

FALL 2022



COURSE DESCRIPTIONS

**Fall 2022 courses are subject to change. Please refer to the timetable.
For modalities, please refer to the timetable.**

COURSE	TIME	DAY	INSTRUCTOR	TITLE
301	10:20-11:10	MWF	Howes	Premodern Environments: British Culture to 1660
303	1:50-2:40	MWF	Bannon	American Cultures: Suspicious Minds, Spectral Evidence
311	2:30-3:45	TR	Hawkes	Race in Horror/Sci-Fi/Thriller
331	11:20- 12:35	TR	Hardwig	Race and Ethnicity in American Literature: Immigration and American Literature
332	11:20-12:35	TR	Jennings	Women in American Literature: Men, Marriage, Motherhood, and Myths
332	11:30-12:20	MWF	Papke	Women in American Literature: Women Writing About Women
334	11:20-12:35	TR	Palis	Film and American Culture
	9:15-11:20	W	Palis	
339	Flexible	Online	Billone	From Fantasy to Cyberspace: Children's/Young Adult Literature
351	12:40-1:30	MWF	Henry	The Short Story
355	9:45-11:00	TR	Nicks	Rhetoric and Writing
355	11:30-12:20	MWF	Snellen	Rhetoric and Writing: Cracking Codes: Language Data, Hidden Motives, and finding the Signal in the Noise
355	11:20-12:35	TR	Saenkhum	Rhetoric and Writing
357	11:20-12:35	TR	Saenkhum	Honors: Rhetoric and Writing
360	Flexible	Online	Harris, S.	Technical and Professional Writing: Clear Communications For a Digital World
360	Flexible	Online	Harris, S.	Technical and Professional Writing: Clear Communications for a Digital World
360	8:10-9:25	TR	Alexander	Technical and Professional Writing
360	Flexible	Online	Harris, S.	Technical and Professional Writing: Clear Communications for a Digital World
360	9:45-11:00	TR	Alexander	Technical and Professional Writing
363	12:55-2:10	TR	Jalloul	Writing Poetry
363	9:10-10:00	MWF	Cooley	Writing Poetry
364	10:20-11:10	MWF	Hebert	Writing Fiction
364	11:20-12:35	TR	Amos	Writing Fiction
365	12:40-1:30	MWF	Hebert	Writing the Screenplay
365	2:30-3:45	TR	TBA	Writing the Screenplay
369	2:30-3:45	TR	Hoffer	Writing Creative Nonfiction
371	12:40-1:30	MWF	Saeli	Foundations of the English Language
372	1:50-2:40	MWF	Saeli	The Structure of Modern English
376	12:55-2:10	TR	Haddox	Colloquium in Literature: Or, How to Get Lit

376	10:20-11:10	MWF	Lee	Colloquium in Literature
398	9:45-11:00	TR	Schoenbach	Junior-Senior Honors Seminar: Law and Literature
402	12:40-1:30	MWF	Howes	Love Medieval Style: Chaucer
404	2:30-3:45	TR	Stillman	Shakespeare I: Early Plays: How Shakespeare Got to be Shakespeare
405	11:30-12:20	MWF	Welch	Shakespeare II: Later Plays
423	9:45-11:00	TR	Seshagiri	Colonial and Post-Colonial Literature: Worlds of Empire
424	11:20-12:35	TR	Cohen-Vrignaud	Jane Austen
425	9:50-11:00	TR	Procope Bell	Black Feminist Theory
430	12:55-2:10	TR	Hawkes	Black and Indigenous Literatures
431	9:45-11:00	TR	Chiles	Early American Literature: Early American Literature NOW
435	12:55-2:10	TR	Coleman	American Fiction to 1900
436	2:30-3:45	TR	Jennings	Modern American Novel
439	2:15-4:20	W	Palis	Race and Ethnicity in American Cinema: From the Margins to the Mainstream
	2:30-3:45	TR	Palis	
452	2:30-3:45	TR	Garner	Modern Drama: Re-thinking Theatre for the Modern World
462	9:10-10:00	MWF	Morey	Writing for Publication
463	4:05-5:20	TR	Smith, E.	Advanced Poetry Writing
464	12:55-2:10	TR	Knight	Advanced Fiction Writing
470	10:20-11:10	MWF	Ringer	Special Topics in Rhetoric: Religious Rhetorics
471	11:30-12:20	MWF	Huth	Sociolinguistics
477	12:55-2:10	TR	Saenkhum	Pedagogical Grammar for ESL Teachers
480	1:50-2:40	MWF	Griffin	Fairy Tale, Legend, and Myth: Folk Narrative
482	11:30-12:20	MWF	Henry	Major Authors: Charles Dickens
483	Flexible	Online	Billone	Special Topics in Literature: Celebrity: From Romanticism to the Present

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301 PREMODERN ENVIRONMENTS: BRITISH CULTURE TO 1660

HOWES

A survey of several aspects of British culture, from early medieval England, through the late Middle Ages and the reign of Queen Elizabeth I, to the restoration of King Charles II in 1660, with a focus on the environment. Topics for discussion include developments in literature, art, architecture, and religion, and attention to how these works represent landscape, seascape, and nature. Writing requirements, all focused on literary works within various contexts, will include reading responses, short quizzes, and two essays.

303 AMERICAN CULTURES: SUSPICIOUS MINDS, SPECTRAL EVIDENCE

BANNON

The tendency to suspect others of moral wrongdoing, transgressing social and cultural norms, or simply of betraying their allegiance or loyalty to us has a rich tradition dating back to our nation's first settlements and extending to the present. In this course, we will consider texts in which suspicion functions both to unify individuals in solidarity against a common foe and to divide them by cultivating an atmosphere of paranoia and a culture of recrimination. Authors will include Cotton Mather, Robert Calef, Shirley Jackson, Nathaniel Hawthorne, and Nella Larsen, among others.

Requirements will include quizzes, four short responses, one short essay, and a final longer essay.

311 RACE IN HORROR/SCI-FI/THRILLER

HAWKES

This course engages with a wide-variety cultural materials, including literature, films, television series, and music to consider how horror, sci-fi, and thriller challenge and explore the social construction of race and its societal impacts. Students will critically examine materials from the early-twentieth century to the present-day related to contexts such as enslavement, scientific racism, and legal injustice with attention to how these and related topics appear in horror, sci-fi, and thriller. Additionally, students will consider questions regarding perspective and affect.

Students will become proficient in the close reading of primary literary texts, as well as the analysis of secondary scholarly and theoretical texts rooted in interdisciplinary research methods.

331 RACE AND ETHNICITY IN AMERICAN LITERATURE: IMMIGRATION AND AMERICAN LITERATURE

HARDWIG

Our nation has been described as a nation of immigrants, but what does that mean and what stories do we get from the experiences of immigrants? Focusing on texts written by and about immigrants and second-generation Americans from Africa, the Caribbean, the Middle East, Eastern Europe, and Asia, the course will examine how these texts represent the complexities of immigrant life in the United States. Along the way, we will also have opportunities to consider these works of literature in relation to current discussions about immigration.

Texts may include:

The Thing Around Your Neck, by Chimamanda Ngozi Adichie

How the Garcia Girls Lost Their Accents, by Julia Alvarez

Emails from Scheherazad, by Mohja Kahf

Maus, by Art Spiegelman

My Antonia, by Willa Cather
Native Speaker, by Chang Rae Lee

332 WOMEN IN AMERICAN LITERATURE: MEN, MARRIAGE, MOTHERHOOD, AND MYTHS JENNINGS

Will examine the novels of American women in the twentieth century that treat diverse geographical regions, ethnicities, social classes, and cultures. Discussions will emphasize various institutions—patriarchy, marriage, family, and motherhood—and their impacts on female selfhood and identity.

Texts: Kate Chopin, *The Awakening* (1899); Edith Wharton, *The House of Mirth* (1905); Toni Morrison, *Song of Solomon* (1977); Maxine Hong Kingston, *The Woman Warrior* (1976); Leslie Marmon Silko, *Ceremony* (1977); and Sandra Cisneros, *The House on Mango Street* (1984).

Requirements: Two research papers, frequent quizzes, limited absences, and consistent participation.

332 WOMEN IN AMERICAN LITERATURE: WOMEN WRITING ABOUT WOMEN PAPKE

Will examine representations of women's lives in the fiction of American women writing between the antebellum period and the present day. Authors studied may include Louisa May Alcott, Kate Chopin, Edith Wharton, Toni Morrison, Sandra Cisneros, Leslie Marmon Silko, and Bobbie Ann Mason, ZZ Packer, among others.

Requirements include attendance, participation in class discussion, several reading responses and/or quizzes, three examinations, and one analytical paper.

334 FILM AND AMERICAN CULTURE PALIS

This course considers American films as works of art, as historical documents, and as powerful forms of cultural expression. Students will explore American film history, especially the consolidation of and aesthetic norms solidified by the so-called "classical Hollywood cinema." Along the way, we will study American cinema through a variety of lenses, including formalism, genre theory, auteur theory, and ideological approaches including gender, race, class, and sexuality. As we move across time and across the country, students will explore the relationship between American cinema and the historical, cultural, and political contexts that have shaped American movies.

Along with course readings, students will view a variety of American films from the 1890s to the present, which includes films such as *Within Our Gates* (Oscar Micheaux, 1920), *On the Waterfront* (Elia Kazan, 1954), and *Daughters of the Dust* (Julie Dash, 1991). Although most films are shown during the Wednesday screenings, a few films will be assigned outside of class. The class proceeds lecture/discussion format, and students are expected to attend class regularly and complete readings by class time on the day they are assigned. We also have a Canvas site that includes study questions, handouts, links to film sites, and other information related to the course.

Requirements: Students will read one book, plus a series of essays on Canvas; write two analytical papers of 1250-1500 words; take three exams; and write a weekly discussion post.

339 FROM FANTASY TO CYBERSPACE: CHILDREN'S/YOUNG ADULT LITERATURE

BILLONE

In this fully asynchronous online class we will fly from innocence to experience and back again in various genres ranging from fairy tales printed in the seventeenth century to the most popular appearances of the young adult in literature and various other forms of media and video games today. We will ask the question both of what makes youth so attractive as a window to dream-states and fantasylands and also what makes innocence such a vulnerable state to remain imprisoned within. We will study fairy tales, *Alice in Wonderland*, *Peter Pan*, *Narnia*, *Lord of the Rings*, *Harry Potter*, *The Hunger Games*, *Percy Jackson* and a number of other works of interest as we explore the transition from fantasy to cyberspace in the 21st century.

Requirements include watching weekly lectures, writing weekly written discussion posts, making short reply videos to other students, a short answer final exam, and a final project, which may be either analytical or which can include a creative component.

351 THE SHORT STORY

HENRY

American author Lorrie Moore has said: "A short story is a love affair; a novel is a marriage." Come fall in love with stories of ghosts, detectives, families, lovers, animals and more. Sample the greatest writers in the English language from the nineteenth century to the present. With something new every day, you will never be bored.

Starting with nineteenth-century authors such as Dickens and Hawthorne, we will move through the twentieth century to the present, examining how the different voices and traditions of authors including James Baldwin, Hisaye Yamamoto, Alice Munro and others contributed to the economy of language, intensity and irony that is the modern short story.

Requirements include class participation, weekly discussion posts and two take-home essay examinations.

355 RHETORIC AND WRITING

NICKS

This course serves as an introduction to the rhetoric and writing concentration of the undergraduate major in English and covers both theory and practice, focusing on multiple modes and genres of writing. Students will learn rhetorical theory, discourse analysis, and social movement theory, among other theories and genres. The course requires extensive reading, class participation, and writing, with review and revision at all stages of the writing process.

Requirements include three major projects, presentations, and daily writing in class and/or as homework.

Textbooks will include *Appeals in Modern Rhetoric* and Canvas readings.

355 RHETORIC AND WRITING: CRACKING CODES: LANGUAGE DATA, HIDDEN MOTIVES, AND FINDING THE SIGNAL IN THE NOISE

SNELLEN

This section of 355 is an introduction to rhetoric as a brain-changing engine, including specific conversations regarding metaphor and figurative language, discourse analysis, audience and narrative, deliberation, and satire. The focus is on the language we hear every day, with special attention on media and how Big Data engines collate large corpuses of language. Some projects will be academic in style, though most will have a practical emphasis looking beyond the university.

Requirements: Significant qualitative research project, and several smaller textual/genre analyses

Texts:

Jay Heinrichs's *Thank You for Arguing*

Joseph Williams's *Style*

Jason Reitman's *Thank You for Smoking*

Canvas readings

355 RHETORIC AND WRITING

SAENKHUM

This course, which is writing-intensive, provides students with a foundation in the theory of rhetoric and writing. Through readings, class discussions, and major writing projects, the course explores contemporary theories of rhetoric and their relationships to writing and, subsequently, develops students' knowledge of rhetoric and writing skills. We will consider ways in which rhetorical situations contribute to strong, audience-focused, organized, and well-established arguments. Specifically, we will closely examine how writers construct their identities, engage audiences, and move readers to action through shared/conflict values. Major writing projects will involve students analyzing published writing from various critical perspectives as well as producing a variety of genres for rhetorical ends. In the end, students will be able to understand the relationships between community expectations and the individual writer, among others.

Required Texts:

- Killingsworth, M. J. (2005). *Appeals in modern rhetoric: An ordinary-language approach*. Carbondale, IL: Southern Illinois University Press.
- Additional readings will be available on Canvas.

Requirements: class participation (e.g., weekly responses, homework assignments, group work & writing workshops), a current event related to disciplinary/community writing presentation & written summary, three major writing projects & a final project presentation, and a final reflection.

357 HONORS RHETORIC AND WRITING

SAENKHUM

Enriched version of 355 (see above).

360 TECHNICAL AND PROFESSIONAL WRITING: CLEAR COMMUNICATIONS FOR A DIGITAL WORLD

HARRIS, S.

In this fully online, asynchronous class, students develop rhetorical strategies for clear communications and for working in teams. They also hone critical thinking skills by analyzing the content, channels, genres, and audiences of their communications. Students complete seven projects, including genres

such as process descriptions, application materials, proposals, and major reports. Additionally, they work in teams strengthening their online collaboration and document creation skills.

360 TECHNICAL AND PROFESSIONAL WRITING

ALEXANDER

Students are introduced to professional workplace writing, transitioning from writing for academic audiences to writing workplace documents. Throughout ENGL 360, **students will design and write professional documents, synthesize and evaluate arguments on technology and society, and collaborate in teams to present technical information.**

ENGL 360 introduces students to some of the basic issues, elements, and genres of technical writing:

- Writing for various audiences and purposes
- **Addressing social issues related to writing**
- Conducting research to complete writing tasks
- **Writing collaboratively within work teams**
- Developing an effective professional tone and style
- Incorporating effective visual elements

363 WRITING POETRY

JALLOUL

In this course we will read and write poetry of various genres and types. We will read complete single-author collections, anthologized work, and essays related to the craft of poetry. A portfolio of polished poetry will conclude the course.

363 WRITING POETRY

COOLEY

This course is designed to foster a love and deeper understanding of both reading and writing poetry, and will explore elements of craft such as sound, rhythm, voice, form, image, and metaphor. We will build a community together by learning how to respond to each other's poems and to write our own, and we will read published poets from the classical period to the present day, creating an awareness of poetry's vibrant place in the world. The course will culminate in a chapbook of original work submitted at the end of the semester.

364 WRITING FICTION

HEBERT

This class is for students interested in taking creative writing seriously, even if they have little or no experience. We will study the craft of writing through the discussion of daily readings (mostly short stories from contemporary authors), through a variety of writing exercises, and through the composition of a full-length short story. These full-length stories will be shared with the class, discussed, and revised. The peer workshopping of student work allows for the introduction and sharpening of critical skills vital to the development of astute readers and writers.

364 WRITING FICTION

AMOS

In this class, students will be introduced to the craft of fiction through regular readings and discussions, written exercises, and the composition of a full-length short story. Students with an interest in taking creative writing seriously—even those with little or no experience—are welcome! By the end of the

semester, students will have a basic knowledge of the craft of short fiction, experience identifying and discussing those elements in published fiction, and the ability to put those craft tools into practice in their own writing.

365 WRITING THE SCREENPLAY

HERBERT

When it comes to movies, what dominates the headlines and the public imagination are the actors, the directors, the budgets and box-office earnings. Often lost in the visual spectacle of film is the fact that it begins with the written word. The characters, stories, and themes that loom so large on the screen first emerge on the page. But although it shares common roots with other written narrative forms—such as a fiction and playwriting—screenwriting is also unique, with its own distinct rules, challenges, and opportunities.

The goal of this class is twofold: first, to explore the structure and form of screenwriting through the reading and analysis of screenplays, both contemporary and classic. Then to turn that study into practice through a variety of exercises and through collaborative projects, which might include workshops, readings, and the group work of writers' rooms. The major student project at the core of the class will be a treatment for a feature film with sample scenes. Previous coursework in creative writing and/or film is encouraged but not required.

365 WRITING THE SCREENPLAY

TBA

Introduction to writing screenplays.

369 WRITING CREATIVE NONFICTION

HOFFER

Writing Creative Nonfiction is a workshop course where students read, draft, and discuss various genres of nonfiction: we'll investigate forms such as the personal essay, memoir, literary journalism, and travel essay. We'll read for depth, but also breadth, as we explore a wide range of subjects as well as aesthetic approaches via the work of established and emerging writers, including David Sedaris, Roxane Gay, Leslie Jamison, and Virginia Woolf.

Requirements: Students in this course will write in multiple formats, producing several short, polished exercises as well as longer essay pieces. The masterpiece assignment will be a portfolio of work that includes two pieces of original nonfiction in genres chosen by the students from those we study.

371 FOUNDATIONS OF THE ENGLISH LANGUAGE

SAELI

This course traces the 1200-year history of the English language, from its beginnings as a West Germanic dialect spoken on an island in Europe (i.e., England) to its rise as a global *lingua franca* in the 21st century. We'll focus on the changes in the language's linguistic structure—sounds, words, grammar, and discourse—and uncover the dramatic shifts that have rendered the language's earliest forms completely unintelligible to modern speakers. Along the way, we'll explore many fascinating questions: Where did the "v" come from in *knife/knives*? When was double negation (e.g. don't nobody want...) the rule? What, exactly, are txtng nd teh interwebs doing to the language? And how did English spelling become, according to linguist Mario Pei, the "world's most awesome mess"? We will especially focus on how the

history of English is a social one, and how English's status as an ever-changing language shapes the way we know and use it today.

Students will have the opportunity for hands-on exploration of the history of the language through regular homeworks and two short written assignments, and have opportunities to demonstrate mastery of the material on a midterm and final exam. (Same as Linguistics 371.)

372 STRUCTURE OF MODERN ENGLISH

SAELI

What does it really mean to “know” English? Why don't all y'all, you, and youse guys sound the same? When did people start getting *hangry*, and how did *basic* become an insult? And just what is “correct” English, anyway?

This course explores the complexities of contemporary English from a linguistic perspective. We will study how English works linguistically—from its phonology (system of sounds), the makeup of its words (morphology), to its syntax (grammatical structure), and how we use it in ongoing talk (discourse and pragmatics). We'll cover how English varies, how it has changed, and how a linguistic understanding of the English language makes us better consumers of the information in the world around us.

Structure of Modern English prepares students to be better readers of literary texts, to be better teachers of English and other language-related subjects, and to be clearer writers, regardless of discipline. Assessment will be by means of a midterm, final, and two short writing assignments, as well as regular readings and homeworks. And yes, we'll talk about why *homeworks* is a word, too. (Same as Linguistics 372)

Required Text: Curzan, Anne and Michael Adams. 2011. *How English Works: A Linguistic Introduction*. 3rd Ed. Pearson Longman.

376 COLLOQUIUM IN LITERATURE: OR, HOW TO GET LIT

HADDOX

What is literature? What does it include, and what does it exclude? Why bother reading it? Why *study* it, as opposed to simply reading it for pleasure? What kind of knowledge, or pleasure, or wisdom, does literature provide that other kinds of writing (such as history or philosophy) do not? How do you look for these things in literature, and how do you know when you've found them? Finally, how do you talk to people who don't, or won't, “get lit”?

These are just a few of the fundamental questions that we will consider in English 376. You'll see how many writers have answered them, and you'll debate their answers. You'll discover some of the ways that scholars of literature approach their subject and their vocation. Finally, you'll develop your own skills in close reading and the written analysis of literary texts—poems, short stories, and one novel (William Faulkner's *As I Lay Dying*).

English 376 fulfills the WC General Education requirement. It is also a required course for English majors in the Literature concentration.

Requirements and Grade Breakdown: three short writing assignments (5% each, for a total of 15%), two exams (30%), two longer papers (40%); active class participation (15%).

376 COLLOQUIUM IN LITERATURE

LEE

Invites students to ask broad questions about literature while also thinking carefully about specific texts and critical approaches. What is literature? Why and how should we read it? What effect does it have on the world? We'll grapple with such questions while working closely with individual texts (Shakespeare's *Hamlet*, Wharton's *House of Mirth*, poems by Yeats and Gwendolyn Brooks) and familiarizing ourselves with five influential approaches to literary study. As we work to understand formalist, psychoanalytic, deconstructive, feminist, and historical approaches, our focus will often be on their practical application—on how students can use these approaches to make clearer and more sophisticated arguments about literary texts.

Requirements: three short essays, a final exam, and frequent short assignments.

398 JUNIOR SENIOR HONORS SEMINAR: LAW AND LITERATURE

SCHOENBACH

Law and Literature are two subjects that have long had, in Richard Posner's words, "a misunderstood relation," and this course will examine their philosophical, theoretical, political, and aesthetic intersections. We will begin with a few of the literary works most noted for their reflections on the law and legal questions (including Sophocles's *Antigone*, Shakespeare's *The Merchant of Venice*, Kafka's *The Trial*, and Melville's *Billy Budd*). Considering debates within legal theory, including the rise of Critical Legal Studies, seminal legal opinions such as *Brown v. Board of Education*, and critical arguments by literary and legal scholars, we will think about law using the tools of literary analysis, and we will read novels, including Harper Lee's *To Kill A Mockingbird*, J.M. Coetzee's *Disgrace*, and Charles Chesnut's *The Marrow of Tradition*, that represent historical struggles around race, violence, disenfranchisement, and corruption. This course will serve both as an introduction to law and humanities scholarship and a chance to reflect on how literary texts construct different understandings of the law through their various approaches to concepts such as duty, norms, contracts, justice, dignity, and fairness.

Requirements will include a presentation, short written responses, a final research paper of 10-12 pages, and significant class participation.

402 LOVE, MEDIEVAL STYLE: CHAUCER

HOWES

A survey of the works of Geoffrey Chaucer in Middle English, including selected *Canterbury Tales*, *Troilus and Criseyde*, and *The Parliament of Fowls*. Topics for discussion will include several medieval genres (romance, fabliau, dream-vision), courtly love, late medieval culture, the chivalric ideal, the role and status of women, and Chaucer's relationship to his sources (Dante, Boccaccio). No previous knowledge of Middle English is assumed.

Undergraduate Writing Requirements: reading responses, one in-class essay, a term paper of 6-8 pages, and a take-home final exam. **Graduate Writing Requirements:** two short essays and a research paper of 8-10 pages.

**404 SHAKESPEARE I: EARLY PLAYS: HOW SHAKESPEARE GOT TO BE SHAKESPEARE
STILLMAN**

So how did Shakespeare become Shakespeare? As a means of addressing this question, the course focuses on Shakespeare's dramatic achievement before 1601. Selected plays from the festive comedies (e.g. *Twelfth Night*), the English histories (e.g. *1 Henry IV*) and early tragedy (e.g. *Hamlet*).

Requirements: One major paper, two major exams, and class participation.

**405 SHAKESPEARE II: LATER PLAYS
WELCH**

A survey of Shakespeare's dramatic works after 1600, including the 'problem comedy' *Measure for Measure*, three great tragedies (*Othello*, *King Lear*, and *Macbeth*), and two enigmatic late romances (*The Winter's Tale* and *The Tempest*). In our journey across the dark and beautiful landscape of these plays, we will explore some key concerns that preoccupied Shakespeare in his final decade as a dramatist, such as the tangled web of gender, race, and power; the joys and torments of sex, marriage, and generational change; and the meaning of human action under the sway of time and death. We will also study Shakespeare's language and dramaturgy, situate his writing in the social world of early modern England, and see how his plays have been interpreted by generations of editors, performers, and literary critics.

Requirements: active participation, brief weekly reading responses, and three essays.

**423 COLONIAL AND POST-COLONIAL LITERATURE: WORLDS OF EMPIRE
SESHAGIRI**

At the dawn of the twentieth century, the British Empire ruled over vast portions of the globe. This course investigates the multiple, irreconcilable consequences of British imperialism by studying literature, film, and other art-forms inspired by a century of colonization, decolonization, and globalization. We will begin with that ur-text of twentieth-century colonialism, Joseph Conrad's *Heart of Darkness*, and end with contemporary narratives about a lightning-fast, interconnected planet. How did Great Britain justify its hold over non-Western peoples? How do formerly colonized nations negotiate the legacy of imperial rule? And how does literature shed light on our contemporary global moment? We'll answer these questions by reading an international range of stylistically diverse novels by E. M. Forster, Chinua Achebe, Tsitsi Dangarembga, Jamaica Kincaid, J. M. Coetzee, Mohsin Hamid, and Jhumpa Lahiri. We'll also watch films such as Mira Nair's *Mississippi Masala*, James Cameron's *Avatar*, Claire Denis's *Chocolat*, and Ryan Coogler's *Black Panther*. Secondary readings will introduce students to the theories of Edward Said, Frantz Fanon, Simon Gikandi, Susan Stanford Friedman, and Franco Moretti.

Requirements: regular homework, a midterm, a group presentation, and one short (5-7 pp.) paper and one long (10-12 pp.) paper.

**424 JANE AUSTEN
COHEN-VRIGNAUD**

In this class, we will read all six of Jane Austen's published novels as well as watch a couple of cinematic adaptations. We will discuss the life of Austen and the cultural and historical contexts in which she wrote, including the French Revolution and Britain's war with France, the impact of the industrial

revolution, issues of rank and class, gender and sexuality, the rise of political radicalism and conservatism, the Regency of the 1810s, and the literary emergence of Romanticism.

Requirements include two essays, weekly reading responses, a letterpress poster, and online quizzes based on supplementary asynchronous lectures.

425 BLACK FEMINIST THEORY

PROCOPPE BELL

What is Black feminist theory? This course answers this question by introducing students to a wide range of critical works within the field by authors such as Anna Julia Cooper, bell hooks, and Toni Morrison. We will cover topics such as misogynoir, intersectionality, and respectability politics. Students will also have the option to attend related university events and take part in a service-learning opportunity. At the end of the semester, students will complete a creative project reflecting an area of the course they found most engaging.

Major Course Requirements:

- two scholarly essays
- creative or research final project
- service-learning project with local nonprofit

430 BLACK AND INDIGENOUS LITERATURES

HAWKES

This course considers a range of interdisciplinary scholarship and literature to explore how representations of Black and Indigenous relationships challenge narrowed approaches towards identity, kinship, and citizenship in the United States. Furthermore, students will simultaneously contextualize topics such as dispossession and enslavement in literary texts. Students will become proficient in the close reading of primary literary texts, as well as the identification, evaluation, and analysis of secondary scholarly and theoretical texts rooted in African American, Afro-Indigenous, and Indigenous Studies.

431 EARLY AMERICAN LITERATURE: EARLY AMERICAN LITERATURE NOW

CHILES

This course examines texts from the eighteenth- and nineteenth-century US by a fascinating configuration of writers, including Anglo Americans, African Americans, and Native Americans. The class will investigate how these writers presented different perspectives on some of the biggest historical events of early America, including the American Revolution, the founding of the US nation-state, and the Civil War. We will also pay particular attention to slavery, settler colonialism, literacy, and sovereignty. We will potentially read work by Anne Bradstreet, Edward Taylor, Jonathan Edwards, Benjamin Franklin, Thomas Jefferson, Phillis Wheatley, Samson Occom (Mohegan), John Marrant, William Apess (Pequot), William Grimes, Black Hawk (Sauk), and David Walker.

Requirements include active participation, a presentation, informal writing assignments, two formal papers, and a final exam.

435 AMERICAN FICTION TO 1900

COLEMAN

Before viral videos and Instagram influencers, podcasts and streaming TV, Americans had novels. Nineteenth-century novels' diverse casts and suspenseful stories made them popular entertainment, a retreat from the conflicts and pressures of modern life. At the same time, novels were a major form of

public discourse. They joined contentious national debates and transformed dry abstractions into memorable stories that people cared about. In this course we will read and analyze novels that engaged and provoked nineteenth-century readers and that continue to reward attention today. We will train our eyes on how these novels address two persistent social problems that define American history: racial and gender inequality. We will also attend to related issues of class inequality, regional tensions, models of influence and leadership, and readers' growing expectation that novels would comment on the world subtly and artfully, without getting preachy.

Projected readings include Nathaniel Hawthorne's *The Blithedale Romance*, Harriet Beecher Stowe's *Uncle Tom's Cabin*, Frank J. Webb's *The Garies and Their Friends*, Elizabeth Stoddard's *The Morgesons*, Henry James's *The Bostonians*, and Pauline Hopkins's *Contending Forces*. Course requirements include active class participation, weekly discussion board posts, a few homework assignments, and a final research paper, with assignments leading up to it.

436 MODERN AMERICAN NOVEL

JENNINGS

Reading List: *The Great Gatsby* (F. Scott Fitzgerald), *The Sun Also Rises* (Ernest Hemingway), *Their Eyes Were Watching God* (Zora Neale Hurston), *The Grapes of Wrath* (John Steinbeck); *Native Son* (Richard Wright); and *Song of Solomon* (Toni Morrison).

Requirements: Two research papers, frequent quizzes, limited absences, and consistent participation.

439 RACE AND ETHNICITY IN AMERICAN CINEMA: FROM THE MARGINS TO THE MAINSTREAM

PALIS

From protest of the 2016 Academy Awards' racial exclusion (“#OscarsSoWhite”) to perennial debates about “white-washing” and cultural appropriation, American cinema is simultaneously fascinated by and continually struggling with representations of race and ethnicity. This course focuses on race and ethnicity in American film as social issues and spectacles, reading the ways American culture “visualizes” racial difference. We will trace the persistent, problematic histories, institutions, and images that confront contemporary filmmakers and how representational codes and conventions have evolved in American culture.

This course is broadly structured around genre, as we trace stereotypes and narratives, racialized characters, and exoticized spaces across quintessential American genres, including the Western, the *film noir*, the road movie, the musical, and science fiction. Our dual-focus on canonical American film and more marginalized voices begins by reading Oscar Micheaux's *Within Our Gates* (1920) as a race film revising D.W. Griffith's white-nationalist *The Birth of a Nation* (1915). From there, we explore the racialized codes that policed Hollywood screens throughout the “classical period.” Then, we will turn to a series of genre films. Potential films include: *neo-noir* films, such as *Chan is Missing* (Wayne Wang, 1982), revisions of the classical Hollywood musical, such as *Illusions* (Julie Dash, 1982), Westerns, including *Lone Star* (John Sayles, 1996), road movies, such as *Powwow Highway* (Jonathan Wacks, 1989) and *Smoke Signals* (Chris Eyre, 1998), horror/science fiction films, such as *A Girl Walks Home Alone at Night* (Ana Lily Amirpour, 2014) and *Get Out* (Jordan Peele, 2017), ensemble films, such as *Babel* (Alejandro González Iñárritu, 2006), romantic comedies, such as *Crazy Rich Asians* (Jon Chu, 2018), and more personal engagements with Hollywood's racist histories, including *History and Memory: For Akiko and Takashige* (Rea Tajiri, 1991) and *The Watermelon Woman* (Cheryl Dunye, 1994). Throughout, we will

follow the work of black feminist scholar Kimberlé Crenshaw, attending to the ways race and ethnicity intersect with sexuality, gender identity, class, and ability.

Requirements: The class proceeds lecture/discussion format, and students are expected to attend class, watch and take notes on all assigned films, and keep up with weekly readings. Course grades will be determined by regular attendance, three analytical papers of 5 pages each, weekly quizzes, and a final annotated bibliography.

452 MODERN DRAMA: RE-THINKING THEATRE FOR THE MODERN WORLD GARNER

This course will explore the development of modern drama from the realist revolution of the late nineteenth century through the Second World War. In addition to studying important playwrights and plays, we will consider a range of issues that characterize this, one of the greatest, most innovative periods of dramatic art. Because plays are designed for the stage as well as the armchair, we will also consider the challenges and opportunities involved in reading dramatic texts. By seeing clips of videotape productions and by attending to the performance dimensions of individual plays, we will cultivate the art of “theatrical” reading. Playwrights will include Ibsen, Strindberg, Chekhov, Shaw, Yeats, Synge, O’Neill, Glaspell, Treadwell, Pirandello, Brecht, Williams, and dramatists of the French avant-garde and the Harlem Renaissance.

Requirements: production analysis essay (20% of final grade), drama resource portfolio (20%), mid-semester and final examinations (30%), play blog entries (15%), and regular attendance and participation (15%).

462 WRITING FOR PUBLICATION MOREY

This course will explore digital, sometimes experimental forms of publication that go beyond traditional print formats. While we will focus on these emerging formats, we will also incorporate a few traditional genres such as proposals, abstracts, and submitting digital publications to appropriate academic journals. Toward such publication, the course will still discuss the “nuts and bolts”—how to plan, organize, and draft—no matter what medium. We will also substantially workshop these projects in class and become editors of works for publication.

Readings may include:

Tinnell, John. *Actionable Media*. Oxford, 2017.

Assignments may include:

Major Publication Project:	40%
Editorial Responsibilities:	30%
Project Proposal:	20%
Class Participation:	10%

463 ADVANCED POETRY WRITING: FORMS OF POETRY SMITH, E.

The first two decades of the twenty-first century have shown as wide a variety of approaches in manuscript creation as they’ve shown methods of genre exploration, mixtures of inherited literary traditions, and combinations of subject matter. In the richness of those wide-ranging answers to the

question of how to order a manuscript well, this course will focus on practical questions writers can ask of their own work before submitting their manuscripts as well as the manners in which contemporary poets have constructed manuscripts in recent years. Students will discuss contemporary trends such as “project” books versus collections of individual pieces. Students will write, edit, and construct a completed chapbook for their final project.

464 ADVANCED FICTION WRITING KNIGHT

This course is designed as a continuation of ENGL 364 and will be focused on workshopping original student fiction with the goal of preparing student fiction for submission to magazines, literary journals, literary agents and publishers.

470 SPECIAL TOPICS IN RHETORIC: RELIGIOUS RHETORICS RINGER

This course explores the intersections of rhetoric and religion. It does so through investigation of vernacular religious rhetoric—the rhetoric used by ordinary people to make sense of their religious beliefs in the context of our pluralistic American democracy. The first part of the course will involve intensive reading of scholarship that offers theories and examples of vernacular religious faith. Students will then develop original research projects wherein they conduct some form of qualitative research (e.g., interviews, observations, focus groups) to understand better how religious individuals in their local community enact what one scholar calls “vernacular religious creativity.”

Requirements: In addition to extensive reading, frequent writing, and active class participation, students will design and complete an original research project that culminates in a substantive research paper.

Pre-reqs: ENGL 355 or permission of instructor.

471 SOCIOLINGUISTICS HUTH

Why did *this* speaker say it *this* way on *this* occasion? (Bell 2013)

This class probes language as it is socially situated. In what ways does our talk change depending on who we are as people, who we interact with and what those interactional goals are, and what linguistic repertoires are available to us? We will read about the theories that inform our understanding of socially-situated language, explore them by reading the work of others who have applied (and in many cases, been the origin of) these theories, and use our knowledge draw conclusions about our own language and the language of those around us.

Textbook: Bell, Allan. 2013. *The Guidebook to Sociolinguistics*. Malden, MA: Wiley Blackwell.

477 PEDAGOGICAL GRAMMAR FOR ESL TEACHERS SAENKHUM

This course examines the structural features and aspects of grammar in English language teaching and learning. Specifically, we will explore different approaches to teaching grammar to non-native users of English in both English as a Second Language (ESL) and English as a Foreign Language (EFL) settings. Topics covered in the course include, but are not limited to, what it means to teach grammar, learner errors and error identification, and the role of error correction and grammar feedback in English

language teaching. We will also consider material development, task design, and classroom assessment. One of the major goals of this course is to develop students' knowledge and understanding of pedagogical choices for the teaching of grammar.

Required Textbook

Keck, C., & Kim, Y. (2014). *Pedagogical grammar*. Philadelphia: John Benjamins Publishing Company
Additional readings (articles and book chapters) will be available on Canvas

Assignments (tentative)

Class Participation	10%
Current events related to grammar presentation	10%
Grammar book review	20%
Grammar teaching demonstration (including a lesson plan and teaching reflections)	25%
Final project (including a topic proposal, written paper, and presentation)	35%
Total	100%

480 FAIRY TALE, LEGEND, AND MYTH: FOLK NARRATIVE GRIFFIN

The roots of our literature are to be found in many past centuries of oral culture – storytelling and drama emerged long before writing – and so our aim will be to investigate the nature of the folk tale and the fairy tale, reading tales from various parts of the world as well as some of the scholars who developed analytic approaches to folklore. We will also examine the relationship between modern narratives and the traditional tales that they are reworking, as well as looking at how we, in our time, perceive Greek and other mythologies and how they reflect strikingly different views of humanity and its place in the world.

Requirements include two short papers, an in-class mid-term, a weekly discussion board (potentially), and a final involving a paper and/or a small research project of the student's choice.

482 MAJOR AUTHORS: CHARLES DICKENS HENRY

Charles Dickens (1812-1870) has entered popular American culture primarily through adaptations of his classic, *A Christmas Carol*. But Dickens's genius produced a vast world of characters and stories — both comic and dark — that provide modern readers with a unique view of Victorian England. Known especially for his representations of London — itself a character in his novels — Dickens exposes the social injustices as well as the absurdities, delights and marvels of his beloved city and his era. The course will focus on his earlier novels including *Oliver Twist* (1838), *A Christmas Carol* (1843), and *David Copperfield* (1850). We will view film adaptations and read some of his shorter fiction along with literary criticism and biography.

Assignments will include two research papers (20% each), a mid-term (20%) and final examination (20%), as well as quizzes and class participation (20%).

483 SPECIAL TOPICS IN LITERATURE: CELEBRITY: FROM ROMANTICISM TO THE PRESENT BILLONE

In this fully online, asynchronous, capstone class, we will tackle the question of what it means to be a celebrity. How did the idea of celebrity develop historically? What, specifically, is the connection between celebrity, confession and scandal? We will begin our study in the Romantic period by reading poems by women poets like Charlotte Smith that revitalized a confessional genre but were then later forgotten about, by Samuel Taylor Coleridge who explicitly related his opium addiction to his ability to write poetry (a tendency that we will see repeated in the music industry today), and poems by one of the first and most scandalous celebrities, Lord Byron. We will discuss how specific genres gave rise to celebrity by promoting both confession and scandal and how fictional characters, often arising for biographical reasons, themselves became celebrities. In our study of the 21st century, we will examine how the same tendencies to confession and to scandal currently influence the careers of musicians, writers, actors, politicians, YouTube stars and child stars, among others. We will ultimately investigate how cancel culture evolves out of a conception of celebrity that has been historically linked to both confession and to scandal since what some see as the birth of celebrity during the Romantic period.

Requirements include watching weekly lectures, writing weekly written discussion posts, making short reply videos to other students, making a trailer/preview, and writing a final analytical paper.

Cover image: Illustration from the first edition of *A Christmas Carol*, 1843, courtesy of the British Library