

DEPARTMENT OF ENGLISH & PHILOSOPHY

Summer 2012 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 3200-01W: Intermediate Creative Writing-Fiction, Dr. Margaret E. Mitchell

Session III, MTWRF 12:30pm-2:45pm, Pafford 109

DSW course. Prerequisite: ENGL 2060. May be repeated for credit if topic varies. No more than two 3000-level courses may be counted toward the major in English.

Description: This class will provide an intermediate level immersion in the writing of fiction, cultivating the imagination, the observant eye and the discipline that are essential to crafting good stories. Readings in short fiction will plunge us into the contemporary literary landscape and introduce you to some classics of the genre; not only will this acquaint you with various elements of the craft, but encourage you to situate your own emerging voice among those of other writers. Your journal will encourage you to think of yourself as a writer, to watch and to listen, to find stories at odd moments and in unlikely places, to practice playfulness as well as rigor. In workshops, you will benefit from intense discussions of your own work and that of other students. We will emphasize revision; by the end of the session you will have produced a polished portfolio of short fiction.

Texts: *Emerald City*, Jennifer Egan; *Drinking Coffee Elsewhere*, ZZ Packer, *Fiction Writer's Workshop*, Josip Novakovich.

Requirements: Writing journal, formal and informal writing assignments, short analytical essay, portfolio, written responses to other students' work, active participation in class.

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

Session III, MTWR 5:00pm-7:45pm, TLC 1109

DSW course. No more than two 3000-level courses may be counted toward the major in English.

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 UP.

Requirements: Weekly writing assignments/reading quizzes; a research paper; and a portfolio. 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, MWF 10:00am-11:50am, Pafford 308

DSW course. May be repeated for credit as genre or topic varies. Students may enroll up to three semesters. 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 Otrant*; Virginia Woolf, *Orlando*; 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 involving research), a final exam, active participation, quizzes, and short homework/in-class writings

ENGL 4109-01W: Film as Literature, Dr. Angela S. Insenga
Brains, Athletes, Basket Cases, Princesses, and Criminals: Kids on Film
Session I, MTWRF 1:00pm-4:25pm, TLC 1116

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

Description:

Brains, Athletes, Basket Cases, Princesses, and Criminals: Kids on Film

“Dear Mr. Vernon,

We accept the fact that we had to sacrifice a whole Saturday in detention for whatever it was that we did wrong...and what we did *was* wrong, but we think you’re crazy to make us write this essay telling you who we think we are. What do you care? You see us as you want to see us: in the simplest terms and the most convenient definitions. You see us as a brain, an athlete, a basket case, a princess, and a criminal. Correct? That’s the way we saw each other at seven o’clock this morning. We were brainwashed.”

—Brian Johnson, *The Breakfast Club*

In “Teenage Sexuality, Body Politics and the Pedagogy of Display,” Henry Giroux describes a contradiction rampant in our culture’s attitudes about adolescents: “[Youth are] lauded as a symbol of hope for the future while scorned as a threat to the existing social order [. . .] While pushed to the margins of political power within society, youth nonetheless become a central focus of adult fascination, desire, and authority. [. . . They are] denied opportunities for self-definition and political interaction [but are] associated with coming-of-age rebellion, [becoming] a metaphor for trivializing resistance. At the same time, youth attract serious attention as both a site of commodification and a profitable market.” Thus, adolescents are at once a hope and a hindrance, too weak to be rebels with causes, but too dangerous to be granted freedoms needed to mount successful movements.

Tiny crevices between the rocks of adolescence and the hard places of adulthood abound for juveniles, and study of filmic configuration of their life circumstance gives rise to questions about the cultural codification of childhood. This course seeks to chart images of adolescence, perhaps even the aforesaid Girouxian adolescence, extant in several films. Through examination of movies that serve as “public pedagogy,” inculcating often passive viewers, students and professor will formulate questions and manifold answers related to the ways in which directors define—and viewers in turn perceive—kids.

Films: *Blackboard Jungle*, directed by Richard Brooks; *Splendor in the Grass*, directed by Elia Kazan; *Stand by Me*, directed by Rob Reiner; *The Breakfast Club*, directed by John Hughes; *Ferris Bueller’s Day Off*, directed by John Hughes; *Heathers*, directed by Michael Lehmann; *Children of Heaven*, directed by Majid Majidi; *Elephant*, directed by Gus Van Sant; *La Misma Luna (Under the Same Moon)*, directed by Patricia Riggin; *Winter’s Bone*, directed by Debra Granik

Requirements: 2 analytical papers (40%), 1 in-class, group presentation on a primary film (25%), Daily Driving Questions (20%), Active Participation (15%)

ENGL 4130-1DW: Eighteenth-Century British Literature, Dr. Laura Miller

Romance, Adventure, and Danger in the Eighteenth Century
Session III, MTWRF 10:00am-12:15pm, Pafford 204

DSW course. This course is partially online. Satisfies the following Major requirement: British Lit I.

Description: The Restoration and eighteenth century (1660-1800) witnessed many developments in literature and culture. Britain experienced colonial expansion, domestic growth, and the emergence of a strong middle class readership with an appetite for fiction. This same period also saw many destructive forces, including slavery, plague, and moral decay. Our class will survey these aspects of British literature and culture. We will read early prose fiction by Defoe, Behn, and Haywood, three forerunners of the modern novel; we’ll also read a controversial gothic novel about an evil monk. Other texts will include a first-person narrative of life in London, one of the first romantic comedies to feature women playing female roles, and a series of artistic engravings that are stories in themselves. This is a hybrid course: selected classes will meet online via CourseDen to enhance students’ experience discussing and writing about these texts.

Texts: *Haywood, Eliza, Fantomina and Other Works*, 978-1551115245, Broadview ; *Hogarth, William, Engravings by Hogarth*, 978-048622479, Dover ; Boswell, James, *London Journal 1762-1763*, 978-0140436501, Penguin Classics ; Behn, Aphra, *Oroonoko, The Rover, and Other Works*, 978-0140433388, Penguin Classics ; Defoe, Daniel, *A Journal of the Plague Year*, 978-0486419190, Dover Thrift Editions ; Lewis, Matthew, *The Monk*, 978-0199535682, Oxford World’s Classics.

Requirements: 2 papers, a final exam, and an in-class presentation

ENGL 4140-01W: American Romanticism, Dr. Patrick Erben

Radical Romanticisms
Session IV, MTWRF 12:30pm-2:45pm, Pafford 208

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

Description: Poe, Emerson, Thoreau, Hawthorne, Melville, Whitman, Dickinson—if a list of these 19 th-century American authors makes you yawn, this course will help you wake up to the fresh and radical ideas of a generation of writers who tried to rouse their contemporaries from the dusty remains of Puritanism, the complacent acceptance of slavery, the mind-

less imitation of European literature and culture, the smug belief in the exceptionalism of American liberty, the debasing of human sexuality as filth, and—above all—the inability to think independently. Women writers such as Margaret Fuller and Fanny Fern as well as escaped slaves such as Frederick Douglass and Harriet Jacobs, moreover, fueled the spirit of discontent and radical change from the “margins.” In this course, we will study how the new art forms, philosophies, and social movements emerging from this period affected 19th century America, but we will also explore how they have influenced writers and activists across the ages. When Thoreau famously postulated “Let your life be a counter-friction to stop the machine,” he also inspired activists from Mahatma Gandhi to Martin Luther King. This summer, come along and take a dip in the cool waters of “Walden Pond.”

Texts: *Norton Anthology of American Literature, 7th ed., vol. B (1820-1865)*; Geraldine Brooks, *March*.

Requirements: Lively participation, regular quizzes, one oral presentation, one short paper, one multiple source paper, exploring how American Romanticism reverberates in 20th-century and present-day culture.

ENGL 4188-01W: Individual Authors-Margaret Atwood, Dr. Rebecca Harrison

Session IV, MTWRF 3:00pm-5:15pm, TLC 1116

DSW course. May be repeated for credit as topic varies. Satisfies the following Major requirement: American Lit II. May be taken to satisfy the Individual Authors Major requirement.

Description: Arguably the most prominent, visible, and, at times, controversial contemporary Canadian writer, Margaret Atwood’s work, which enjoys critical and popular success, spans the world of fiction (short and long), poetry, criticism, essays, children’s literature, and even Canadian history. In addition, her political essays, outspoken criticism of Canadian foreign policies, involvement with the Writers’ Union of Canada and the Canadian Civil Liberties Union, and her ventures with the House of Anansi Press have, as Lee Thompson notes, made her a cultural force of significant import in her native land and beyond. This class will investigate Atwood’s major themes including feminism and female identity, capitalism, consumerism, ecology, violations, cultural ethics, stratified social systems, and the paradoxical nature of art and myth across a cross section of her work.

Texts: We will examine a variety of texts such as *Good Bones and Simple Murders, Morning in the Burned House, The Handmaid’s Tale, The Penelopiad, Payback, and The Edible Woman*.

Requirements: To be announced.

Contact the professor for details.

ENGL 4300-01: Studies in the English Language-Grammar, Professor Mitzi McFarland

Session II, TR 2:00pm-4:30pm, Pafford 308

Required for certification in Secondary English Education. Required for students completing the Middle Grades Language Arts curriculum. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and Language.

Description: In this course we will explore the structure or grammar of the English language and work toward understanding the principles or rules that govern it. This course is primarily designed for English majors who seek to improve the grammatical proficiency of their writing and for future teachers at the secondary and college level. However, this course also has applications for students entering business and industry, science and medical fields, law and politics, media and public relations, or anyone who recognizes the essential human value of language and who understands how the ability to use language contributes to personal and professional success in life. After all, when you are talking to friends, asking someone out on a date, debating sports or politics, buying clothes at the mall, or writing a paper, you are using the structures and principles of English grammar, even when your sentences are *not* grammatical! However, knowing a language and knowing about the language are different kinds of knowledge. Even the ability to speak grammatically correct sentences in no way guarantees that a speaker knows enough about English to explain what makes those sentences grammatical. This course is designed to help you achieve that knowledge. We will refer frequently to Standard English, and, certainly, one of the benefits of this course is that it will help you refine your written and verbal language skills. However, this is not simply a course about grammatical correctness; instead, this course is designed to help you understand how the English language functions, what structures and rules are behind the sentence constructions that you and others create every day. To accomplish this task, we will learn some basic linguistic and grammatical concepts, and we will learn how to analyze (and diagram) different sentence constructions. We will also learn how elements of the language (verbs, nouns, sentence structure, pronouns, etc.) emerged and changed over time to create the language we use today.

Texts: Vitto, Cindy. *Grammar by Diagram*. Second Edition. Broadview Press, 2006; Vitto, Cindy. *Grammar by Diagram Workbook*. Broadview Press, 2009. **NOTE:** The publisher sells these two textbooks as a bundled package. The ISBN is the # for the bundled package, not the textbook and workbook sold separately.

Requirements: Daily reading and homework assignments from the textbook and workbook, periodic quizzes, and 3 major examinations.

ENGL 4385-01W: Special Topics-Shakespeare and Film, Dr. Meg Pearson

Session IV, MTWR 5:00pm-7:45pm, Pafford 308

DSW course. May be repeated for credit as topic varies, with permission of the department chair. Satisfies the following Major requirement: British Lit I.

Description: We will be considering both the play texts and their adaptations, with units focusing on Julie Taymor's directorial vision, films with political agendas, and box office smashes.

Texts: *Titus Andronicus, Merchant of Venice, Hamlet, Othello, Tempest, Henry V, Richard III, Much Ado About Nothing*

Requirements: Audience Journals, Response Papers, Final Exam

ENGL 6110-01: Seminar in American Lit I, Dr. Josh Masters

Session II, MW 2:00pm-4:30pm, Pafford 309

Registration requires permission of the Director of Graduate Studies.

Description: Religious Fanatic Spontaneously Combusts! White Woman Marries Her Indian Captor! Indian Woman Severs Arm to Save White Lover! Monomaniacal Amputee Mauled by Whale! Mesmerist Controls Women's Minds—And Bodies! These could be headlines lifted from *The Weekly World News*, but in fact they are just a few of the plot twists we will encounter in this summer's Early American Literature class. In it we will study the origins and history of the American novel, and while I can't promise a bunch of page-turners for the beach (James Fenimore Cooper is no Stephen King), you will learn to recognize the stylistic departures, political controversies, and intellectual problems that inspired and shaped the development of what is arguably the nation's most advanced literary form. You will read many, many pages in two months, and some of the books will test your mental reserves (and patience). Charles Brockden Brown's *Wieland* is a blast, but Cooper's *Pioneers* is an absolute slog (and yet still utterly wonderful!). Catherine Sedgewick's *Hope Leslie* is a romp, but Hawthorne's *Blithedale Romance* and Melville's white whale will certainly test your readerly endurance (note: you will do yourself a huge favor if you read *Moby Dick* in May). Finally, Charles Chesnutt's *House Behind the Cedars* and Wharton's *Age of Innocence* will usher us to the end of the century and offer a glimpse of our own time. Expect to demonstrate knowledge about each novel and to write a final paper of 10-12 pages.

ENGL 6115-01: Seminar in British Literature II, Dr. Lisa Crafton

Performing Romanticism: Theater, Role-Playing, and British Romantic Literature

Session II, MW 10:30am-1:00pm, Pafford 309

Registration requires permission of the Director of Graduate Studies.

Description: Wordsworth may have claimed that good poetry is the result of a "spontaneous overflow of powerful feeling," but he, like other Romantic writers, was living in an age of spectacle and performance. The French Revolution was good theater, theater itself embodied political strife, and gender roles began to be self-consciously theatricalized. In our study of 18th and 19th century British literature, we will use theories of performance and theater to explore how Romantic writers 1) manipulate theatrical poses in their "authentic" ideas of selfhood, 2) engage in political and cultural critique through metaphors of theatricality—French revolution debates, treason trials, and philosophical debates are all couched, on both sides, in terms of staging; and 3) represent gender roles as especially theatricalized. Is it possible to reinvent a notion of an "authentic self" out of metaphors of the theater? Is staging a self a repressive or liberatory act? We will use poetry, novels and film excerpts from contemporary adaptations in our explorations of these topics.

Texts: Wollstonecraft, *Maria; or the Wrongs of Woman*; Austen, *Mansfield Park, Northanger Abbey*; Shelley, *Frankenstein*; Blake, *The Marriage of Heaven and Hell; Visions of the Daughters of Albion*, and shorter select poems; Wordsworth, *Michael, The Brothers*, and shorter select poems; Excerpts from theories of performance/performativity (Worthen, Culler, Butler) and Romantic theatricality (Burroughs, Pascoe, et al.)

Requirements: 2 short papers, oral presentations, 15-20 p. researched paper; peer workshops and final colloquium