

Spring 2016 English Course Offerings

SPECIAL TOPICS COURSES

ENGL 190: Detective Fiction

Section 1: TR 12:15-1:30

Betsy 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. Potential authors include: 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, Tana French, Camilla Lackberg, Carl Hiaasen, Jo Nesbo, Tom Rob Smith.

ENGL 190: Harry Potter

Section 2: TR 5:30-6:45

Patricia Ward

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

ENGL 495: Field Internship

Cathy Holmes

A field internship provides the advanced student an introduction to the nature, methods, and literature of one of the professions.

Prerequisites: Sophomore, junior or senior standing, a major in English, permission of the instructor and the department chair.

CORE CURRICULUM

ENGLISH 201: BRITISH LITERATURE TO 1800

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

Section 1: MWF 10:00-10:50

Catherine Thomas

Section 2: TR 12:15-1:30

Myra Seaman

ENGLISH 202: BRITISH LITERATURE SINCE 1800

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

Section 1: TR 12:15-1:30

Section 2: TR 1:40-2:55

Doryjane 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 10:50-12:05

Scott Peebles

Section 2: TR 1:40-2:55

Julia Eichelberger

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

ENGLISH 299: INTRODUCTION TO ENGLISH STUDIES

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

Section 1: MWF 11:00-11:50

Valerie Frazier

Section 2: MW 3:25-4:40

Anton 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.

AREA REQUIREMENTS

LITERATURE IN HISTORY, PRE-1700

ENGL 361: Reading Medieval Manuscripts

Section 1: TR 10:50-12:05

Myra Seaman

The Middle Ages ended right as the printing press arrived in England; today, in our Internet Age, we tend to think of print as a thing of the past, not the future. Now, the public shape of an electronic text can change moment to moment, written and revised by a global crowd of reader-authors. Then, a text -- say, Chaucer's *Canterbury Tales* -- varied from manuscript copy to manuscript copy, according to the particular tastes of the scribe copying it. Further, a literary text wasn't constructed of black letters mechanically placed on a white page, with each book looking largely like the next, as in the print era; instead, each individual manuscript appearance of a given text was generated in conjunction with the marginalia and images, not to mention colored inks and a specific scribal hand. We will investigate some of the effects the distinctive textual environment in which Middle English texts appeared had on the texts' production and reception, and we will consider how the Digital Humanities might help us reach a more sophisticated understanding of medieval literary texts, opening up in the process new possibilities for how we understand authors and texts today. This class will focus on reading select Middle English texts as they appeared in medieval books, rather than only as they appear in modern print editions.

ENGL 361: Inwardness and Performance in Seventeenth-Century English Drama

Section 2: TR 12:15-1:30

Cynthia Lowenthal

We will investigate two seemingly contradictory impulses in 17C drama: on the one hand, playwrights often experiment with "demonstrating" a character's inward state and/or emotions, as a means of illuminating that character's "true nature"; on the other hand, a newly "professional" group of actors wins applause by producing convincing "performances" -- that is, making the artificial seem real. All of these elements become even more complicated in 1660 when actresses begin to take on the women's roles once played by young boys during the Renaissance. In our attempt to understand these seemingly contradictory impulses as they appear throughout the 17C, we will begin with Hamlet and spend half of the semester on Renaissance drama (possibly *The Roaring Girl*, *The Duchess of Malfi*, *Tis a Pity She's a Whore* and others) and then move to Restoration drama (possibly *The Rover*, *The Country Wife*, *The Way of the World*,

and others). We will also investigate the beginnings of a "celebrity culture" found in the influence and power of actors and actresses who dominated these stages and the imaginations of Restoration theatre-goers.

LITERATURE IN HISTORY, 1700-1900

ENGL 344: Late 19th Century American Literature

TR 1:40-2:55

Mike Duvall

In this course we will read a wide variety of American literary texts produced in the years between the beginning of the Civil War and around 1900, a period of massive material, social, and cultural transformation in the US that laid the groundwork for the present-day nation. We will interpret these literary texts through an historical lens and aim to uncover the "cultural work," as critic Jane Tompkins puts it, that the texts did in their time (and continue to do). . Issues of special concern will probably include the literary markets of the late 19th century, gender and sexuality, race and ethnicity, class, urbanization, assimilation, capitalism, technology, and nationalism.

ENGL 362: Ecology and the Literary Imagination

MWF 1:00-1:50

Terence Bowers

This course will examine how human beings have represented nature in literature, how the understanding of the relationship between people and nature has evolved over time, and how literature has been a driving force of that evolving understanding. Along with literary works, we will also read a few writings of some scientists/naturalists (current and past)—some of whom (such as Rachel Carson and Charles Darwin) are themselves great writers—who fundamentally changed the way we have understood the workings of nature and our relationship to it. Works to be studied include Daniel Defoe's Robinson Crusoe, selected writings of the Romantic poets, Thoreau's Walden, writings from John Muir (founder of the Sierra Club), and selected early fiction by Joseph Conrad and H. G. Wells. In the process of exploring these writings, we will also note their connections to and reflect upon current environmental concerns. This course satisfies the 1700-1900 historical period requirement for the major.

LITERATURE IN HISTORY, 1900-PRESENT

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

TR 10:50-12:05

Julia 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, and David Sedaris, among others, as well as folklore and the films *O Brother, Where Art Thou?* and *Beasts of the Southern Wild*. 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 363: Women Writers, 1900-Present

MWF 12:00-12:50

Valerie Frazier

In this class we will examine a representative selection of 20th and 21st century women's fiction, poetry and drama, with particular focus on common women's thematic concerns, women's styles of writing, as well as the evolution of a women's literary tradition. We will also explore the intersections of gender, race, sexuality, and class in women's literature. Authors we will study include Virginia Woolf, Zora Neale Hurston, Jean Rhys, Nella Larsen, Julia Alvarez, Louise Erdrich, Toni Morrison, Jamaica Kincaid, Judith Cofer, Joy Harjo, and Josephine Humphreys. Based on student interest, we will publish a women's online magazine or printed glossy of students' scholarly work on women's literature.

DIFFERENCE AND LITERARY TRADITION

ENGL 352: Major African Writers

MWF 9:00-9:50

Simon Lewis

This class introduces students to the work of some of the major African authors from the era of decolonization to the present day. Authors studied come from all regions of the African continent, from a number of individual countries, and from a variety of ethnicity. We cover multiple genres in the course, and pay attention to the ways in which African literature derives from both traditional (mainly oral) expressive culture and in reaction to European literary traditions. The course allows us to think about literature's role in creating difference—whether racial, national, ethnic, or gender. All while reading a terrific set of texts by writers you probably haven't come across before!

FILM AND CULTURAL STUDIES

ENGL 212: The Cinema: History and Criticism

Section 1: TR 12:15-1:40

Section 2: TR 1:40-2:55

Colleen Glenn

An introduction to the critical appreciation and history of the motion picture, with special emphasis upon the place of the film within the liberal arts, dealing generally with the types and forms of the feature film, its background and development and aiming to create an increased critical awareness of the basic elements of the filmmaker's art.

ENGL 351: The Myth of the Road in American Film

TR 9:25-10:40

Colleen Glenn

Getting on the road is as American as "lighting out for the territory." The mythical power of the road to transport, transform, and liberate its travelers is directly related to our deeply-held beliefs regarding the American frontier, that expanse of promising wilderness that Frederick Jackson Turner argued defined our national character. This course will begin by examining westerns and move toward looking at their descendants, road films, in order to explore the filmic representations of the road and our appreciation and anxiety concerning the ideals it represents. Films to be viewed include: Stagecoach (1939), It Happened One Night (1934), Easy Rider (1969), Badlands (1973), Thelma and Louise (1991), and Natural Born Killers (1994).

ENGL 390: Studies in Film: Alfred Hitchcock

Section 1: TR 10:50-12:05

Section 2: TR 12:15-1:30

John 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.

CREATIVE WRITING

ENGL 220: Poetry Writing I

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.

Section 1: MW 2:00-3:15

Lisa Hase-Jackson

Section 2: TR 9:25-10:40

Meg 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: TR 10:50-12:05

Tony Varallo

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

Section 2: TR 1:40-2:55

Bret Lott

This workshop course is for new writers wishing to establish and enhance basic skills in the writing of short fiction; matters of point-of-view, characterization, dialogue, setting, and etc. will be explored through texts and student stories. Students will write five exercises as well as two full-length short stories submitted to the class for critique. Equal attention will be given to stories turned in for critique and to the development of the student's critical skills.

Section 3: W 4:00-6:45

Malinda McCollum

ENGL 377: Poetry Writing II

TR 9:25-10:40

Emily Rosko

So here you are: once again facing the blank page, stirred by some inarticulate thought or feeling; once again positioning your ear to both tune in and tune out the vast field of language's possibilities. Once again, you are here to write poems—*good* poems. But what makes a poem "good"? How do we know? And, how on earth does one write one? This intermediate poetry writing course is grounded in two distinct ideas the epigraphs above speak to: 1) that the best poems offer a unifying song, not just of *me* or *I*, but of *we* and *us*; and 2) that the best poems surface from a fine balance of *mindfulness* (intent, formal intelligence) and *mindlessness* (chance, accident).

So here we are. This semester, we will commit to the difficult task of writing *good poems*. We will expand our understanding of poetry by way of an intensive combination of reading, workshoping, critiquing, conferencing, and revising. Because you should be grounded in the basic elements of poetry (line, image, metaphor, meter, rhyme, alliteration, etc.) from the prerequisite course, ENGL 220, I expect you to read and write with a discerning, critical eye for these poetic devices. With these tools in mind and with the close study of contemporary poems that we'll undertake, you will, I hope, "flash" and "thunder in" as you continue to test and refine your poetic skills.

Texts:

Faizullah, Tarfia. *Seam*. Southern Illinois University Press, 2014.

Glück, Louise. *The First Four Books of Poems*. Ecco Press, 1999.

Simic, Charles. *The World Doesn't End*. Harcourt Brace & Company, 1989.

The Penguin Anthology of 20th Century American Poetry. Ed. Rita Dove. New York: Penguin Books, 2012.

ENGL 378: Fiction Writing II

Section 1: TR 12:15-1:30

Bret Lott

A continuation of ENGL 223, this course will take a more intensive look at both the work turned in by students and collections of short stories by acknowledged masters. Students will revise their best work from ENGL 223 as well as write two new stories for critique by the class.

ENGL 402: Advanced Poetry Workshop

Section 1: M 4:00-6:45

Gary Jackson

Starring Matthea Harvey, Dexter Booth, Dana Levin, Tarfia Faizullah and more, this star-studded class will read various poetry collections. We'll read first books, books that incorporate visual art, books from established authors and award-winning up-and-comers, all the while discussing how one goes about writing not just one poem, but a series of poems capable of building a world for readers to inhabit: a world that uniquely reflects each author. And we'll read, critique, and workshop our own poems in order to better build worlds of our own. Bring your A game.

ENGL 403: Advanced Fiction Workshop

Section 1: R 4:00-6:45

Tony Varallo

WRITING, RHETORIC, AND LANGUAGE

ENGL 215: Interdisciplinary Composition

Section 1: MWF 1:00-1:50

TBA

Section 2: ONLINE

Christopher Warnick

How do writers in my major or discipline write? What are the common features of academic writing in my discipline and why does it look this way? How does the writing in my discipline compare to writing in other disciplines? What do the writing practices used by members of my discipline reveal about what this discipline values?

To address these central questions of the course, we will read research on *rhetoric*, the study and practice of communication within specific contexts. Some of this research deals with broader issues such as what rhetoric is and how to read rhetorically. Other texts we will read investigate the rhetoric of specific academic writing practices—including citation, jargon, and the use of “I” and other first-person pronouns. Most importantly, you will draw from these readings to produce your own knowledge about how writers in your chosen discipline write, research, and think. The ultimate goal of this course is for you to research and rhetorically analyze writing from your own major so you can incorporate these rhetorical strategies into your own writing and better understand how your discipline works.

ENGL 303: Modern English Grammar

TR 9:25-10:40

Bonnie Devet

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

ENGL 310: Theories of Teaching Writing

MWF 11:00-11:50

Christopher Warnick

This course is designed for you to develop your philosophy of teaching writing. Toward that end, we'll engage with writing studies research that engages with the theoretical and practical questions writing teachers at all levels ask: What makes good writing? How does writing happen? What are the purposes of a writing class? How do I respond to students' writing? You'll also have the opportunity to put your philosophy into practice by developing online lessons on grammar, style, voice, and other writing issues.

ENGL 380: The Literary Magazine, Publishing, & Editing

MW 2:00-3:15

Jonathan Heinen

Literary magazines are curious little publications: not exactly books or commercial magazines or anthologies, they are some amalgamation of all those things. Historically, they serve as the advance guard for literature and have debuted many of our most celebrated authors and characters. One of Sherlock Holmes's earliest appearances was in *Lippincott's*, many of Edgar Allan Poe's stories first appeared in magazines and newspapers, T.S. Eliot's "Lovesong..." was first published in *Poetry*, Hemingway first published in *The Double Dealer*, and more recent, award-winning writers—Edward P. Jones, Claire Vaye Watkins, Junot Diaz, and Jennifer Egan to name a very select few—published, and continue to publish, their writing in literary magazines. This class will begin with a simple question: What are literary magazines and how do they contribute to the world of arts and letters? We will begin with a historical overview of the literary magazine,

and, over the course of the semester, our discussion will expand to the more vast fields of editing and publishing, and, through selected readings and class visits with professional publishers and editors, we will attempt demystify how the publishing industry works and arrive at a more comprehensive understanding of the many roles it contains.

THEME AND GENRE-CENTERED APPROACHES

ENGL 320: Young Adult Literature

TR 10:50-12:05

Doryjane Birrer

An introduction to the academic study of literature written for a young adult audience. We'll read YA literature representing and blurring the boundaries of a range of genres, including contemporary "problem novels," speculative fiction, and fantastic realism. We'll situate YA thematically and within socio-cultural contexts, and we'll analyze course texts through the lenses of 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 issues related to the production and consumption of YA, including literary prize culture, "crossover" fiction, and the status of YA in secondary and post-secondary education.

ENGL 470: British Gothic Literature

TR 12:15-1:30

Tim Carens

The course focuses on gothic literature published by British writers in the nineteenth century, emphasizing novels but giving some attention to poetry and the visual arts as well. It will trace the emergence of the genre in the late 18th-century and pursue its developments in Romantic poetry and classic works such as *Frankenstein*, *Wuthering Heights*, *Jane Eyre*, *Great Expectations*, *Dr. Jekyll and Mr. Hyde*, *Dracula*, and *The Island of Dr. Moreau*.

AUTHOR-CENTERED APPROACHES

ENGL 450: Walt Whitman in America and Beyond

MW 2:00-3:15

Anton Vander Zee

Roy Harvey Pearce once wrote that "the history of American poetry could be written as the continuing discovery and rediscovery of Whitman, an ongoing affirmation of his crucial relevance to the mission of the American poet: which is, as it is everywhere, simply to tell us the truth in such a way that it will be a new truth, and in its newness will renew us and our capacity to have faith in ourselves, only then together to try to build the sort of world which will have that faith as its necessary condition."

The very content of this course confirms Pearce's claims for the sheer magnitude of Whitman's influence. But we will also work very hard to expand the scope of his suggestion beyond easy affirmation and faith, even as we move beyond poetry to prose and popular culture, and beyond America to the wider world. While we will necessarily follow certain well-worn tracks of Whitman's influence, we will also stray frequently outside of them. We will ask questions such as the following: How have American writers felt Whitman's influence in different historical and cultural contexts? How did Whitman influence writers in other countries, and in what does it mean to apply the term "transnational" both to Whitman's poetry and certain strains of his influence? How is Whitman's presence felt in the world beyond poetry—in novels, in songs, in ads for blue jeans and cars and iPads? And how are emerging writers today continuing to respond to Whitman's influence?

We will begin this course by exploring not some monolithic Whitman, but a Whitman in many guises: one of the roughs, the wounded, the subversive lover, the solitary singer, the master, the slave, the prophet, the prose writer, the good gray poet. A rigorous chronological journey through Whitman's poetry and prose will enable a deep engagement with Whitman's subsequent influence on a diverse set of writers and artists from across the twentieth century and beyond. Authors we will read include Ezra Pound, Hart Crane, Langston Hughes, Pablo Neruda, Federico Garcia Lorca, George Oppen, June Jordan, Simon Ortiz, Sherman Alexie, Michael Cunningham and Juliana Spahr.

CAPSTONE

ENGLISH MAJOR

ENGL 450: Walt Whitman in America and Beyond

MW 2:00-3:15

Anton Vander Zee

Description under AUTHOR-CENTERED APPROACHES

ENGL 470: British Gothic Literature

TR 12:15-1:30

Tim Carens

Description under THEME AND GENRE-CENTERED APPROACHES