

The Department of English

Spring 2019

- 3010-001** **CREATIVE WRITING** **GEIGER**
MW 9:35-10:55
HH 3320
The purpose of this class is to acquaint students with the art and craft of creative writing poetry and fiction. To this end we will study the terminology and techniques used by writers, then put those techniques into practice through in-class exercises and revision.
- 3010-002**
MW 11:10-12:30
HH 3320
For the most part, the class will be a discussion/workshop format; one half of the semester will be spent on fiction writing, the second half on poetry. At the end of the semester students will assemble a portfolio of their own favorite short stories and poems to be turned in for a final grade.
- 3010-003** **CREATIVE WRITING** **SUGARMAN**
TR 2:30-3:50
FH 1050
This class is designed to help you develop creative writing skills in two genres: poetry and short fiction. Throughout the semester, I will ask you to immerse yourselves in the craft of imaginative writing, and in the revision process. Because writers learn from other writers, I will also ask you to spend time closely reading a wide range of works by published poets and writers whose formal strategies we will study and emulate. You will critique each other's work using the workshop method, a form of peer review that relies on your active participation, and you will respond to writing prompts both in and out of class. This workshop will encourage an open and respectful exchange of ideas and writing in a receptive and supportively critical community of learners.
- 3010-004**
TR 4:00-5:20
HH 3422
- 3060-001** **SCREENWRITING – WAC** **BRADLEY**
TR 5:30-6:50
FH 2480
This course involves practical analysis of screenplays, emphasizing story structure and characterization. By reading scripts and viewing films, students will explore how narrative strategies in film differ from strategies used in fiction or stage plays. Students will complete exercises in developing character, use of setting, dialogue, pacing action, and arranging scenes BEFORE writing an actual script. With a practical understanding of how characters are created and stories are told with pictures, students will write a brief script to be critiqued by the class. All students should acquire software for standard screenwriting format.
- 3150-001** **LINGUISTIC PRINCIPLES** **AL-HARIRI**
(LING)
TR 9:35-10:55
FH 1210
An introduction to modern linguistic theories about the nature and structure of language with emphasis on English.
- 3600 -001** **AMERICAN LITERARY TRADITIONS** **REISING**
MW 4:00-5:20
FH 2050
Rather than surveying the entire range of American literature, this course will focus on important examples of non-fiction, fiction, and poetry from the nineteenth and twentieth century. Writers to be studied include Nathaniel Hawthorne, Emily Dickinson, Robert Frost, Richard Wright, Ken Kesey, and Tom Robbins. Students will write two papers and take a final examination.

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3610-001

TR 7:00-8:20
FH 1250

BRITISH LITERARY TRADITIONS

FITZGERALD

In this class, we have a mere semester to get a sense of the sweep of over 1000 years of British literature. Obviously, we can't cover it all! But what we *can* do is explore the ways that British literature from its beginnings to the very present day consists of a centuries-long interaction of many voices and sets of intermeshed influences, cultures, languages, and people(s). We will read something from each of the major genres — lyric poetry, narrative poetry, drama, prose fiction (especially the novel) — in selections ranging from the earliest English poetry from the Anglo-Saxon era to contemporary, 21st century novels and plays. Rather than work by chronology, we will do this in units of influence (for example, Virginia Woolf's influence on Ian McEwan and Zadie Smith, or Old English poetry's influence on Gerard Manley Hopkins and his influence on Seamus Heaney, who then brought it full circle by translating *Beowulf*, and so on). And we will ask what it means to be "British," what it means to be "Literary," who is included or excluded at different times from such "Traditions," and how writers constantly negotiate those identities and categories. We will even get a glimpse of the history of the English language from the literature we read. Assignments will likely include a series of short close-reading or response papers, two medium-length interpretative essays, a final longer paper, and, possibly, student presentations during our final exam time slot.

3650-001

TR 12:55-2:15
FH 2060

SCIENCE FICTION & FANTASY LITERATURE – WAC

COMPORA

This course will examine middle to late 20th Century works of fantasy and science fiction literature focusing on a cross section of prominent writers in the genres. Texts will be approached in a variety of ways, including, but not limited to, a consideration of backgrounds and archetypes; an examination the socio-political elements and the “worlds” created by the authors; an examination of moralistic elements, including comparisons to prominent religious works; and the apocalyptic elements of some of the novels. Two essays, short writing assignments, and quizzes will be completed.

3670-001

TR 11:10-12:30
FH 2050

LITERATURE OF POSTCOLONIAL, DIASPORIC, AND NON- WHITE COMMUNITIES - AFRICAN AMERICAN WOMEN WRITERS

MACK

This course will examine the ways in which 19th- and 20th-century African American female writers have articulated notions of womanhood, femininity, and American citizenship through their representations of black female narrators and characters. The class will begin with *Iola Leroy, or Shadows Uplifted* by Frances Harper (1892)—one of the first novels published by an African American woman—and end with *Sarah Phillips* by Andrea Lee (1984). Other possible required primary texts include *Their Eyes Were Watching God* by Zora Neale Hurston, *A Raisin in the Sun* by Lorraine Hansberry, *Zami: A New Spelling of My Name* by Audre Lorde, *The Bluest Eye* by Toni Morrison, and *Meridian* by Alice Walker. Through weekly reading assignments, lectures, and discussions, this class will culminate in final papers about one of our course texts.

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3790-001

MW 12:55-2:15
FH 1030

FOUNDATIONS OF LITERARY STUDY - WAC

REISING

I will approach this course as the English Department intends--as a threshold class for English majors. We will address important topics, terms, and debates in contemporary literary studies by studying some influential literary theories. We will also engage in practical criticism by working closely with a variety of literary works from various genres. Students will contribute regularly to class discussions with reports and questions, will write three papers, and take a comprehensive final examination.

3790-002

MW 8:00-9:20
FH 2060

FOUNDATION OF LITERARY STUDY – WAC

LUNDQUIST

This class will be intensely concerned with primary texts in prose and poetry, for each describing its style and determining its themes, and discussing the ways it goes about telling its truths. We will be learning the vocabulary that readers use to describe how literature works. We will also ask the larger questions of literary study: What is literature? Why do we read; how do we read? How do our assumptions and expectations color the way we read? How do our social and educational circumstances affect our reading? What is criticism? What kinds of ways do writers respond to literature? What is a literary essay? How does one go about constructing an interesting thesis about a piece of literature?

We will begin with Formalism, which teaches awareness of the writer's stylistic choices, his/her craft and art. How does the writer employ these in conveying his/her concerns and passions? We will then consider some schools of contemporary criticism and theory, always with our primary texts as focus. Which elements of a particular work of literature does each of these critical approaches emphasize? Is there a “right” way to read?

3810-001

TR 5:30-6:50
FH 2050

SHAKESPEARE I

FITZGERALD

This course is an introduction to the close reading, study, and interpretation of Shakespeare's works, especially his plays, with attention to historical context. As a 3000-level course, *Shakespeare I* aims to give students the knowledge and skills to read, interpret, and enjoy the works of William Shakespeare so that they may continue to study his writing at a more advanced level, enjoy Shakespeare on their own in performance or in reading, and/or impart their knowledge and enjoyment to others in the middle or high school classroom. In this version of the class, we will use both close-reading and performance as tools of understanding and interpretation, and look at the history of performance, from Shakespeare's own day to today, as a history of the changing interpretation and reception of his plays over time. Assignments will include a series of very short close-reading assignments, a medium-length paper, and a final group performance (during the final exam time slot) with an accompanying interpretative essay.

3980-001

MW 2:30-3:50
FH 1210

DISABILITY IN AMERICAN LITERATURE

DAY

Disability in American Literature addresses a wide range of contemporary literary productions, including novels, graphic novels, plays, short stories, poetry, memoir, and personal essays, connecting these productions to an American literary genealogy and recognizing the deployment and resistance to ableism in American Literature. At the

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course's conclusion, students will be able to understand how literature interacts with cultural stereotypes, ultimately understanding how literature can be utilized for disability justice and social change.

4070-001

MW 12:55-2:15
HH 3320

WRITING WORKSHOP – POETRY

SUGARMAN

Documentary Poetry: Merging the Social with the Personal and Making Poems News

In this workshop, we will write and study the major poetic modes—lyric, narrative, argument, and dramatic—in relation to the genre of documentary poetry.

What is this genre? It is a kind of poetry that merges poems with activism, and seeks to capture a specific moment by investigating and documenting social, historical, and current issues of local, national, or global significance. Documentary poetry records the words of the poet, but, also, makes use of statements, quotations, sounds, and images in various media that are not the poet's. It employs pre-existing cultural documents such as newspaper articles, family chronicles, advertising, photographs, videos, archival material, as well as public and private testimonies that recount individual and collective stories. Directly or indirectly, documentary poetry argues for social and political change, merging such arguments with personal experience, while seeking to uncover hidden truths about events, particularly truths that apply to the marginalized histories of those who have been silenced or who can no longer speak.

Apart from enlarging our awareness of what poetry can do, the end result of this workshop will be the production of a class chapbook that might explore a particular campus issue. This will be a collaborative project curated and organized by workshop members, and to which each member will contribute poems.

4080-001

TR 2:30-3:50
HH 3318

WRITING WORKSHOP – FICTION

BRADLEY

The goal of this course is to further develop writing skills which have been established in an introductory writing course. Students will study narrative conventions by considering theories of how stories are put together as well as how they can be taken apart. Students will review the rules of writing a traditional short story as they also consider ways to bend and break these rules. At the end of the quarter students will have written thirty pages of fiction and a revision. One story will be read and critiqued by the class. Although this will be basically a writing workshop, we will also read model stories from an anthology. Text to be used is Writing Fiction: A Guide to Narrative Craft.

4090/5090-001

TR 4:00-5:20
FH 2060

CURRENT WRITING THEORY – WAC

BRANSON

A study of current theory and research connecting reading, critical thinking and writing with applications of theory to students' writing practice.

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4210/5210-001

(LING)

TR 11:10-12:30
FH 2060

ISSUES IN ESL WRITING – WAC

REICHELT

Course content includes key concepts in ESL writing instruction and research; characteristics of second language writers and their texts; curricular options; and responding to and assessing ESL writing.

4280/5280-001

MW 2:30-3:50
FH 2050

AMERICAN FICTION: 20TH CENTURY

STROUD

Major developments in content and form of the 20th-century American short story and novel. Writers studied include Wharton, Hemingway, Faulkner, Ellison, Roth, Oates, DeLillo, and Wallace.

4300/5300-001

TR 2:30-3:50
FH 2050

MEDIEVAL & EARLY TUDOR DRAMA

FITZGERALD

This course will serve as an introduction to the dramatic texts, activities, and practices in England in the centuries prior to the opening of the first purpose-built theater in 1576. At turns hilarious, moving, strange, and disturbing, but always fascinating, medieval and early Tudor drama expressed religious devotion, moral values, political ideals, and also the ordinary, everyday dreams and anxieties of various communities in the 14th, 15th, and 16th centuries of England.

The course will emphasize both the texts and the communities of such dramatic activity—communities formed by social and religious structures, economics, and geography, as well as by the plays themselves, which performed important social roles as well as artistic ones. In addition, the class participants will form their own playing community, as we explore this drama in part through practice-led research. That means actual performance will be part of the course's regular methods of inquiry, either through in-class performances or thinking about performance then and now. We will explore these plays as literary critics, cultural historians, quasi-anthropologists, and dramatists.

Assignments for all students will include: regular submission of discussion questions; two short essay projects; and a final group performance and accompanying essay. Graduate students will have additional reading throughout the semester, responsibility for leading their performance “guild,” and additional research for the final project.

4500/5500-001

MW 9:35-10:55
FH 2050

BRITISH LITERATURE – ROMANTIC PERIOD

GREGORY

The British Romantic period (1789-1832) was a time of revolution in both literary sensibilities and sociopolitical structures. England, still reverberating from the cataclysmic aftershocks of the French Revolution, felt intense pressure for increased democratization as men and women began to demand new freedoms, such as the abolition of the slave trade (1807) and the right to vote (granted to adult property-owning males in 1832). Literature from this period tends to portray these political pressures and changes as inextricable from the most intimate personal passions. Indeed, it offers a view of the world where the most intense personal feelings—love, lust, anger, obsession—are what hold society together. Of course, these passions can also tear society apart; hence, Romantic literature also presents a terrifying picture of what happens when unchecked

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passions give birth to Gothic monstrosities. In this class, we will explore the relationship between passion and politics in poetry, fiction, and prose of the Romantic period.

4660/5660-001
TR 9:35-10:55
FH 2050

AFRICAN AMERICAN LITERATURE – 20TH CENTURY

MACK

This class examines articulations of “blackness” in 20th- and 21st-century African American literature and culture. Beginning with the Harlem Renaissance, and ending in our current post-soul moment, we will examine key primary and secondary works that raise questions about what counts as legitimate black cultural expression, as well as its goals—artistic, political, or otherwise. Through weekly reading assignments, lectures, and discussions, this course will culminate in final papers about the expression of “blackness” in one of our required readings. Possible required primary texts will include *Passing* by Nella Larsen, *Black No More* by George Schuyler, *Native Son* by Richard Wright, *Dutchman* and selected poems by LeRoi Jones/Amiri Baraka, *Oreo* by Fran Ross, *Caucasia* by Danzy Senna, and *The White Boy Shuffle* by Paul Beatty. We will also read excerpts and short secondary works by various African American artists and scholars, including Zora Neale Hurston, James Baldwin, Ralph Ellison, W.E.B. Du Bois, Langston Hughes, Larry Neal, Trey Ellis, and Mark Anthony Neal.

4860/5860-001
MW 11:10-12:30
FH 2050

AMERICAN AUTHOR: DON DELILLO

STROUD

A semester-long study of works by the late 20th-Century/21st-Century American novelist Don DeLillo.

4950-001
MW 2:30-3:50
FH 1900

SPECIAL TOPICS FOR WRITERS

SUGARMAN

“More Crazy Mourning, More Howl”: The Elegy, Poem of Grieving and Resistance

The elegy in English, from the 1600s to its current articulations, has been employed as a genre of poetry in which poets mourn the dead. At the same time, directly or indirectly, poets often deploy this genre to critique and resist what they view as oppressive and violent aspects of their societies: religious, psychological, political, sexual, moral. In this course, we will read and write elegies, using our readings as a means of generating our own poems. We will creatively respond to and critically examine the elegy’s variations in form and function as a “work” (an aesthetic object and psychic process) of mourning for the dead, while widening this genre in order to reflect on not only the deceased, but on other kinds of loss we have experienced. Although dominant culture tends to encourage us to forget our losses, and to pathologize open mourning, to view it as disturbing and unwholesome, we will engage in what the scholar Judith Butler characterizes as “a deeper understanding of mourning ... [that] might inspire solidarity and a quest for global justice.” Through our reading of theoretical texts about this genre, our explorations of canonical as well as contemporary elegies addressing race, class, and gender, and through the writing of our own elegies, we will ask, among other questions, what can we productively make of grief “besides a cry of war?”

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4980/5980-001
TR 12:55-2:15
FH 2050

PUBLIC RHETORIC & SOCIAL CHANGE

BRANSON

The question that structures this course is: How do everyday people use writing and rhetoric in public contexts to advocate for social change? As a field that studies writing—“its production, its circulation, its uses, its role in the development of individuals, societies, and cultures” (Bazerman 32)—we might stand to benefit from studying the writing practices that matter *outside* of school-based contexts, where many of the field’s analyses tend to take place. To that end, here are three questions we will consider in-depth:

- What are the goals of public rhetoric, and what does it mean to engage in “public discourse?”
- What are some characteristics of public rhetoric—particularly the ways everyday folks across the domains of education, policy, activism, and community engagement harness it to achieve their goals?
- What rhetorical practices can we add to our own “literate repertoires” and draw upon to “participate in the decision-making procedures of institutions that fundamentally regulate [our] lives” (West 140)?

For our readings, we’ll focus on topics related to public rhetoric across the domains of education, policy, activism, and community engagement. For the assignments, you’ll produce some academic genres like reading responses, research reports, and presentations—but you’ll also work with community partners outside of the university and embark on a final project that asks you to take some public action and/or move toward social change. At the end of this class, my hope is that you will come to a more nuanced understanding of how public rhetoric is important in the study of writing. I also hope that you’ll be able to articulate specific strategies of everyday public rhetoric across a variety of literate domains. And finally, I hope you’ll be able to distill some of those rhetorical practices into tools that you can use in your own life to communicate effectively and participate in decision-making procedures in whatever workplaces or communities you enter after you leave the university.

6420-001
M 4:00-6:45
GH 4300

SEMINAR – JOHN DONNE

MATTISON

John Donne (1572–1631) has always been something of a puzzle. As a poet, he began writing cutting social and political satires, then turned to brilliantly witty and risqué love poems, which overlapped with a period of writing tortured, deeply introspective religious poems; eventually he abandoned poetry altogether and became strictly a writer of religious prose. After he was ordained as an Anglican priest, he told a friend that he wished he could destroy all of his poems. The history of responses to Donne’s work has been equally complex. In his own time his work was widely admired and influential but mostly unpublished, and as a writer he was called wanton and blasphemous by some and exalted, miraculous, and holy by others. At various times since, Donne has been regarded as the premiere English lyric poet and dismissed as metrically irregular and overly clever, only to revert to an even loftier reputation by the twentieth century. This course will examine Donne’s life, work, and reception history in the context of the dynamics of literary reputation in seventeenth-century England. In addition to the

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literary history of the period and the history of the circulation of poetry in manuscript and print, it will explore theoretical questions of the relationship between biography and meaning and the hermeneutics of intention and reception that should shed light on ongoing questions of how poets are evaluated, studied, and taught. Above all, it will discuss the records of Donne's life and the meaning of many of his works, including poems in all genres, sermons, letters, and his *Devotions Upon Emergent Occasions*.

6890-001

TR 5:30-6:45

FH 1700

CERTIFICATE CAPSTONE

EDGINGTON

This course provides teachers of writing the opportunity to draw together the theories, methods, and practices they have studied in previous courses. This directed research project will include opportunities to participate in a service learning project, guidance in carrying out a critical ethnography of student writing, assistance in constructing a discourse analysis of a selected feature of student writing, experimental course design incorporating the newest writing technologies, or some other project that directly but richly engages the student in the professional work of the field of composition studies. Students will carry out research work independently, meeting weekly with other students and professor to review progress and raise questions.