




DEPARTMENT OF ENGLISH & PHILOSOPHY
Summer 2017 English Courses
with Upper-Division Course Descriptions

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.

CORE OFFERINGS

50388 ENGL 1101-01 <i>Session II (JUNE-JULY)</i>	English Composition I <i>MWF 10:00am-11:50am</i>	<i>Dr. Emily Hipchen</i>
50383 ENGL 1102-01 <i>Session II (JUNE-JULY)</i>	English Composition II <i>MWF 8:00am-9:50am</i>	<i>Prof. Amy Ellison</i>
50394 ENGL 1102-02 <i>Session II (JUNE-JULY)</i>	English Composition II <i>MW 2:00pm-4:30pm</i>	<i>Dr. Josh Masters</i>
50382 ENGL 1102-03 <i>Session II (JUNE-JULY)</i>	English Composition II <i>TR 11:00am-1:30pm</i>	<i>Dr. Katie Chaple</i>
50381 ENGL 1102-E01 <i>Session III (JUNE)</i>	English Composition II <i>100% online course</i>	<i>Dr. Kevin Casper</i> 
50380 ENGL 2130-E01 <i>Session I (MAY)</i>	American Literature <i>100% online course</i>	<i>Dr. Stacy Boyd</i> 
50395 XIDS 2100-E03 <i>Session III (JUNE)</i>	Digital Humanities <i>100% online course</i>	<i>Dr. Laura Miller</i> 

MAJOR OFFERINGS

50390 ENGL 3405-1DW <i>Session III (JUNE)</i>	Professional and Technical Writing <i>100% online course</i>	<i>Dr. Melanie Jordan</i> 
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This course provides intensive practice in composing powerful, audience-driven documents in a variety of real-world business, professional and technical contexts. Students will also learn how to make effective business-related presentations supported with appropriate documentary and visual aids. **Note:** Proficiency in standard written English is strongly emphasized in this course.

Texts: Lannon, John. *Technical Communication*, 13th ed. Pearson, 2014.

Requirements: 10 quizzes (100 pts.), Document Analysis (100 pts.), Resumé/CV & Cover Letter (200 pts.), Career Feasibility Report/Annotated Bib (300 pts.), Podcast Project (100 pts.), Final Portfolio (200 pts.),

50387 ENGL 4005-01W <i>Session IV (JULY)</i>	American Lit II- War, After War, and Twentieth Century American Fiction <i>MTWRF 10:00am-12:15pm</i>	<i>Dr. Randy Hendricks</i>
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We will explore representations of combat and its psychological aftermath through six primary works: Robert Penn Warren's *Wilderness: A Tale of the Civil War*; Ernest Hemingway's *A Farewell to Arms* (WWI); Leslie Marmon Silko's *Ceremony* (WWII); Ha Jin's *War Trash* (Korea); Tim O'Brien's *The Things They Carried* (Vietnam); and Matt Gallagher's *Youngblood* (Iraq). We will consider such questions as whether, despite the range in settings, certain threads in theme and technique persist in modern and contemporary American war fiction. We'll also consider how fictional depictions of war compare with representations or interpretations in other media (journalism, film, etc.) We'll supplement the primary readings by looking at other texts and films in class.

Texts: See above.

Requirements: Two short papers and a research paper.

50386 ENGL 4106-01W
Session IV (JULY)

Studies in Genre- Ghost Stories: The Art of Being Afraid
MTWRF 12:30pm-2:45pm Dr. Leah Haught

Few questions are as central to the history of humankind as what happens to us after we die. It is perhaps not surprising, then, that ghosts are among the oldest and most universally recognized “non-human” entities in recorded history. Sometimes helpful, sometimes vengeful, ghosts are frequently depicted as being caught between worlds in ways that make us as audiences question our conceptions of morality, mortality, and time. In short, ghosts raise particularly pointed questions about the nature of “progress” and, indeed, humanity itself. In this course, we will explore how a representative sampling of ghosts endeavor to not only ask, but also answer these and other fundamental questions about the human experience.

Texts: Henry James’s *Turn of the Screw*; William Shakespeare’s *Hamlet*; Charles Dickens’s *Christmas Carol*; Shirley Jackson’s *The Haunting of Hill House*; Neil Gaimon’s *The Graveyard Book*; *The Sixth Sense* (dir. Shyamalan); *Beetlejuice* (dir. Burton); a handful of medieval romances and short stories made available by me

Requirements: active participation; weekly reading journal; research-based presentation; discussion kickstarter; analytical paper; final exam

50385 ENGL 4109-01W
Session III (JUNE)

Film as Literature- Language (Un)Bound: Representations of Language on Film
MTWRF 10:00am-12:15pm Dr. Rebecca Harrison

What constitutes “valuable” language? How is language used to create and maintain social institutions and hierarchies? How do we use language to express difference and critique the status quo? This course explores the ways in which film makes the variety of languages visible and asks what happens to language in moments of both crisis and translation/transformation—the contact with alien races, the questioning of faith, the boundaries of science, constructs of gender and identity, the extinction of species, peoples, and languages, and the search for alternative forms of utterance among those whom our society and culture has left speechless.

Texts: We’ll study a variety of films such as *Arrival*, *I Origins*, *Girls Lost*, *The Linguist*, *Beasts of the Southern Wild*, *The Anthropologist*, and *The Piano*.

GRADUATE OFFERINGS

50384 ENGL 6110-E01
Session II (JUNE-JULY)

Seminar in American Literature I- Archival Research, Digitization, and the New Public Humanities
100% online course Dr. Patrick Erben

ONLINE

Have you ever felt that everything in literary studies has been done, that there is no room left for original work, that criticism is just an endless recycling of theories, and that the canon is a stagnant pool dominated by dead white men? This course studies and practices an alternative and collaborative model of scholarship and canon formation, based on the archival recovery of neglected voices and the wide participation of scholars, teachers, and students in the production of knowledge. In the past 20 years or so, the landscape of early American literature has changed dramatically through the recovery of marginalized authors and neglected forms of literary production and dissemination (e.g. manuscript writing and oral traditions).

In the first half of the course, we will examine through four case studies how archival research and textual recovery scholarship has changed the canon, challenging exclusionary concepts of American culture and enfranchising a wider array of scholars and students: 1) women’s poetry, 2) indigenous literacies, 3) early African American print culture, and 4) the early American novel. In the second half of the semester, we will learn and practice skills of archival research (traditional and digital) and textual scholarship. The culminating product of the semester will be for each student to find a neglected, unknown, or unpublished work (in manuscript or print), edit a portion, and produce a scholarly introduction. We will also develop a (Weebly) website publishing your papers in digital format. Finally, I will work with the most dedicated and ambitious students in identifying conferences and journals to present and/or publish their work.

Texts: William Apess, *A Son of the Forest*; Kristina Bross and Hilary Wyss, eds. *Early Native Literacies in New England: A Documentary and Critical Anthology*; Susanna Rowson, *Charlotte Temple and Sincerity*; David Shields, ed., selections from *American Poetry: The Seventeenth and Eighteenth Centuries*; Phillis Wheatley, selections from published and unpublished poetry and letters (All provided electronically; no purchase necessary.)

Requirements: Regular readings; weekly online reading journal and discussion posts; brief critical essay (evaluating how a recent archival discovery has changed or may change the critical conversation on an author or subfield of early American literature); a special collections or archive visit report; a multi-stage archival research project (including text discovery, transcription, annotation, critical introduction, and visual file for website representation).

“Running from reality has never done anyone any good. This is the world these young people are living in. This is their world to shape, their world to change.” —Jason Reynolds

“Only connect. . .” —E.M. Forster

In recent years, the category of Young Adult literature has experienced a reality renaissance. As Ginia Bellafonte notes, “recent upheavals in the economy stemming from the financial crisis, the rise of racial tensions and the increased animosity toward immigrants [. . .] have arguably made this new catalog inevitable.” Glittery vampires and fantastical wizardry will never disappear, but YA artisans now recurrently mirror our historical moment, desiring to encourage introspection. In this neo-realist era, teachers and readers alike earn the opportunity to connect with the Other when they delve into reality-based YA texts. Via opening an active dialog with these cultural artifacts, we create a “culture of care” (Markham), thereby building *empathways*. Moreover, classroom practices that classify learning about empathy as a goal actively ask students to explore their own prejudices—good and bad—so that they may expand their horizons of experience or even strengthen their own developing worldviews. As ethical readers, or as teachers engaged in bettering our craft, we too must learn ways to foster understanding *of*—and *in*—others.

This summer, our graduate seminar will explore a bevy of texts written for young adults, all of which inspire empathy. During our eight weeks, we will read texts geared toward middle and high schoolers in several genres: poetry, the short story, the graphic novel, a multimodal text, and the novel. Secondary materials accompany these primary readings. Major activities include group-moderated discussion threads; two Colloquies; and two projects, one on harnessing social media to promote literacy and YA and the other a traditional 7-8 page paper, either pedagogy or literary-based. Students need web-cams and accounts on several social media platforms. Finally, students will meet face-to-face (6/21 and 7/19), though the remainder of class is online.

Module I: *All American Boys*, by Brendan Kiely and Jason Reynolds; *March*, Book I, by Congressman John Lewis.

Module II: *American Girls*, by Alison Uminger; *The House You Pass Along the Way*, by Jacqueline Woodson.

Module III: *The Absolutely True Diary of a Part-Time Indian*, by Sherman Alexie; *Wonder*, by R. J. Palacio.

Module IV: *Dizzy in Your Eyes: Poems about Love*, by Pat Mora; *Written in the Stars*, by Lois Duncan.