potter**

**Section 1: M 4:00-6:45**

**Dr. Ward**

### **ENGL 190: Detective Fiction**

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

**Prof. 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 covered include (tentatively): Edgar Allan Poe, Sir Arthur Conan Doyle, Agatha Christie, Dorothy Sayers, Raymond Chandler, Walter Moseley, Ruth Rendell, Elmore Leonard, Ian Rankin, Sue Grafton, Sara Paretsky, Jo Nesbo.

### **ENGL 190: Engaging Charleston**

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

**Dr. Kelly**

How is it that we manage to live side by side with total strangers? Did you ever wonder why we're not strangling each other all the time? These courses combine the study of the two oldest and most complex of human technologies – politics and cities – to figure out how human beings organize themselves. Ride the buses, chart the neighborhoods, study the streets even as you learn the theories that underpin it all. You'll learn to read in the concrete walls, roads and buildings the ideas of political thinkers from Plato to Hobbes to Marx and the present day. Three hundred and forty years old, the gem of a pre-modern feudal society, the African portal to North America, a nexus of the Atlantic World, Charleston cherished Enlightenment ideals even as it shackled the nation to slavery. In this class you'll study Charleston's structures, its people and history, alongside those who have struggled to find answers about justice, equality and freedom.

### **ENGL 395: Writing the Short Story**

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

**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.)

### **ENGL 395: Literary Magazine Production and Publishing**

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

**Dr. Heinen**

This course will offer students an overview of the history of literary magazines and an opportunity to engage these publications in the present. We will read articles, mission statements, writers' guidelines, and current copies of a variety of literary magazines in an attempt to more fully understand what's out there. We will also discuss how to prepare and submit writing for publication. Major assignments will include a historical overview of a particular magazine, a review of a current issue (which you will then attempt to publish), and a group assignment for which you will create your own literary magazine.

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

**Dr. Seaman**

**Section 3: MWF 11:00-11:50**

**Dr. Thomas**

This course will introduce you to the works of a number of early British writers who were importantly shaping the evolution of ideas and literary style in the years prior to 1800. We will examine the generic, historical, and cultural contexts of these early British texts and explore our relationship to them. How do our ideas about race, class, gender, sexuality, religion, and other identity categories compare and contrast with those from other periods? How have people in past centuries understood their place in the world—personally, socially, culturally?

### Textbook

*Norton Anthology of English Literature, 9<sup>th</sup> edn.*

## **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 10:00-10:50**

**Dr. Bowers**

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

**Dr. Kelly**

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

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

**Dr. 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. We will also explore how multicultural American voices dovetail to articulate multi-faceted narratives about American identity and consciousness.

**Section 2: TR 10:50-12:05**

**Dr. Holmes**

## **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 3:00-3:50**

**Section 2: MWF 1:00-1:50**

**Dr. Vander Zee**

What are you doing here? If you are a newly committed English major or minor, "Introduction to English Studies" will help you answer precisely this question. In this class, we will discuss the history of English as an academic discipline; we will learn useful concepts and techniques for interpreting a variety of literary and cultural texts; we will practice research fundamentals and writerly strategies that will help you excel in future English courses; and we will explore the latest developments in the field, from digital humanities to disability studies. Karen Tei Yamashita's stunning novel *Tropic of Orange* (1997) will serve as our grounding literary text as we "think with theory" to discover what we might know about literature-and, more importantly, what literature might know about us and about our world.

Readings

*The Theory Toolbox: Critical Concepts for the New Humanities*, by Jeffrey Nealon and Susan Searls Giroux

*Tropic of Orange*, by Karen Tei Yamashita

*MLA Handbook*, 7th edition

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

**Dr. 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.

Readings

Conrad, Joseph. *Heart of Darkness*

*MLA Handbook for Writers of Research Papers*

Nealon, Jeffrey and Susan Giroux. *The Theory Toolbox*

**Section 4: TR 1:40-2:55**

**Dr. Birrer**

## AREA REQUIREMENTS

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

**ENGL 361: Medieval Textualities**

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

**Dr. Seaman**

In medieval England, literary texts lacked the stability that became associated with texts after the arrival of the printing press made it possible to produce multiple copies from a single original. Indeed, this pre-print period shares much in such ways, with our Internet age, where the public shape of a text can change moment to moment. We will investigate some of the effects the distinctive textual environment in which Middle English texts appeared had on their production and reception, and we will consider how the Digital Humanities might help us reach a more sophisticated understanding of medieval literary texts.

**ENGL 461: Epic, Translation, and Imitation in Early Modern Europe**

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

**Dr. Russell**

Broadly conceived, imitation (*imitatio*) and translation (*translatio*) are among the primary elements of early modern culture. No form evoked these concepts more richly than the epic. In this course, we will pursue understanding of that culture by taking a broad and deep survey of this form from its foundations in ancient Greece to its translation and imitation in early modern Europe and England.

Readings (including but not limited to)

*The Iliad*

*The Odyssey*

*The Aeneid*

*Gerusalemme Liberata*

*The Faerie Queene*

*Paradise Lost*

## LITERATURE IN HISTORY, 1700-1900

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

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

**Dr. 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 342: Literature of the American Revolution and the Early Republic**

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

**Dr. Peeples**

A study of representative novels, poetry, plays, and nonfiction written in the late eighteenth and early nineteenth centuries, with emphasis on the role of manuscript and print culture during and after the Revolution. We'll talk about war, slavery, debt, rebellion, law, seduction, marriage, painting, and architecture, as well as the origins of American theater, heroic couplets, satire, gothicism, life-writing, and more. Texts include Thomas Paine's *Common Sense*, the Autobiography of Benjamin Franklin, Hannah Webster Foster's *The Coquette*, Charles Brockden Brown's *Edgar Huntly*, and Phillis Wheatley's poetry.

**ENGL 362: Regionalism and Local Color**

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

**Dr. Duvall**

This course examines the literary history, conventions, and cultural concerns of regional and local color writing in the US at the end of the 19th century via a close study of short fiction and relevant criticism and scholarship. By all accounts, regionalism/local color was a mainstay of American literature, so its study is indispensable for understanding American literary culture both in the period and as a whole. Regional/local color writing addressed some of American culture's dominant areas of concern at the turn of the last century: gender, race, class, sexuality, immigration, labor, urbanization, and nationalism, to name a few.

The list of writers who exploited the regional/local color mode include a few well-known figures like Kate Chopin, Sarah Orne Jewett, and Mark Twain, but mostly it is a list of less-often discussed but highly-successful writers whose work will repay our attention many fold. Studying regionalism and local color writing is not simply, in the end, to study the peculiarities of locations—say, the Tennessee Mountains, the Maine Coast, the Mid-West, or the Yukon—but to study America itself at a critical, transformative moment in our history.

Contact Professor Duvall for more information: [duvalljm@cofc.edu](mailto:duvalljm@cofc.edu)

## LITERATURE IN HISTORY, 1900-PRESENT

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

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

**Dr. Eichelberger**

A study of selected texts by and about residents of the U. S. South, with an emphasis on works produced since 1900 that reflect the social and cultural changes the region has experienced over time. Themes associated with this region include race, class, family, and place; land, labor, and the pastoral ideal; nostalgia, history, and the global South. To investigate the variety of possible meanings of these "Southern" themes, we will study a number of short texts, then focus in more depth on works by William Faulkner, Eudora Welty, Janisse Ray, David Sedaris, Flannery O'Connor, and Yusef Komunyakaa.

Required Texts

*Literature of the American South: A Norton Anthology*  
Faulkner, *Absalom, Absalom!*  
Welty, *Collected Stories*  
O'Connor, *Collected Stories*  
Komunyakaa, *Magic City*  
Ray, *Ecology of a Cracker Childhood*  
Sedaris, selected essays

## 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 313: African American Literature**

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

**Dr. Francis**

In this survey of the African American literary tradition, we will consider how black authors narrate *blackness*. What story do they attempt to tell about black people? How do they define and redefine blackness? How is the concept of blackness both useful and not for narrating the experience of black people in the United States? To answer these questions we will cover African American literature from the colonial period to the present, and work toward the following goals:

- Defining the major characteristics and themes of African American literature
- Identifying representative authors and works from the major literary periods
- Identifying critical issues in African American literary study
- Understanding the social/political/historical/cultural context of the literature

### **ENGL 364: American Ethnic Literature**

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

**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 as they struggle to realize American dreams of social, political and economic equity. 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 authors such as Louise Erdrich, John Okada, Judith Cofer, Julia Alvarez, Sandra Cisneros, Amy Tan, Gish Jen, Toni Morrison, and Sherman Alexie.

## **FILM AND CULTURAL STUDIES**

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

**TR 12:15-1:30 + T 7:00-10:00**

**Dr. Bruns**

The study of genre can offer fascinating and wide-ranging critiques of myth, ideology, and meaning—thus making it a viable concept not only to the study of American cinema but of American history and culture as well. We will pursue genre, its history and theory, through case studies in three important genres in American film history: the Western, the Screwball Comedy, and the Musical. But rather than treat each of these genres as self-evident, descriptive, neutral and pure, we will instead treat them as varied, flexible, and radically undelimitable. Our aim is not just to classify, but to *de-classify* sensitive information about gender and sexual difference, class, bourgeois illusionism, myths of individualism and national identity, and the institutions of family and marriage.

#### Reading list

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

*The Film Genre Reader*. Ed. Barry Keith Grant

Additional readings will be available on OAKS

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

**TR 1:40-2:55 + R 7:00-10:00**

**Dr. Bruns**

Despite more than forty years of steady critical explication, the films of Alfred Hitchcock are as uncanny as ever. And while no doubt the sheer scope of Hitchcock's career has made it singularly hospitable to film scholarship, this variable alone does not account for the juggernaut currently rumbling under the name of "Hitchcock Studies." His films are exemplary sites for speculative theory and the radical recasting of critical protocols. Indeed, the most notable gains in the Auteur Theory, Feminist Theory, Queer Theory, and recent studies that situate Hitchcock in his historical context, come from careful attention to, and sensitive analyses of, Hitchcock's work. The films themselves will take the lead in our discussions. But we will use the films as a means of understanding the major contributions to Hitchcock Studies, as well as to film theory in general. In addition, we will examine closely the historical and cultural underpinnings of these films.

#### Reading List

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

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

Additional required readings will be available on OAKS

## **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: M 4:00-6:45**

**Dr. Scott-Copses**

### **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: R 4:00-6:45**

**Prof. McCollum**

**Section 2: TR 10:50-12:05**

**Prof. Warner**

This course is a semester-long conversation regarding the writing of narrative fiction. In other words, you get to make stuff up and feel good about it. To further and fuel our conversation we will learn the elements of fiction, practice close reading of numerous short stories (from the perspective of a writer, as opposed to a literary scholar), and complete numerous (but fun!) short writing exercises. In addition, all students will be responsible for writing two original short stories which will be discussed and critiqued as part of our in-class fiction "laboratory."

Readings available through OAKS and course packet.

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

**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*, and revise one of your workshop stories. We might also go on a field trip to the Halsey Institute of Contemporary Art.

### **ENGL 377: Poetry Writing II**

**W 4:00-6:45**

**Dr. Rosko**

In this intermediate poetry writing course, we will commit to the difficult task of expanding our understanding of poetry by way of an intensive combination of reading, writing, workshoping, critiquing, conferencing, and revising. Together, we will read and discuss selections from the anthology, and later in the semester, you will be expected to venture into the library to discover and read the single collections of three different contemporary poets whose work might fit your particular interests. Critical writing assignments include workshop critique, craft responses, and book reviews. Creative writing assignments include at least ten new pages of poetry which will undergo significant revision for a final portfolio.

#### Required Text:

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

### **ENGL 378: Fiction Writing II**

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

**Prof. 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. Students will subscribe to a literary journal of their choice. Some attention will be given to proper manuscript preparation in anticipation of submitting for publication.

## **ENGL 395: Writing the Short Story**

TR 10:50-12:05

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.)

## **ENGL 402: Advanced Poetry Workshop – "Ars Poetica"**

M 4:00-6:45

Dr. Rosko

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 poetry 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 advanced poetry course will be: 1) To articulate a poetics; and 2) To discover how one might organize a collection of poems. We will examine the genre of the *ars poetica* through essays by poets, and the poetry book as an artform through works by ultra-contemporary poets who organize their poems around a trope, threads of a larger narrative, or a poetic ideal.

Course requirements will include: the reading of eight single-author poetry collections, a presentation, collaborative poems, critical responses to the essays and books, workshop, an *ars poetica* essay, and a final poetry book of 20-25 pages.

### Possible Poetry Books:

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

Catherine Barnett, *The Game of Boxes* (Graywolf Press, 2012).

Paula Bohince, *Incident at the Edge of Bayonet Woods* (Sarabande Books, 2008).

Xochiquetzal Candelaria, *Empire* (U. of Arizona Press, 2011).

Graham Foust, *A Mouth in California* (Flood Editions, 2009)

Terrence Hayes, *Lighthouse* (Penguin Books, 2010).

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

Jane Springer, *Murder Ballad* (Alice James Books, 2012).

Natasha Trethewey, *Thrall* (Houghton Mifflin Harcourt, 2012).

Catherine Wing, *Gin & Bleach* (Sarabande Books, 2012).

*This Art: Ars Poetica Anthology*, ed. Michael Wiegiers (Copper Canyon Press, 2003).

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

## **ENGL 403: Advanced Workshop in Fiction Writing**

TR 12:1501:30

Prof. Lott

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

## **WRITING, RHETORIC, AND LANGUAGE**

### **ENGL 215: Gender Across the Disciplines**

Section 1: MWF 11:00-11:50

Section 2: MWF 1:00-1:50

Dr. Beres Rogers

If we think about the fact that the disciplines we follow today stem from the notion of "natural philosophy,"



a combination of what we now call literature, theology, and even science, we can see that, no matter how far apart biology and English writing may seem, their roots—and their rules—are remarkably similar. As you will see, ideologies, like those of gender, permeate all disciplines in some way. As you proceed with this course, my hope is that you will:

- Understand the idea of a “discourse [or disciplinary] community” as well as ways in which various communities approach writing
  - Learn to **analyze** video games, film, and/or television and **argue** about your source’s depiction of gender roles
  - Learn to write a **literature review** in the field of psychology.
  - Write a researched, argumentative paper about a gender issue in the field of business.
  - Learn about **your own disciplinary conventions** and convey your ideas in a **public forum**
- And understand the importance and impact of gender across the disciplines and in your own lives.

We will be reading a variety of journal articles in various disciplines, focused broadly on media studies, history, business, and psychology. Your final project will be a presentation about the conventions in a disciplinary area of interest to you. In addition, we will read from *Real Texts* and write in the genres of media analysis, psychology literature review, and business white paper.

### **ENGL 303: Modern English Grammar**

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

**Dr. Devet**

Writers and editors: Enjoy the language? Want to become a better writer? English 303 (Modern English Grammar) surveys three grammars to show how writers can improve their writing process.

### **ENGL 310: Theories of Teaching Writing**

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

**Dr. Mecklenberg-Faenger**

An introduction to major theories of teaching writing, with a particular focus on how these theories inform approaches toward the writing process, assignment design, and the evaluation of student writing.

### **ENGL 395: Literary Magazine Production and Publishing**

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

**Dr. Heinen**

This course will offer students an overview of the history of literary magazines and an opportunity to engage these publications in the present. We will read articles, mission statements, writers' guidelines, and current copies of a variety of literary magazines in an attempt to more fully understand what's out there. We will also discuss how to prepare and submit writing for publication. Major assignments will include a historical overview of a particular magazine, a review of a current issue (which you will then attempt to publish), and a group assignment for which you will create your own literary magazine.

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

### **ENGL 320: Literature for Adolescents**

**M 4:00-6:45**

**Dr. Birrer**

An introduction to the academic study of literature written for a young adult audience. We'll read young adult literature (YAL) representing and blurring the boundaries of a range of genres, including contemporary “problem novels,” historical fiction, fantasy fiction, science and speculative fiction, romance, re-told tales, graphic novels, free-verse novels, and poetry. We'll situate YAL thematically and within socio-cultural contexts, and we'll analyze course texts through the lenses of myriad critical approaches standard in the field, from genre theories, to theories of narrative identity, to psychological and cognitive theories, to reader-response and reception theories. Alongside our study of individual texts, we'll investigate key interests and concerns related to the production and consumption of YAL: censorship, “readicide” and the decline of voluntary reading, literary prize culture, commodification, “crossover” fiction, fan fiction, the status of YAL in secondary and post-secondary education, and other up-to-the-minute issues that we'll identify by keeping our savvy readerly fingers on the pulse of journals, newspapers, blogs, and other relevant media.

(And on rereading the preceding: Oh my! Please allow the intense bombardment of lists and ideas in this course description to serve as an index of my excitement about the course and your participation in it, not an attempt to daunt and deter. We'll be reading books that rock—and perhaps books that don't rock, but in interesting ways—and we'll be teaching each other a lot about the ways in which the field of YAL can shift depending on how we look at it and who's doing the looking.)

#### Prospective Texts

(We'll read a fair few but not all of these: this list is to give you a sense of the kinds of texts the course covers)

Mes Rosoff, *How I Live Now*  
Laurie Halse Anderson, *Speak*  
Claire Pollard, *The Heavy Petting Zoo*  
David Almond, *Skellig*  
Francisco X. Stork, *Marcello in the Real World*  
Alison Bechdel, *Fun Home*  
Marilyn Nelson, *Carver: A Life in Poems*  
M.T. Anderson, *Feed*  
Suzanne Fisher Staples, *Shabanu*  
Lynn Rae Perkins, *Criss Cross*  
Peter Cameron, *Someday This Pain Will Be Useful to You*  
Francesca Lia Block, *The Hanged Man*  
Virginia Euwer Wolff, *Make Lemonade*  
Walter Dean Myers, *Monster*  
Suzanne Collins, *The Hunger Games*  
Kevin Crossley-Holland, *The Seeing Stone*  
Marjane Satrapi, *Persepolis*  
Mark Haddon, *The Curious Incident of the Dog in the Nighttime*  
Edward Bloor, *Tangerine*  
John Green, *Paper Towns*  
Philip Pullman, *The Golden Compass*  
Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*  
Markus Zusak, *The Book Thief*  
Nancy Farmer, *House of the Scorpion*

### **ENGL 360: Romanticism and Science**

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

**Dr. Beres Rogers**

Until recently, the Romantic era has been studied as the era of the imagination, a backlash to the rationality and scientism that (ostensibly) characterized the Enlightenment. This course will examine Romantic texts and recent scholarship that call this characterization into question, delving into Romantic authors' relationships to various sciences. We will read Richard Holmes's *The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science*, as well as a number of recent articles, to historicize writing by Charlotte Smith (botany), Jane Austen (brain science), Percy Bysshe Shelley and John Keats (medicine and chemistry), and Mary Shelley (biology). These specific disciplines, then grouped as Natural Philosophy, informed and structured the Romantic understandings of imagination and self.

#### Required Text

Richard Matlak and Anne Mellor, eds. *British Literature, 1780-1830*.

Richard Holmes, *The Age of Wonder: How the Romantic Generation Discover the Beauty and Terror of Science*

### **AUTHOR-CENTERED APPROACHES**

**ENGL 450: Jane Austen: Text and Film**

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

**Dr. Carens**

This seminar focuses on five of the author's novels and their recent adaptations for cinema and television. It will explore how Austen's novels engage their social sphere by alternately quarreling with and accepting conventional notions about gender roles, the class hierarchy, England's standing in the world, and other relevant topics. It will also seek to understand the cultural phenomena of Jane Austen in the modern world,

questioning the ways that contemporary media adaptations work to recapture the original texts and, perhaps more interesting, the ways that they change them.

Novels

*Emma* (Oxford UP)  
*Mansfield Park* (Oxford UP)  
*Sense and Sensibility* (Oxford UP)  
*Persuasion* (Oxford UP)  
*Pride and Prejudice* (Oxford UP)

Films

*Emma* (Dir. Jim O'Hanlon)  
*Mansfield Park* (Dir. Patricia Rozema)  
*Sense and Sensibility* (Dir. Ang Lee)  
*Persuasion* (Dir. Roger Michell)  
*Pride and Prejudice* (Dir. Simon Langton)

CAPSTONE

**ENGLISH MAJOR**

**ENGL 450: Jane Austen: Text and Film**  
TR 10:50-12:05  
Dr. Carens

**ENGL 461: Epic, Translation, and Imitation in Early Modern Europe**  
MWF 1:00-1:50  
Dr. Russell

**ENGLISH MAJOR – CREATIVE WRITING CONCENTRATION**

**ENGL 402: Advanced Workshop in Poetry Writing**  
M 4:00-6:45  
Dr. Rosko

**ENGL 403: Advanced Workshop in Fiction Writing**  
TR 12:15-1:30  
Prof. Lott