

DEPARTMENT OF ENGLISH & PHILOSOPHY
Summer 2019 Course Descriptions
English Classes

NOTE: Courses are subject to change depending on enrollment and faculty teaching assignments. Please check BANWEB for more current information on the availability of all courses. English 1101 and 1102 are prerequisites for all courses from ENGL 2110 through 4386.

CRN 50186 XIDS 2100-E01: Intro to Gender Studies, Dr Laura Miller
Gender and Crime

Session I 100% Online Course.

100% Online Course. No face-to-face meetings required.

Description: To study gender and sexuality is to study issues that affect all people, whether one faces the pressure to conform to a particular definition of masculinity or femininity, or whether one confronts the definition of certain kinds of sexuality as normative. This class will explore topics related to gender and sexuality through the viewing of films and the reading of critical texts, fictional works, and autobiographical essays. We will be using the lens of Gender and Crime as a specific focus for this class because of how gender, sexuality, and crime have been interwoven culturally across histories and cultures--from people who are arrested for crossing gender boundaries to the sensationalization of gender and sexuality in crime cases to the erasure and recovery of LGBTQ+ victims. I hope that this class leaves you with a sense of the diverse ways gender and sexuality can be approached and analyzed. Meets Core Area C-1 Requirement; Meets Core Area C-2 Requirement Gender Studies Minor course

Texts: All texts will be available online. You'll need Netflix or other streaming access to watch *American Crime Story: The Assassination of Gianni Versace*, and a platform for streaming podcasts.

Requirements: Quizzes, short writing assignments, forum posts, and a podcast assignment.

CRN 50160 ENGL 2130-E01 American Literature, Dr. Stacy Boyd

Session I 100% Online Course.

100% Online Course. No face-to-face meetings required.

Contact instructor for details.

CRN 50161 ENGL 3200-1DW Intermediate Creative Writing: Fiction, Dr. Margaret Mitchell

Session II 100% Online Course.

DSW course. 100% Online Course. No face-to-face meetings required. Pre-requisites: ENGL 2060 or XIDS 2100 (The Creative Process). May be repeated up to 6 hours as topics vary. No more than 2 courses may be counted toward the major in English.

Description: This online class will be open to both intermediate and advanced students; expectations and assignments will be adapted accordingly. You'll read contemporary and classic fiction as well as some craft essays. Mostly, though, this will be an immersion in the art of writing stories.

Texts: *Best American Short Stories 2019*, Ed. Roxane Gay and Heidi Pitlor; *Writer's Notebook II: Craft Essays from Tin House*, Ed Beha, Prose; *What If: Exercises for Fiction Writers*; Ed. Bernays, Painter. 8150

Requirements: Writing Journal, Reading Journal, Workshops, Portfolio.

CRN 50162 ENGL 3410-1DW Technology for Editors/Writers, Dr. Emily Hipchen

Session IV 100% Online Course.

100% Online Course. No face-to-face meetings required.

Contact instructor for details.

CRN 50166/51094 ENGL 4/5003-1DW Studies in American Literature I, Dr. Patrick Erben
Early American Rhapsody

Session I MTWRF 1:00pm-4:25pm

Hybrid Course. DSW course. May be repeated for credit as topic varies.

Description: The release of the film *Bohemian Rhapsody* in 2018 ushered in a Queen revival and turned Freddy Mercury's eponymous mock opera, once more, into one of the most celebrated songs around the world. But what is a musical "rhapsody" anyway? It's an episodic, one-movement work that features several contrasting elements as well as improvisation. This American Literature I course will be a kind of literary rhapsody: an episodic contrasting of several *seemingly* disconnected genres, themes, and periods. Just like Queen contrasted the melodrama of 19th-century operas with the edginess of Rock-N-Roll, this class juxtaposes the high drama of early American themes and texts with the roiling cadences of 20th and 21st century American pop culture. To put it differently, this course will be a mashup of:

- tales of deviant women (think Anne Hutchinson's "monstrous births" and the "witches" of Salem) in 17th century New England crossed with WGN's show *Salem* and the horror flick *The Witch*, as well as the "nasty" women of today (the panic over AOC and "socialism");
- stories of rebellion and loyalty in Revolutionary America blended with *Hamilton* clips and episodes from AMC's spy drama *Turn*;
- exposés of Thomas Jefferson's double helix of racism/slavery apologetics and his love/lust for Sally Hemings, flashed up against ABC's show *Scandal* as a retelling of the Hemings/Jefferson story as well as the film *Get Out* as a neo slave narrative.

This May, join our class and ask: "Is this the real life? / Is this just fantasy?"

Texts: a rhapsodic sampling of early American fiction/non-fiction and American pop culture.

Requirements: readings and viewings, online journal and discussion board, a multimodal mashup for an oral presentation; a comparative literary/historical (written and visual) analysis of early American and current texts (in the broadest sense).

CRN 50169/51090 ENGL 4/5005-01W Studies in American Literature II, Dr. Rebecca Harrison
Good Wives and Nasty Women: The Paradox of the Female Body in American Literature

Session III MTWRF 10:00am-12:15pm

Hybrid Course: Class will meet online on Fridays. DSW course. May be repeated for credit as topic varies.

Description: Images of women in American literature tend to vacillate between the stereotypical fallen woman (or new woman) who challenges oppressive gender constructs to the ideal wife and mother figure who seeks to police cultural norms that uphold patriarchal economies. These portraits of im/proper womanhood differ widely from Kate Chopin's exploration of women who seek sexual equality to William Faulkner's oft grotesque creations that provoke fear and hatred in male characters. This class then, at its core, will trace images of the female body across genres and literary periods in a wide variety of authors (male and female) beginning with Realism and the turn of the 20th century through both Modernism and Post-Modernism.

Texts: A course reading packet and Eudora Welty's *The Robber Bridegroom*.

Requirements: TBD.

CRN 50173/51092 ENGL 4/5210-1DW Advanced Creative Writing: Fiction, Dr. Margaret Mitchell

Session II 100% Online Course.

100% Online Course. No face-to-face meetings required. DSW course. Prerequisite: ENGL 2060 and ENGL 3200 with grade of C or better. May be repeated for credit as topic varies.

Description: This online class will be open to both intermediate and advanced students; expectations and assignments will be adapted accordingly. You'll read contemporary and classic fiction as well as some craft essays. Mostly, though, this will be an immersion in the art of writing stories.

Texts: *Best American Short Stories 2019*, Ed. Roxane Gay and Heidi Pitlor; *Writer's Notebook II: Craft Essays from Tin House*, Ed Beha, Prose; *What If: Exercises for Fiction Writers*; Ed. Bernays, Painter.8150

Requirements: Writing Journal, Reading Journal, Workshops, Portfolio.

CRN 50176 ENGL 6110-01 Seminar in American Literature I, Dr. Debra MacComb

Session II TR 2:00pm-4:30pm

Hybrid Course.

Contact instructor for details.

CRN 50179 ENGL 6385-E01 Studies in YA Lit, Dr. Angela Insenga

Listening to the Past: Using YA Historical Fiction in Classroom Spaces

Session II 100% Online Course.

100% Online Course. No face-to-face meetings required.

Description:

“Listening to the Past: Using YA Historical Fiction in Classroom Spaces”

“Is it not possible—I often wonder—that things we have felt with great intensity have an experience independent of our minds; are in fact still in existence? And if so, will it not be possible, in time, that some device will be invented by which we can tap them? . . . Instead of remembering here a scene and there a sound, I shall fit a plug into the wall; and listen in to the past.”

--Virginia Woolf, “A Sketch of the Past”

The “Great Man” theory of history, put forth by Victorian-era philosopher and historian Thomas Carlyle, contends that the most credible record of events derives from study of any culture’s most celebrated men. Their voices, Carlyle argued, would represent the most heroic accounts thereby lifting up all who read them. Stories penned by great men would make and sustain nations. In sum: the winners--economic, religious, or imperialist—write the story. But what of the voices drowned out by the bloviating bellows of “great men”? What about their stories, which contributed to or even countered the “official record”?

This summer, we will disavow Carlyle. Instead, we will study fictive microhistories, which are narratives reflective of the lived experience of the 99%: the manual laborers, tavern owners, young mothers, the enslaved, the “insane,” people of color, and the poor. Further, these narratives, each based in detailed historical research, all come from the category of YA, a type of literature that also seeks to honor voices too often silenced: adolescents. To hear these typically subjugated voices, to study these great lives, we will “plug into the wall . . .and listen in to the past” (Woolf) together. Carlyle would not see our wall as the best. And, true enough, it is sometimes a motley affair, pitted and variegated, uneven and often insurmountable. Nevertheless, it is one well-worth studying. And the lives we will plug into, situated at various historical junctures, are our own, since history never repeats itself but often rhymes.

Our entirely online course will require study of the literature at the collegiate level. Seminararians will also learn and demonstrate techniques for deploying historical fiction in the English Studies classroom, where teaching these texts aids instructors in their endeavor to reach Reading Informational standards and infuses courses with interdisciplinarity.

Texts (in the order we will study them): Various secondary readings, all provided online; *Fever, 1793*, by Laurie Halse Anderson; *Ghost Boys*, by Jewell Parker Rhodes; *Audacity*, by Melanie Crowder; *The Book of Boy*, by Catherine Gilbert Murdock; *Asylum*, by Madeleine Roux; *Between Shades of Gray*, by Ruta Sepetys; *Burn Baby Burn*, by Meg Medina.

Requirements: 2 Projects—one analytical, the other multimodal (20%, 20%); Student-Created and Moderated Discussion Forums—6 in all (35%); Written Final Exam (25%).