

FALL 2017 ENGLISH DEPARTMENT COURSE DESCRIPTIONS (Subject to change)

English 54 Greek Tragedy (4)
(43917)

This course will examine major works of Greek tragedy that continue to have a powerful impact on readers and audiences. The three great tragic playwrights adapted well known Greek myths for the plots of their plays that focus on the “downfall” of the tragic hero or heroine. We will explore how the plays of Aeschylus, Sophocles, and Euripides raise important questions about human responsibility and explore tensions between personal and civic obligations through the conflicts experienced by the hero or heroine. The readings will include Aeschylus' great trilogy *Oresteia* on the disastrous return home of the hero Agamemnon and the dilemma of revenge faced by his son Orestes; Sophocles' powerful tragedy *Ajax* on the madness and death of the great Trojan War hero and *Antigone* on the determination of the heroine to bury her fallen brother Polyneices; and finally, Euripides' experiments with powerful female characters in *Hippolytus* and *Medea*. There will be two hour tests, a short paper, and a final exam. **Cross-listed with Classics 54 (43917) and Theater 54 (43919).**

MW 2:35-3:50 Pavlock

English 60 Dramatic Action (4)
(40110)

How plays are put together; how they work and what they accomplish. Examination of how plot, character, aural and visual elements of production combine to form a unified work across genre, styles and periods. **Cross-listed with Theater 60 (40326)**

TR 10:45-12:00 Ripa

English 96 Poetry Matters (4)
(43400)

This course will teach you why poetry matters in the 21st century—why it matters today, perhaps more than ever in a 24-hour virtual world of emoticons, internet memes, and streaming videos. As we explore questions about poetry's place in the world, students will learn about several influential traditions in modern American poetry. In addition to meeting in the classroom, students will attend poetry events on campus and will also be encouraged to craft their own original poetry.

TR 1:10-2:25 Fillman

English 97 Rewriting Romance: Marriage Plots and Rom-Coms (4)
(43946)

This course will pair classic literary romances with contemporary romantic comedies to examine the tropes that transcend form and time. These pairings will allow the class to investigate the ways in which cultural beliefs about gender, class, race, religion, age, and sexuality inflect our perceptions of romance. Romantic comedies as a genre either reinforce exclusionary notions of “normal” romance, or offer plots constructed around specific challenges to love based in cultural difference; together, we will look at the roots of this trend in literature through the lens of a few enduring themes. **Cross-listed with WGSS 97 (43947).**

MW 8:45-10:00 Horn

**English 98
(43469)**

Intro to Latinx Literature and Culture

(4)

This course provides an overview of the literary history and criticism of Latinx literature and media. Through a combination of critical and literary theory, we will focus on Latinx-centered texts including poetry, prose, film, and television which portray issues of migration/immigration, colonialism, history, race, and gender. We will also examine the role of literature in the development of Latinx Studies. Authors and scholars featured in the course include José Martí, Pura Belpré, Pedro Pietri, the Young Lords Party, Julia Alvarez, and Gloria Anzaldúa. Some questions that will inform our readings of these texts: 1) How do Latinx writers incorporate and revise U.S. and Latin American literary traditions? 2) How does the organization of Latin@ literature present challenges to U.S. canon formation?

The course readings will consist of a combination of popular articles, speeches, poetry, fiction, and scholarly works. The readings are meant to guide students through a foundation of theory and research into areas of practice, and also raise issues regarding the “canon” and the “counter-canon.” Assignments include a short written analysis of a text (5 pages) and a longer, research project (8-10 pages) which can take the form of a research paper, teaching plan, or multimedia video. Student will also keep a service-learning journal from our interactions with local community organizations. The interactive format (lecture, small group discussion, in-class writing) of this course will also require students active participation. **Cross-listed with LAS 98 (43542).**

MW 11:10-12:25

Jimenez Garcia

**English 100
(40111)**

Working with Texts

(4)

A course to help students to become, through intense practice, independent readers of literary and other kinds of texts; to discern and describe the devices and process by which texts establish meaning; to gain an awareness of the various methods and strategies for reading and interpreting texts; to construct and argue original interpretations; to examine and judge the interpretations of other readers; to write the interpretive essay that supports a distinct position on some literary topic of importance; and to learn to find and assimilate into their own writing appropriate information from university library resources. To be rostered as early as possible in the English major's program.

TR 9:20-10:35

Dominique

**English 115
(41924)**

Creating the Healthy Nation

(4)

Beginning in the late-eighteenth century, literary texts document the emergence of two cultural developments: the modern nation and forms of social medicine, including practices of national health. We will read and study a variety of nineteenth-century literary and cultural texts that treat the growth of modern medicine as a mechanism of the nation. We will discuss issues such as the birth of the hospital, the training of physicians, the development of national health care, eugenics, raciology, and sexology. **Cross-listed with HMS 115 (41925).**

TR 9:20-10:35

Kramp

**English 125
(40112)**

British Literature

(4)

Who gets to belong to a particular national or cultural identity? How does our understanding of who counts as “us” rely on the exclusion of a “them?” In this survey class, organized around the theme of “rebels and outsiders,” we will look at the ways that English literature has grappled with these questions from the medieval period to the end of the eighteenth century. We will study prose, drama and poetry by Chaucer, Shakespeare, Milton, Behn, Swift and others, analyzing these works in their own historical context as well as considering how they have influenced our understanding of national identity today.

TR 1:10-2:25

Weissbourd

**English 142
(43879)**

Introduction to Writing Poetry

(4)

This poetry workshop is a craft course in which the first priority is the intensive study of versification and prosody. Through readings and discussions of canonical and contemporary poetry, as well as texts on the craft of poetry; through structured writing experiments and exercises; and through discussions and critiques of original work produced by class participants, the students in this class will seek familiarity and facility with the tools of writing poetry (in particular, rhythm and meter, sound, form, imagery, figurative language, and tone).

MW 12:45-2:00

Watts, B.

**English 144
(40994)**

From inspiration to publication

(4)

Life is a field of corn. Literature is the shot of whiskey it distills down into. Lorrie Moore A fiction writing course is about the production and critique of narrative form. To create and shape their visions, writers must tap into a range of experiences, emotions, and literary influences. This course will encourage you to find and cultivate the events, images and ideas that inspire you, and then develop a schedule for transforming those inspirations into stories. This class will help you to read widely and well some of the leading practitioners of contemporary fiction; to use peers as sources of help, support and inspiration; to explore your communities and surroundings in an effort to deepen your characters and settings; and to appreciate the milieu (both literal and psychological) in which most of your current stories will be set. Key to any writing practice is the development of a discipline or habit of writing. The late, great science fiction writer Octavia Butler admonished the early career writer to develop the habit of writing rather than waiting on the thrill of inspiration. “Habit will sustain you where you’re inspired or not.” You will meet contemporary writers in and outside of class and attend performances and readings on at local venues. You will also complete exercises and short assignments as well as full length stories.

TR 10:45-12:00

Watts, S.

connected literary study to social justice movements. Beginning with an examination of how feminist critics have grappled with canonical texts, we will explore how feminist theorists have changed the ways in which we read such works. Turning to a discussion of feminist work in the archive, we will discuss how recovering women writers, adding their works to curriculum, and analyzing their unique contributions has altered the larger field of literary study. Building from our discussion of earlier works of feminist literary criticism, we will address how theories of intersectionality have challenged a focus on middle class white women in literary study and instead provided nuanced accounts of the multiple and intersecting oppressions that women of color experience. Shattering the category of “Woman,” intersectional feminist literary critics challenge readers to engage with the different ways in which gender, race, sexuality, and class operate together to impact the bodies of diverse women. Following such critics, we will address how “intersectional paradigms remind us that oppression cannot be reduced to one fundamental type, and that oppressions work together in producing injustice” (Patricia Hill Collins, *Black Feminist Thought*). Although we will focus on theoretical texts in this course, we will supplement this work by reading a variety of literary works addressed by prominent critics in order to develop students’ skills with using theory in literary analysis. **Fulfills critical theory requirement for Department Honors or elective requirement.**

MW 12:45-2:00

Foltz

**English 315
10(43989) 11(43990)**

What Zombies Can Teach Us About Medicine

(4-3)

Over last ten to fifteen years, popular culture has embraced the figure of the zombie with an enthusiasm that few would have predicted. While the zombie has a much longer history, since 2000 there has been a significant shift in the figure’s medicalization: zombism has become understood through rubrics such as contagion, microbiology, pharmacology, and neuroscience, among other fields. What made what was once associated with voodoo and cult horror come to be understood in biological terms? What shapes the recent cultural obsession with the meanings of this abject figure—why has the zombie gone “viral”? In this class, we will examine literature, film, and biomedical prose that deploys the zombie narrative and/or metaphor: literary fiction, such as *The Zombie Autopsies* and *Zone One*; film and television, such as *iZombie* and *28 Days Later*; medical writing, including the Centers for Disease Control’s *Preparedness 101: Zombie Pandemic*, along with articles from academic journals. Assignments will include a digital project/presentation and research paper. **Cross-listed with HMS 315 (43991). Fulfills 20th-century requirement.**

TR 2:35-3:50

Servitje

**English 318
(43470)**

Contemporary Black Poetics

(4-3)

This course examines various modes of Black American poetic production in the 21st century, including: “traditional” written poetry, spoken word poetry and rap music. Critical approaches to the Black poetic tradition are informed by theories developed by Evie Shockley in *Renegade Poetics*, Michelle Wright in *Physics of Blackness*, and other scholars/thinkers engaging these poetic forms. Shockley poses a question central to this course: “what evidence is there in the text, if any, of the African American writer’s wrangling with competing expectations or desires for whether and how race will function in her work?” This course seeks to critically engage this question through the work of a wide range of poets, including: Harryette Mullen, Elizabeth Alexander, Tim Seibles, Shara McCallum, Kendrick Lamar and many others. Graduate students will be expected to present throughout the term and will have to research and write a professional conference paper on Black poetics. **Cross-listed with AAS 318 (43195) and AMST 496 (43297). . Fulfills 20th-century requirement.**

M 4:10-7:00

Peterson

**English 327
10(43969) 11(43970)**

Medieval Storytelling—Langland and the *Pearl* Poet

(4-3)

In this course we will be exploring storytelling as practiced by two of the greatest medieval authors—William Langland and the Pearl-poet. Telling tales of romance, dream vision, and allegory, these writers choose to craft their stories in dynamic and deliberative ways, and we will consider why their choices are important. The works of the Pearl-poet offer a wide range of fascinating stories that raise powerful ethical and theological questions. In *Sir Gawain the Green Knight*, we meet one of King Arthur’s men, and we explore the difficulties he faces as he prepares to battle with a mythical green knight. In *St. Erkenwald*, we discover a long-buried corpse that proves not only to be miraculously preserved but that comes to life to the shock of the community. In *Cleanness*, we encounter an angry God who punishes his people’s sexual sins through floods and other forms of retribution. In *Patience*, we hear the fantastic retelling of the story of Jonah and the whale. And in *Pearl*, we witness the power of grief as a father encounters his dead two year-old daughter in a dream. As we turn to William Langland, we encounter an author who spent his life writing and re-writing a single poem called *Piers Plowman*—a literary work that was nearly as popular in the Middle Ages as *The Canterbury Tales*. *Piers Plowman* tells the story of Will, a man who wanders throughout the poem dreaming about the world and life as he knows it. In Langland’s story things like hunger, patience, and the seven deadly sins come alive as characters in their own right. As Will meets these and other figures, the poem asks questions that remain relevant today: What does it mean to live well? How I should I treat my fellow people? How can I come to know myself? *Piers Plowman* is also a work of cultural crisis that explores tensions between the poor and rich, between learned priests and simple plowmen. Langland’s work has a long afterlife in English history, and during the Middle Ages alone, it influenced the great peasant uprising of 1381 and the development of England’s first heretical movement. What makes the stories of these writers so compelling that we still find meaning in them today? **Department Approval Required. Writing Intensive. Fulfills British to 1660 requirement.**

MW 11:10-12:25

Crassons

**English 379
10(43971) 11(43973)**

Modernism, Mourning and Social Justice

(4-3)

This course will offer students an opportunity to explore some of the masterpieces of American literary modernism. We will read formally experimental literary works of the early 20th century that transformed the novel and modern poetry, increasing their psychological depth and political ambition. We will consider what these remarkable literary works can teach us about one of the fundamental challenges that each of us must face in life: how to respond to loss, injury and disappointment. Some modernist writers explore the challenge of mourning for intimate, personal losses – such as the failure of a romantic relationship, the death of a loved one, or the disappointment of a personal aspiration. Others are concerned with the collective challenge of grieving for large-scale social injuries and forms of injustice. How did working-class writers mourn for the deprivations entailed by poverty and economic exploitation? What strategies did African American writers create for mourning and flourishing in the face of a long history of racism and oppression? How did women writers in this period grieve for opportunities that they felt were foreclosed to them as women? How did those accustomed to privilege respond to the frightening feeling that their power might be slipping away? We will begin the semester by reading the work of Sigmund Freud in order to develop some hypotheses about why some people are able to mourn the loss of people or things that they have loved in ways that make it possible for them, ultimately, to move on with their lives – while others remain forever fixated on what they have lost, unable to love or hope again. We will then read fiction and poetry by a number of major modernists, including Willa Cather, John Dos Passos, T. S. Eliot, Ralph Ellison, William Faulkner, H.D., Ernest Hemingway, Langston Hughes, Jean Toomer, and William Carlos Williams. We will explore the varied strategies of mourning enacted in these texts – and we will consider the nature of mourning both as a deeply personal, emotional challenge and a matter of political hope during periods of historical crisis. **Fulfills 20th-century requirement.**

TR 1:10-2:25

Moglen

**English 398
10(43979) 11(43980)**

Puerto Rican Women's Writers

(4-3)

This course focuses on development and themes within Puerto Rican Women's writing, both prose and poetry. In particular, we will pay attention to how transnationalism influences ideas about creativity, performance, feminism, and liberation. Writers in the course include Luisa Capetillo, Julia de Burgos, Nicholasa Mohr, Rosario Ferré, Esmeralda Santiago, and Judith Ortiz-Cofer. Assignments include a short written analysis of a text (5 pages) and a longer, research project (8-10 pages) which can take the form of a research paper, teaching plan, or multimedia video. The interactive format (lecture, small group discussion, in-class writing) of this course will also require students active participation. **Cross-listed with LAS 398 (43981) and WGSS 398 10(43982) and 11(44033). Fulfills 20th-century requirement.**

MW 2:35-3:50

Jimenez Garcia

**AMST 400
(44257)**

Theory & Method

(3)

An introduction to the theoretical orientations and methodological strategies of American Studies. Seminar involves extensive reading as well as application of theory and method to students' research. Guest lectures from faculty in affiliated programs and departments, such as Africana Studies; Women's, Gender, and Sexuality Studies; English; History; Journalism and Communications; Religion Studies; Sociology and Anthropology; and Political Science. The Fall 2017 theme of AMST 400 will focus on "Media in American Culture."

R 1:10-4:00

Whitley

**English 441
(43884)**

Race and Empire in Early Modern Literature

(3)

The period from the middle of the sixteenth through the middle of the seventeenth century witnessed important transformations in representations of race, nation and empire. In this seminar we will investigate such representations in early modern literature and travel texts, addressing a number of issues: "pure blood" and the racialization of Judaism and Islam; transformations of the valence of blackness in the wake of a slave trade that increasingly trafficked in peoples from sub-Saharan Africa; English responses to Ottoman Imperial power; and encounters with the so-called "New World." We will read canonical literary texts by English authors such as Shakespeare, Marlowe, Donne, and Webster, and juxtapose them with Spanish works by Cervantes and Lope de Vega (in English translation), among others. Literary works will be paired with early modern travel texts and narratives of encounter (Walter Raleigh, Leo Africanus, Columbus). Because Spain has often been understood as a site of origin for modern notions of race, putting English texts in dialogue with their Spanish counterparts will be particularly useful in exploring (and destabilizing!) our assumptions about the ways that early modern cultural formations influence race today. Our focus will first be on the complicated historical and political networks that influence representations of nation, religion, color and class in early modern literature. We will then consider how this early modern context can inform – and transform – our perspectives on race, empire and postcolonial theory today. ***Department Approval Required.***

T 4:10-7:00

Weissbourd

English 473 The Publics, Counterpublics, and Networks of Nineteenth-Century American Literature (3) (43885)

This literature and social justice course explores the relationship between literary texts and the nineteenth-century U.S. public sphere, beginning with Jürgen Habermas' influential *Structural Transformation of the Public Sphere* (1962) and extending to recent scholarship by Americanists such as Michael Warner—whose *Letters of the Republic* (1992) and *Publics and Counterpublics* (2002) provide models for how public spheres are both constituted and resisted—and Stacey Margolis, who considers the role of networked power structures in her *Fictions of Mass Democracy in Nineteenth-Century America* (2015). As we work with texts by nineteenth-century authors such as Charles Brockden Brown, Herman Melville, Walt Whitman, Emily Dickinson, Edgar Allan Poe, Nathaniel Hawthorne, William Wells Brown, Frederick Douglass, Fanny Fern, and Harriet Jacobs, we will ask the following questions: How do literary texts *shape and define* the public sphere by providing a venue for democratic discourse in an expanding nation? How do literary texts *represent* the workings of a broad and often unwieldy public sphere? What kinds of contributions do literary texts make to counterpublics that aspire to *resist* the dominant culture? And how can the networked shapes assumed by both publics and counterpublics account for the *complex relationship* that literary texts enter into with writers, readers, publishers, activists, politicians, and other participants in the nineteenth-century U.S. public sphere? **Department Approval Required.**

T 1:10-4:00

Whitley

English 479 (43886)

The Politics of Horror Film

(3)

This seminar will explore the US horror film tradition from the perspective of its political entanglements. Specifically, we'll look at how horror films have taken up the political issues of their time (explicitly or implicitly), how horror films have been pulled into political debates (sometimes out of their time), and how "horror" itself has been politicized. We'll consider *how* horror becomes political, how *effective* horror films are at offering social/cultural/economic commentary, and how the politics of horror film may be in tension with its aesthetics (e.g., are horror films that offer social commentary any good?) And we'll ask whether a violent, disturbing, and often exploitative genre can even hope to offer meaningful social commentary. We'll read film theory that addresses the politics of horror, and the films we'll watch will most likely include: *Dracula* (1932), *Thirteen Women* (1932), *King Kong* (1933), *Invasion of the Body Snatchers* (1956), *Monster on the Campus* (1958), *Night of the Living Dead* (1968), *Rosemary's Baby* (1968), *Texas Chain Saw Massacre* (1974), *The Stepford Wives* (1975), *They Live!* (1988), *Silence of the Lambs* (1991), *The People under the Stairs* (1991), *Candyman* (1992), *Hostel* (2005), *Land of the Dead* (2005), *The Mist* (2007), *Cloverfield* (2008), *Monsters* (2010), *Unfriended* (2014), the *Purge* franchise (2013-16), *10 Cloverfield Lane* (2016), *Don't Breathe* (2016), *Get Out* (2017), and *The Belko Experiment* (2017). **Department Approval Required.**

R 4-7

Keetley

English 481 (42882)

Rhetoric and Social Justice

(3)

This course will introduce you to histories and theories of rhetoric from the classical to contemporary eras. While we will take an expansive historical approach, we will focus on those texts and contexts from the rhetorical tradition that contribute to our thinking of social justice. Drawing on thinkers including Plato, Aristotle, Isocrates, Levinas, and Derrida, we will develop versatile conceptual frameworks for and definitions of "justice," "ethics," and even "the social." Because rhetoric is itself an interdisciplinary field,

this class is an ideal place for you to develop and enhance your own areas of research in new and intellectually creative ways.

Representative Readings:

- Gorgias's *Encomium of Helen*
- Plato's *Phaedrus*
- Aristotle's *Rhetoric* & *Nicomachean Ethics*
- Isocrates' *Antidosis* & *Against the Sophists*
- Cicero's *De Oratore*
- Quintilian *Institutes of Oratory* (selections)
- Nietzsche's "Truth and Lies in a Non-Moral Sense"
- M.M. Bakhtin's *The Dialogic Imagination* (selections) & *Art and Answerability: The Early Philosophical Essays* (selections)
- Jacques Derrida's *Of Hospitality, Limited Inc. abc*, & "Force of Law: The 'Mystical Foundation of Authority'"
- Emmanuel Levinas's *Otherwise Than Being* (selections)
- Secondary material that helps explain and situate primary texts

Assignments: Short weekly response papers (about 500 words) to guide class discussion, a mid-length paper (about 2000 words) **OR** a public facing digital humanities project that applies rhetorical theory to a social justice issue, and a course paper in which you'll be encouraged to bring some aspect of rhetorical theory to bear on your own research interests. **Department Approval Required.**

MW 11:10-12:25

Rollins

**English 485
(40114)**

Introduction to Writing Theory

(2)

The purpose of this course is to provide you with a theoretical, historical, and disciplinary introduction to important issues in the teaching of college composition, and its goal is to support both your immediate and long-term development as a teacher/scholar. Together we'll explore some of the myriad ways that writing can be taught, learned, and practiced while attending to the historical development, theoretical underpinnings, and ethical implications of these approaches. Some of our specific topics will include the history and development of the first-year composition course, the process and post-process movements, rhetorical approaches to teaching writing, teaching writing in the digital age, as well as cognitive, expressive, social constructionist, and resistance writing pedagogies. You'll also have the opportunity to focus on your own professionalization: By the end of the semester, you should be able to place your individual pedagogical practices in the context of the larger debates that constitute composition studies, and you will begin to introduce your teaching philosophy and practice to potential and future colleagues. **Department Approval Required.**

M 1:10-2:25

Rollins

**English 496
(43988)**

Introduction to Graduate Studies

(1)

This course will introduce students to the pragmatics of graduate school, from the research methods and tools that will inform the development of seminar papers to the expectations and values of our program and discipline. It is designed to support students as they navigate the first semester of graduate coursework, and to give them the opportunity to interact with multiple different faculty members. The course will meet every other week, beginning the first week of the semester, and will culminate in the development of a conference abstract and a preliminary reflection on the avenues for exploration that each student hopes to pursue while in the program. ***Department Approval Required.***

F 12:10-1:00

Lay