

## **Fall 2022 Course Descriptions**

### **ENG 201: European Literary Classics**

**Dr. Steve Yarbrough**

In this course we will study classic texts from Gilgamesh to Chaucer's *Canterbury Tales*, focusing upon enduring, recurring themes such as the heroism, hospitality, revenge, pride, love, justice, and friendship, and how these concepts change in response to varying socio-historical contexts.

### **ENG 210: Literature and the Other Arts**

**Professor Gary Lim**

In this course, we will examine the relationship between the literary and non-literary arts. In order to understand how writing, painting, sculpture, music, and film explore common questions regarding expression, perception, and form, we will study works from the 19th and 20th centuries that fall into two broad aesthetic epochs: Romanticism and Modernism. Beginning with Romanticism, we will read Mary Shelly's *Frankenstein* and a range of romantic poetry centered on William Wordsworth's poetry, while considering composers such as Beethoven and Berlioz and artists such as Géricault, Delacroix, and Turner. With Modernism, we will study Virginia Woolf's short stories, T.S. Eliot's *The Waste Land*, Franz Kafka's *The Metamorphosis* and *The Trial* in conjunction with the explosion of "isms" in the visual and plastic arts that typify the period (impressionism, cubism, fauvism, primitivism, abstractionism). We will also examine the music of Stravinsky as well as early experiments in film as expressions of modernist art. Over the course you will learn the terminology and ideas that are associated with each era as we highlight how several creative tensions—between tradition and innovation, mimesis and expression, and form and fragmentation—drive these artistic movements.

### **ENG 211: Major British Authors, Medieval to 18th Century: Witchcraft in Early British Literature**

**Dr. Jennifer Park**

Spells, charms, bargains with the devil – in this course we will be reading early British literary works with an eye towards the constructions of magic and witchcraft that captured the British imagination and informed the culture's understandings of knowledge, theology, justice, and science in the period. Alongside literary works from the premodern and early modern periods, we will be engaging with contemporary scholarship to analyze these early works and their implications for gender, race, religion, disability, and liberation in our education today.

## **ENG 212: Major British Authors: Romantic to Modern**

**Dr. Ben Clarke**

This course surveys British literature from the late eighteenth to the late twentieth century. Students will read texts by major authors who worked in this period and analyze developments in literary technique and genre. They will also consider the relationship between these texts and the historical conditions within which they were produced.

## **ENG 223: Environmental Advocacy Writing**

**Dr. Gia Coturri Sorenson**

Open to students in any major; MAC Written Communication and CIC College Writing; Women's, Gender, and Sexuality Studies (WGSS) Marker

How can something without a voice demand protection? How can we ethically speak up for the voiceless? These questions undergird both advocacy and environmentalism. When we advocate, we speak out on behalf of someone or something else; in recent years, environmental advocacy has become especially prevalent given the political and cultural responses to various environmental catastrophes. This writing course introduces environmental advocacy writing's fundamentals and empowers students to ask critical questions about how to best support environmental causes and how to gain an audience, be heard, and change minds and hearts. We will engage with texts and media that help us understand how a writer's gender, experience, and ethnicity influence how they approach advocacy. ENG 223 enables students to mindfully approach advocating for an environmental cause of their own choosing and compose documents that combine research and personal experience. This class does not require prior environmental knowledge and only asks that students are open to engaging with environmentalism and writing regularly.

Note: In addition to potentially fulfilling other requirements, this course will count toward the Rhetoric and Advocacy (RPA) Minor. The course is open to all students, not only those pursuing the RPA Minor.

## **ENG 240: Environmental Health and Wellness in Cultural Context**

**Dr. Gia Coturri Sorenson**

Open to all students; MAC Health and Wellness; Women's, Gender, and Sexuality Studies (WGSS) Marker

For the past two years, our health and wellness have come to occupy a tremendous amount of our focus. Concurrently, we have started taking a greater interest in how our environments influence our health and wellness. This section of ENG 240 introduces students to the relationships between environmental issues like deforestation, water contamination, and invasive species and medical factors like personal health and wellness, public health, and medical research. We will consider how health and

wellness concepts are communicated through various media, how the environment (both natural and man-made) influences health and wellness, and how researchers and individuals communicate persuasively. Students ultimately pursue a research project that combines an environmental topic with a health and wellness subject of their own choosing. While this class does not require any background knowledge of environmental or medical matters, it does ask that students are willing to approach sensitive topics critically and thoughtfully.

Note: In addition to potentially fulfilling other requirements, this course will count toward the Rhetoric and Advocacy (RPA) Minor. The course is open to all students, not only those pursuing the RPA Minor.

### **ENG 252: U.S. Literature Civil War to the Present**

**Dr. Scott Romine**

This survey will cover a wide variety of American poetry, fiction, and non-fiction from the postbellum period to the present. As a survey course, English 252 trades depth for breadth: our goal is to get something like a bird's eye view of the development of American literature, culture, and intellectual history in the period designated. The main axis of the course will describe a shift, historically occurring in the early decades of the 20<sup>th</sup> Century, from realism to modernism as the dominant mode of American writing. We will also devote substantial attention to the multiracial nature of American writing and culture.

### **ENG 303: Critical Approaches to the Study of Literature**

**Professor Gary Lim**

What are some of the assumptions that inform how we analyze texts? Did we always read as we do today? Is there a difference when reading a text for pleasure and studying it for college credit? Why will two English professors have vastly different interpretations of the same poem? What defines English as a discipline? By studying several major areas of literary and critical theory we will begin to formulate answers to these questions. We will consider several major approaches to the study of literature that came to the forefront of the American literary studies from the mid-twentieth century: New Criticism, structuralism, deconstruction, psychoanalytical theory, feminism and queer theory, and cultural-historical approaches. While we will spend a good deal of the course considering these theories in their own right, we will also study scholarly articles with an eye to exploring how they are applied to spark literary insight and develop arguments about interpretation.

## **ENG 305: Contemporary Rhetoric (SI, WI)**

### **Dr. Heather Adams**

In ENG 305: Contemporary Rhetoric, we will learn about and practice rhetoric—that is, intentional communication practices (especially speaking and writing) that were first theorized in Ancient Greece over 2,000 years ago. But instead of focusing primarily on the past, we will consider the exciting and thought-provoking applications of this discipline that are emerging at this moment in time. For instance, we'll think about how images and objects are rhetorical, we'll consider how we “see” and talk about disability, and we'll even consider whether animals use persuasion.

In this SI and WI class, we'll read theory, read analysis that uses this theory, and practice applying these insights to student-directed questions and objects, images, and messages that are of interest to the students in the course. No prior understanding of rhetoric is required, but a willingness to think deeply and critically is necessary.

## **English 310: Young Adult Literature**

### **Dr. Jeanie Reynolds**

This course focuses on the critical study and evaluation of the YA genre; examination of modes and themes found in the literature; ways to write about and support your choices in contemporary YA literature; strategies of effective reading; and discussion techniques for teachers. This course is NOT about how to teach a book (although that might happen) but it is about WHY we teach particular books. However, as with any course I'm hoping much more will happen than just learning about YA literature. Literacy is a powerful tool in our society, but it is often used as a way to keep some people “in” and others “out” of reach of such power. It is my belief that this course is strengthened by the diversity of thoughts, perspectives, and backgrounds that students bring with them. We will draw upon our own backgrounds as readers and writers in order to critically examine the literature in this course and discover how it applies to our own lives, education, future careers, and most importantly, your future students.

## **ENG 321: Linguistics for Teachers**

### **Dr. Nancy Myers**

Linguistics for Teachers focuses on the power and politics of the English language in classrooms, communities, the nation, and the world. Across the semester we explore the interrelationships of language and contexts, examining such issues related to the English language and language learning as dialects, multilingualism, language standards and conventions (correctness/error), language stigmas, language variations/varieties, gender, technology and language, oral/literate traditions, the English language's evolution, etc. We investigate language structures and systems, including an understanding and application of phonology, morphology, and syntax as well as a review of academic grammar and the ways it enables and silences students in English

Language Arts classrooms. Daily class activities and assignments balance theory, application, and pedagogical practices. Laptops are needed for every class. Graded Work: Canvas discussions, teaching project, and 2 exams.

Fulfills a requirement for teacher licensure for language arts, English, and ESOL.

### **English 322: The Teaching of Writing**

#### **Dr. Jeanie Reynolds**

The primary focus of this course is on writing and teaching writing in the secondary English Language Arts (ELA) classroom. We will focus on the interconnected and lifelong relationship between creativity, reading and writing and use that to build pedagogic tools for working with ELA learners. This is a writing intensive course which will engage students in creating, reading, writing, and discussion so that we may better understand the challenges faced by ELA students in the ELA classroom when they are required to write. It is my belief that teachers who actively engage in the literate processes such as writing are better able to teach those processes.

There are three interwoven strands in this course: 1) Writing ourselves, 2) Understand how/why students do/do not write (and what we can do about it), and 3) Pedagogies of writing. Course assignments and activities reflect these strands.

### **ENG 325: Writing of Fiction: Intermediate**

#### **Professor Xhenet Aliu**

In this course, we'll deepen and expand on the elements of craft critical to good fiction, regardless of preferred genre. We'll also pay particular attention to expanding and refining early drafts, using various revision and intellectual exercises to grow the seeds of character, conflict, and plot into fully realized stories.

### **English 331: Women in Literature “Kickass Women Writers”**

#### **Dr. Maria Sanchez**

1. The first rule of Kickass Women Writers is we do not talk about Kickass Women Writers.

2. The second rule of Kickass Women Writers is we do not talk about Kickass Women Writers.

Oh, wait -- that's *Fight Club*. FORGET THAT! The first rule of Kickass Women Writers is that we totally talk about it, all the time. And the second rule is that we only read people who are kickass. Some of the people we will read: Yesika Salgado, Joumana Haddad, Warsan Shire, Kate Tempest, Angela Aguirre, Stacey Waite, Natalie Díaz, C. Pam Zhang, Tressie McMillan Cottom. Assignments include short papers and a longer essay/creative project. The point of the class is to familiarize ourselves with

contemporary writers who are pushing the envelope of representation in some way, and challenging how “literature” is created and defined.

### **ENG 337: The Global Middle Ages**

**Dr. Amy Vines**

This course will push the literary and geographical boundaries traditionally associated with medieval literature. Although students will read some texts written in England or France, we will also move through the medieval world and read works by Islamic and Jewish writers of the Middle Ages. We will explore how the Middle Ages was a time of great global connection and cross-cultural influence. Writers traveled along trade routes, engaged in Crusading, and produced narratives that reflect the myriad connections between the medieval east and west. Readings will include Alexander romances, medieval travel narratives, and writings of authors in the medieval Mediterranean, North Africa, and the Middle East. All texts will be read in translation.

### **ENG 347: Lynching and Narrative**

**Dr. Deborah Barnes**

**(Cross-listed with AADS 305: Written in Blood: Narratives about Race, Rape, and Lynching)**

This course will examine lynching narratives--Nineteenth Century published, fictional and non-fictional accounts of lynch law in action--which challenge the viability of the structural justice system for an expanding, multicultural nation. These narratives' implementation of race-as-interpretive-lens worked to canonize the myths of Manifest Destiny, the American Dream, and “white” privilege. By emphasizing the perceived necessity for ad hoc forms of community justice, lynching discourses codify the “color line” that naturalizes the civic proscriptions of racialized identity as well as the cultural authority of un-raced identity--American “whiteness.” They also mark the genesis of commercial printing's transformative, assimilative, and “civilizing” power. Authors may include Wells-Barnett, Johnson, and others.

### **ENG 339: Becoming Shakespeare: Early Plays & Sonnets.**

**Dr. Chris Hodgkins**

How does a sixteenth-century lad from a small English village (Stratford) make his way to Europe's biggest city (London) and within a few years establish himself first as a supporting “player” (actor) with one of the leading troupes and then as the hottest playwright—and sonneteer—in town? How does he respond to public taste and shape it, adopting the reigning traditions of comedy, history, and tragedy while adapting them into something increasingly rich and strange? Because we know relatively little about the biography of the blindingly famous and sometimes cryptic William Shakespeare, we will seek our answers mainly in nine plays that represent his earlier artistic

experimentations (The Taming of the Shrew, Richard III, Romeo and Juliet, A Midsummer Night's Dream, The Merchant of Venice, I Henry IV, Much Ado About Nothing, Henry V, Hamlet), beginning with selections from the Sonnets. During the semester you will write three papers—a short analysis of a sonnet; 1-page annotations of 2 published critical articles on a play studied; and a final research essay on any play from the first half of Shakespeare's career. There will be regular reading quizzes and two exams—the first at midterm and the second (covering the latter half of the course) at the scheduled final examination time. We will emphasize close reading, scene analysis, historical contexts, and oral presentation. Texts: Any well-edited, carefully annotated edition of the complete works such as Pelican, Signet, Riverside, or Norton editions, or David Bevington, ed., *The Complete Works of Shakespeare*, which I will use in class; *MLA Handbook for Writers of Research Papers*, 6th through 8th editions.

### **ENG 348: Contemporary British Literature and Culture**

**Dr. Ben Clarke**

In this course students will study a variety of novels, poems, and plays written after the election of Margaret Thatcher in 1979. Locating works within their historical contexts, we will explore some of the ways in which they intervene in debates on class, gender, race, and national identity. In particular, we will consider changes in ideas of Britain and “Britishness” that led to Brexit in the context of social and economic changes, from the decline in traditional manufacturing and extractive industries to new patterns of immigration. This will involve exploring, amongst other things, multiculturalism, regional identity, and the nostalgia for an imagined lost national unity that informed Brexit.

### **ENG 353: The Contemporary Novel**

**Dr. Christian Moraru**

This class focuses on the U. S. novel of the contemporary era. Over the past decades, the meaning of the contemporary as a historical period has changed compared to how it was understood at the end of the Cold War. That is to say, the contemporary is no longer the post- WW II interval, but, as many scholars would argue, the time elapsed since the fall of the Berlin Wall. Some claim, in fact, that the contemporary spans only the post-9/11 years. In our class, the contemporary is basically the post-Cold War era, with most texts published in the twenty-first century. In terms of our thematic focus, we will concentrate on recent American novelists' material imaginary. Specifically, we will look at how everyday things—most of them inanimate—shape the human in novels by David Foster Wallace, Colson Whitehead, N. K. Jemisin, Emily St. John Mandel, Nicole Krauss, and Ruth Ozeki, among others. Midterm and final papers.

## **ENG 360: The Search for Happiness**

**Dr. Jennifer Keith**

Today's emphasis on the search for happiness owes much to fundamental changes that occurred in the seventeenth and eighteenth centuries. These changes resulted in far-reaching consequences, including, for example, the revolutionary content of the American Declaration of Independence. More immediately, these changes have shaped the high expectations that many of us bring to friendship, family, and work (an increasing number of corporations have "happiness officers" on their payroll). What can we learn from these early writers about the nature of happiness and the obstacles that impede our search for it? In tracing the history of this search, we will address these questions and explore the following contexts: the seismic shift from hoping for happiness in the afterlife to expecting happiness in this world; the rising expectations of the individual's right to pursue, if not obtain, happiness; the emerging discourses of human rights, with increasing public attention to alleviating the suffering of others; and the growing fascination with the imagination as a force that can help or harm the search for happiness. We will read works by John Milton, Aphra Behn, Mary Astell, Marie Catherine D'Aulnoy, Jonathan Swift, Samuel Johnson, Olaudah Equiano, Phillis Wheatley, William Blake, and Mary Prince. Assignments for this course will include a journal of note-book entries with a concluding essay, two presentations, and two exams.

## **English 372: Early American Literature**

**Dr. Karen Weyler**

Writing and printing are technologies that have enabled the literate to control who speaks and what stories they tell. Throughout the first three hundred years after the invention of the moveable type printing press (c. 1450), access to print was limited to the elite; only the wealthy had access to the technologies of reading, writing, and printing. The Americas were largely populated, not by elite white men, but by people with less access to the technologies of literacy: indigenous peoples, enslaved Africans, indentured servants, and common laborers—not to mention that at least half that population was female and had even less access. How can we fill in the blank spaces to tell a larger, more complete story of early America?

Although we will focus on the writings of British America, we'll begin our study of the literatures of the New World by reading European exploration writings and Native responses to settler colonialism. We'll consider the impact of competing models of colonialism and colonization, how religion shaped responses to the New World and its inhabitants, and the ways that different groups engaged with the rhetoric of revolution and personal freedom. We'll also explore modern interpretations of the Revolutionary era through the musical *Hamilton*. Students will practice transcribing eighteenth and nineteenth-century texts and will write several papers.



## **ENG 376: African American Writers After the 1920s**

### **Dr. Noelle Morrisette**

This upper-level course provides an examination of modern and contemporary African American literature, concentrating on novels, poetry, essays, and drama, and emphasizing gender and sexuality in relationship to race. Texts will be read through major historical periods of African American experiences and literary responses to them: the Depression and Realism and Modernism; Black nationalism and Black Aesthetics (the Black Arts Movement), Black feminism; and the “post” Civil Rights era and post-Soul aesthetics. We’ll consider whether there are distinct male and female experiences represented in the literature we read, and consider the development of interdependent and/or distinct black male and female literary traditions over the course of the twentieth (and twenty-first) century; we’ll also probe the ways that other categories, especially class and sexuality, intersect with the category of gender, sometimes troubling the very idea that there are actually “male” and “female” experiences at all. Topics for analysis include humor and satire, black popular culture, and narrative and poetic strategies through major literary themes, canon formation, and genre practices. Visual art, music, and film may accompany the introduction of texts.

## **ENG 383: Queer and Trans Native Writing**

### **Dr. Mark Rifkin**

In this class, we will read writings by queer and trans Indigenous writers from the U.S. and Canada. Some of the questions that will be of concern for us throughout the semester are the following: How do contemporary Native writers approach the continued occupation of their homelands by non-natives (settler colonialism)? How do they address differences and forms of discrimination among Native people? What roles do gender and sexuality play in engaging with Native histories and envisioning Native futures? How does attending to gender and sexuality affect ways of conceptualizing Indigenous sovereignty and self-determination? Authors discussed may include Billy-Ray Belcourt, Deborah Miranda, Tommy Pico, Paula Gunn Allen, Craig Womack, jaye simpson, Greg Sarris, and Natalie Diaz, among others. (This course does not assume prior familiarity with Indigenous Studies or Native writing.)  
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## **ENG 391: Studies in Digital Studio Theory and Practice**

### **Professor Vaughn Stewart**

ENG 391 explores the concepts behind digital literacies in both their theoretical and applied contexts. In other words, you’ll be simultaneously learning what makes an effective piece of digital media (rhetorical literacy) and how to make that piece of digital

media (functional literacy). Another goal for this course is to cultivate your ability to provide effective feedback and critique for digital projects. Too often, someone will see a piece of media and claim it's bad or good, but not actually be able to express why it is. This course will broaden your vocabulary for critique in a setting that also fosters constructive feedback and positive reinforcement. You will learn how to engage designers and creators not as a judge but as an informed audience member. Throughout this course, you will be composing various multimodal compositions, including an eportfolio, a podcast, a video, and also writing several papers on digital literacy and consulting philosophy.

**ENGLISH 425: Writing of Fiction: Advanced**  
**Professor Derek Palacio**

ENG 425 is an advanced writing workshop. The role of the workshop is to support a student's writing process and to push them to complicate their work through revision and the study of published works. Students will read a diverse range of fiction and analyze how the formal elements of narrative—structure, plot, character, point of view, etc.—function in those works. Students will also develop their own manuscripts through homework assignments, in class writing prompts, and mini-workshops. In addition, students will take on independent projects aimed at exposing them to more contemporary literature while also guiding them closer to the heart of their own creative interests. Students will assume the life of a working writer, meaning they will read more than they write, and they will track, through various projects, the findings of their independent reading and writing. This course might differ from previous writing workshops in the amount of work students complete outside of the classroom. Ultimately, these projects and the workshop process will afford students a deeper understanding of where in the fictional landscape their interests reside and how best to approach the specific demands of their unique voices and material.

**ENG 441/541: Milton: Paradise Lost/Paradise Liberated: Knowledge, Power, and Access in Paradise, the University, and Beyond**  
**Dr. Jennifer Park**

“To the pure, all things are pure, not only meats and drinks, but all kind of knowledge whether of good or evil; the knowledge cannot defile, nor consequently the books, if the will and conscience be not defiled.” So states John Milton in his prose treatise against censorship, *Areopagitica*. How do we reconcile the complex relationship between knowledge, power, and access in our aspirations to learn more about the world and our humanity? In this course, we will examine the philosophical and epistemological questions raised by John Milton's works, ranging from *Areopagitica* to his poetic masterpiece about the “fall of humankind,” *Paradise Lost*, alongside our dwelling with contemporary theorists and thinkers who are working towards liberation, access, and

justice for gender, race, and disability in higher education and beyond. -Markered for  
WGSS