

DEPARTMENT OF ENGLISH & PHILOSOPHY

Summer 2013 Course Descriptions Upper-Division 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.

ENGL 3405-01W: Professional and Technical Writing, Prof. Crystal Shelnett

Session III. MTWRF 10:00am-12:15pm, TLC 1109

DSW Course.

Description: In this course we will take a practical approach to the basic reality of technical communication, namely, that we must learn to write “for people who don’t want to read” (Riccomini). That is, we will attend to all aspects of effective professional communication, the most important of which is getting our message across on the job, where time equals money. We will first internalize basic concepts of rhetoric and then apply them as we plan, draft, and revise our documents.

Texts: *The Essential of Technical Communication, 2nd ed.* Elizabeth Tebeaux and Sam Dragga. New York: Oxford University Press. & *The Business Writer’s Handbook, 10th edition*, Gerald J. Alred, Charles T. Brusaw, & Walter E. Oliu. New York: Bedford St. Martins.

Requirements: Weekly writing assignments/reading quizzes; a short research/presentation project; a portfolio; and a short recommendation report. N. B. Please be aware that this class carries a “W” designation which means it is writing-intensive.

ENGL 4106-01W: Studies in Genre-Fiction, Dr. Lisa Propst

Session II. MW 2:00pm-4:30pm, PAF 102

DSW Course. Variable topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Genre and Theory.

Description: This course will analyze major trends within the genre of fiction, beginning with the gothic novel and moving through modernism to postmodernism. We will explore modern and postmodern experimentation with literary language and resistance to narrative or plot as structural principles. We will analyze the opposition between the “postmodern play” lambasted by theorists such as Terry Eagleton and, on the other hand, the ethical postmodernism of writers such as Angela Carter and Michael Ondaatje.

Texts: Horace Walpole, *The Castle of Otranto*; Virginia Woolf, *To the Lighthouse*; John Barth, *Lost in the Funhouse*; Angela Carter, *The Bloody Chamber and Other Stories*; Michael Ondaatje, *In the Skin of a Lion*; Short readings available online.

Requirements: Two papers (one close analysis; one research paper), a final exam, a group creative project, active participation, quizzes, and short homework/in-class writings

ENGL 4125-01W: Colonial and Early American Literature, Dr. Patrick Erben

Everything You Need to Know about Early American Literature in 4 Weeks!

Session IV. MTWRF 10:00am-12:15pm, PAF 204

DSW Course. Satisfies the following Major requirement: American Lit I.

Description: Even though I’m dedicating most of my career to the study of early American literature (pre-Columbian, Native American traditions; colonial literature; early national literature), I can give you a solid overview in just 4 weeks! We will study some of the most important genres, texts, and authors from the Anglo-American tradition as well Native American, African American, and non-English voices (in translation): for example, Iroquois creation stories, Cabeza de Vaca’s and John Smith’s exploration accounts, William Bradford’s chronicle of Plymouth Plantation, Anne Bradstreet’s and Edward Taylor’s religious meditations, Sor Juana Inez de la Cruz’s proto-feminist convent poetry (really!), Mary Rowlandson’s and Hannah Dustan’s captivity narratives, Ben Franklin’s and Samson Occom’s autobiographies, Phillis Wheatley’s poetry, Hannah Webster Foster’s epistolary novel *The Coquette*, and poetry and prose visions of the American West and Native American removal. Readings will be supplemented with excerpts from films, such as *The New World*, *Cabeza de Vaca*, *The Last of the Mohicans*, *We Shall Remain*, *Jefferson in Paris*, and *Yo, La Peor de Todas*, as well as period images.

Most of all, you will find out that early American literature is anything but boring or stuffy—I mean, what’s not interesting about cannibalism, shipwrecks, Indian princesses and English adventurers, witchcraft, swarthy Indian captors and wayward Puritan goodwives, extramarital sex and seduction, and so much more...?! Ok—surely we will also complicate such clichés, but it’s still going to be a lot of fun and a wild ride.

Texts: *The Norton Anthology of Early American Literature*, 8th edition, volume A.

Requirements: Regular Attendance, active participation, daily reading quizzes, short analytical paper (combining textual and visual analysis), brief research paper, final exam.

ENGL 4180-01W: Studies in Regional Literature: Southern Lit, Dr. Rebecca Harrison

“Beasts of the Southern Wild”: The Female Aesthetic in the Modern South

Session II. TR 2:00pm-4:30pm, PAF 306

DSW Course. Variable topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: American Lit II.

Description:

The whole universe depends on everything fitting together just right. If one piece busts, even the smallest piece, the entire universe will get busted.—Hushpuppy

This course examines “gargantuan bodies” found in writing by Southern women, and the ways in which the construction and/or slaying of various “beasts” counter restrictive regional identity scripts in the South. In their work, as Patricia Yaeger argues, “grotesque bodies” serve “as emblems both of the region’s incarcerating ideologies of race, class, and gender and of the inevitable disruption and eventual dissolution of those ideologies.” Our journey this summer will navigate the, at times, treacherous terrain of the female tradition in Southern letters in an investigation of their complex, diverse, and, often, problematic conceptions of self, community, race, history, and plight as Southern women writers.

Texts: We will read a representative group of writing from authors such as Lucy Alibar, Dorothy Allison, Ellen Glasgow, Carson McCullers, Julia Peterkin, Beatrice Ravenel, Evelyn Scott, Lillian Smith, and Eudora Welty.

Requirements: TBA

ENGL 4188-01W: Individual Authors-J.M. Coetzee, Dr. Laura Miller

Session III. MTWRF 10:00am-12:15pm, PAF 302

Hybrid course. Technology is used to deliver 50% or less of class sessions and at least one class session is replaced by technology. DSW course. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: British Lit II. May be taken to satisfy the Individual Authors Major requirement.

Description: This course explores the work of JM Coetzee (b. 1940), the South African-born writer who won the 2003 Nobel Prize for Literature. His novels—simultaneously engrossing, disturbing, and beautiful—tell stories that seem small from their descriptions, but gesture to far greater ethical conflicts and ideas. In the first part of the class, on human rights, we will read *Waiting for the Barbarians*, *The Life and Times of Michael K*, and *Disgrace*, which raise questions of social justice in South Africa, both during the colonial era and in the wake of apartheid. We will also watch portions of Philip Glass’s opera based on *Waiting for the Barbarians* and discuss his adaptation of Coetzee. Afterwards, we will read his autobiographical writings in *Boyhood*. The next section of the class focuses on the intersections of human and animal rights, and includes *Elizabeth Costello*, as well as selections from Coetzee’s other writings on the topic. Our conclusion to the class will investigate Coetzee’s relationship to the British literary canon, as a writer from a former colony who draws influence from English writers such as Daniel Defoe (Coetzee has also won the Booker Prize—awarded to writers from Britain and its former commonwealth—twice). For this section we will read *Foe*, Coetzee’s response to Defoe’s *Robinson Crusoe*, as well as Coetzee’s Defoe-inspired Nobel Lecture and excerpts from Defoe’s novel.

This will be a hybrid online/in-person class. Approximately six of our class sessions will be conducted online and the rest of our meetings will occur on campus.

Texts: *Waiting for the Barbarians*, *The Life and Times of Michael K*, *Disgrace*, *Boyhood*, *Elizabeth Costello*, *Foe*.

Requirements: Students will write a short paper, a long paper, and a final exam. Students will also give in-class presentations on Coetzee’s writings and/or the social issues they raise.

ENGL 6105-01: Seminar in British Lit I, Dr. Meg Pearson

The Tudors and the 1500s

Session II. TR 10:00am-12:30pm, PAF 309

Registration requires permission of Director of Graduate Studies.

Description: This course will cover sixteenth-century literature beginning with the reign of Henry VIII through to the death of Elizabeth I in 1603, placing the rich and rarely-studied works of this dynasty into their historical context. During this century England emerged from the Middle Ages to become an international force to be reckoned with, renowned for its centers of learning, its charismatic monarchs, and the innovative work of its artists in lyric poetry, translation, polemical prose, and dramatic literature.

Texts: Broadview Anthology of Sixteenth-Century Poetry and Prose

Requirements: response papers and a conference-length seminar paper

ENGL 6385-01: Seminar in Special Topics, Dr. Angela Insenga

Professing Teacherhood: Reading Culture, Reading Teachers

Session II. TR 2:00pm-4:30pm, TLC 1204

Registration requires permission of Director of Graduate Studies.

Description: From Socrates to “Sir,” divergent ideologies present in art and culture reflect our continued grappling with the teaching profession. Though tanned celebrities in PSA’s laud educators, stagnant teacher salaries, the promise of yearly

furlough days, and plummeting funding rarely reflect such sunny sentiments. Administrators encourage instructors to instill leadership qualities in pupils but frequently balk when they take the lead and demand change. Principals cede authority over children to teachers, yet these professionals possess little agency in increasingly Draconian political frameworks. Conversely, state lawmakers across the United States vote to grant teachers and principals more authority by arming them with guns but will not support clear action that would allow these trained academicians to craft curricula to fortify students' critical thinking skills. And veteran master teachers can struggle to balance the frustrations of administrative tasks with the joy that comes from interacting with students. Often, their ennui is contagious, passed to pre-service teachers under their tutelage who may receive an overly-negative portrait of the job. And perhaps worst of all: we mandate innovation but back the establishment of rigid frameworks of standardization that can only obliquely reflect student learning and growth.

We possess polarizing suppositions about what professors and teachers can and do teach, all the while listening to pundits claim that instructors deploy insidious agendas while acting in loco parentis. Teachers at all levels are read and reread, judged on appearance, sexual orientation, re-presentation of "appropriate" gender roles, race, and socioeconomic background. At the same time, they are trained to instruct students not to evaluate based on these selfsame qualities. Such contradictions and assumptions open a formidable gap between what the culture says about teaching and what the culture does to, for, and with teachers. As arbiters of culture, as analytical students, or as teachers always-already in training, we must ponder in this persistently liminal space.

Seminarians in this course will contemplate the image of teachers extant in representative films, prose pieces, and dramatic works. We will investigate ways in which various significations work to enforce cultural inscriptions, perpetuate vocational myths, problematize and revise dominant teacher narratives, or reveal emergent truths about the changing topography of the profession.

Texts: *Oleanna*, by David Mamet; *W; t*, by Margaret Edson; *Proof*, by David Auburn; *The Blackboard Jungle: A Novel*, by Evan Hunter; *Moo*, by Jane Smiley; *Boy Toy*, by Barry Lyga; *To Sir, With Love*, directed by James Clavell; *Freedom Writers*, directed by Richard LaGravenese; *Half Nelson*, directed by Ryan Fleck; *Chalk*, directed by Mike Akel; and *The Runaway Bunny*, by Margaret Wise Brown

Requirements: One presentation; two 2-3 page response papers; one 8-10 page paper; and active, collegial seminar participation

XIDS 2100-01D: Arts and Ideas: Brave New Worlds, Dr. Maria Doyle

Session I. M-Th 1:00pm-4:45pm, PAF 305 (May 6-9); following sessions online

Partial Distance Course. Class will meet the first week.

Description: The images and ideas that different cultural groups map onto a landscape may inspire explorers, artists and entrepreneurs to set out into that "brave new world" to recreate it for their own purposes. This course sets out to introduce students to the relationship between landscape and cultural imagination: how do literature, film, art and even architecture both create a sense of cultural identity and reflect bigger questions about the environment and its uses? Using Canada, a nation often identified with its vast and varied landscape, as a case study, the course will guide students through Native American folktales, stories of early pioneers and a variety of films, paintings and photography that reflect changing ideas about energy use, wildlife and cityspaces through the 20th and 21st centuries.

The course will meet in person for four sessions during the first week to introduce major concepts, explain written assignments and familiarize students with the discussion forum structure. Thereafter, students will use D2L to complete follow-up units related to these initial lectures and participate in chat sessions to develop their understanding of assigned material.

Texts: Susanna Moodie, *Roughing it in the Bush*, Bill Reid and Robert Bringhurst, *Raven Steals the Light*, Basil Johnston, *Ojibway Heritage*

Requirements: Thoughtful participation in in-person and online discussions, unit quizzes, series of analytical blog contributions and final exam