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COURSES  
FALL 2020





ENGL. 470-C (4 cr.) (ILS)

## Anglo Saxon England Literature

Darien, L. Clark 329

TTH 12:20 - 2:20 p.m.

### Key to abbreviations:

“A” = Approaches course

“cr” = credits

“EL” = Experiential Learning

“FYS” = First Year Seminar

“ILS” = Integrative Learning Seminar

“MAA” = Major American Author

This seminar will explore the rich and varied literary cultures of early medieval England (c. 400-1066), often labelled Anglo-Saxon England. Indeed, the label “Anglo-Saxon” in this sense is directly opposite its modern usage as a marker of supposed “racial purity”: Anglo-Saxon England was one of Western Europe’s earliest truly multi-cultural and multi-lingual societies after the fall of the Roman Empire.

Thus one of the main concerns of this course is the complex interplay of these cultures and languages: from that of the Celtic Christians who inhabited England in the late Roman Imperial period to that of the Germanic barbarian invaders of the 5th century and of the Celtic, Roman and Frankish Christian missionaries of the 6th and 7th centuries through that of the Viking invaders and settlers of the late Anglo-Saxon period, a group that includes Scandinavian kings such as Canute (Knutr) who ruled England (1016-35), Denmark (1018-35), and Norway (1028-35).

By the end of the course, students will have produced a substantial work of original research about this period to be presented orally to the class and also written up in a 15-20 page paper. Please note that although all texts will be read in modern English translations, some rudiments of the original languages will be considered in order to gain insight into their particular poetics. Finally, it should be noted that the interests and/or expertise of the enrolled students will also influence the selection of readings.

ENGL. 380-78 (3 cr.)  
MAA Edgar Allan Poe  
Cody, D. Clark 251  
MW 2:30 - 3:55 p.m.

As George Gilfillan put it in 1855, Edgar Allan Poe “was led by a singular attraction to all dark, dreadful, and disgusting objects and thoughts: maelstroms, mysteries, murders, mummies, premature burials, excursions to the moon, solitary mansions surrounded by mist and weighed down by mysterious dooms, lonely tarns, trembling to the winds of autumn, and begirt by the shivering ghosts of woods—these are the materials which his wild imagination loves to work with, and out of them to weave the most fantastic and dismal of worlds. Yet there’s ‘magic in the web.’” In this course we will not only explore some of Poe’s most magical works, but also examine the ways in which he was influenced by his precursors in the realm of the Gothic, his relationships with contemporaries such as Nathaniel Hawthorne and Herman Melville, and his own influence upon literary disciples (including Rudyard Kipling, Ambrose Bierce, Charlotte Perkins Gilman, H. P. Lovecraft and Stephen King), visual artists (including Gustave Doré, Dante Gabriel Rossetti, Arthur Rackham, and Edmund Dulac), and filmmakers (including Melville Webber and James Sibley Watson, Edward G. Ulmer, Alfred Hitchcock, Roger Corman, and Federico Fellini). By semester’s end, engaged and hard-working students will have acquired a degree of familiarity both with Poe’s poetry, prose, and criticism and with the received tradition of Poe scholarship. Each student will write two research papers, and there will be a midterm and a final examination.

ENGL. 118-4 (3 cr.)  
Small Group Communication  
Zeisler, L. Yager 321B  
MWF 11:15 - 12:10 p.m.

Working in teams and knowing how to organize and meet effectively are essential for career success. Small Group Communication involves the student in the educational experience through applied learning. Through experiential exercises, students work through the stages of group development. Sections of the course include: Introducing Group and Team Principles and Practices; Small Group Communication Theory; Group Formation; Preparing to Collaborate; Relating to Others in Groups and Teams; Improving Group Climate; Enhancing Group and Team Communication Skills; Managing Conflict; Leadership; Making Decisions and Solving Problems; Using Problem-Solving Techniques; and Enhancing Creativity in Groups and Teams.

This course will challenge students to examine themselves. They will think about the groups to which they belong, determine why they are in each of these groups, and examine their individual strengths and weaknesses. They will examine their own communication styles and the effects these have on small groups. Additionally, they will consider their listening skills and the power of nonverbal communication in the group setting.

Each student will have the opportunity to participate in four graded group projects, in addition to many informal opportunities during class time. Mastery of small group communication skills will also be evaluated with several quizzes, a midterm, and a final.

“Talent wins games, but teamwork and intelligence win championships.”  
– Michael Jordan

ENGL. 150-2 (3 cr.) (FYS)

## Feast or Famine

Seguin, R. Clark 251

MWF 9:05 - 10:00 a.m.

The place where the unfolding crisis of global warming and the problem of feeding ourselves come together stands as one of the most charged and crucial intersections in our society. For decades, Western countries have gotten used to cheap and abundant food produced by enormous industrial operations. But these operations degrade the soil, rely more and more on chemicals, and release huge quantities of carbon into the atmosphere. Meanwhile, rising temperatures are making all agriculture and food making, industrial or otherwise, increasingly challenging. In this course, we will examine the remarkable array of questions and problems posed by this situation: Must sustainable food and social justice go together? How can we renew our relationship to nature? Will more of us have to be farmers in the years ahead? Will cities need to morph into giant greenhouses? Could the most ecologically beneficial meal also be the best tasting one? Will plant-based burgers save us? We will study a wide array of authors who both document the ravages of climate change and who visit with innovative groups and enterprises who are charting a new path forward. There are even a few literary takes on the matter that we might look at. This course will appeal to all who wonder and worry about how we are going to continue to create the most essential provisions of life itself.

ENGL. 375-B (3 cr.)

## Contemporary American Literature

Seguin, R. Clark 251

TTH 10:10 - 11:30 a.m.

This course will survey some of the most exciting developments in American literature over the last twenty years or so. These years have seen a surge of creativity outside of the confines of traditional literary fiction, and hence we will be interested in reading works that come from more marginal places on the literary map: science fiction and fantasy, graphic novels, and assorted genre-bending voices from the edges of the mainstream. Writers may include Colson Whitehead, Alison Bechdel, David Foster Wallace, Junot Diaz, Claudia Rankine, Paul Beatty, Ben Lerner, Charles Yu, David Mazzuchelli, and Jesmyn Ward.

ENGL. 370-6 (3 cr.)

American Literature:  
Beginnings to Contemporary

Cody, D. Clark 329

MWF 1:25 - 2:20 p.m.

This course traces the development of American literature from the Seventeenth to the Nineteenth centuries. Readings include poems, stories, and essays by authors including William Bradford, Anne Bradstreet, Edward Taylor, William Apess, Benjamin Franklin, Washington Irving, Nathaniel Hawthorne, Frederick Douglass, Edgar Allan Poe, Ralph Waldo Emerson, Henry David Thoreau, Herman Melville, Walt Whitman, Harriet Prescott Spofford and Emily Dickinson. By semester's end, engaged and hard-working students will have acquired a degree of familiarity with early American literature, the cultural movements from which it emerged (including Calvinism, Neoclassicism, Romanticism, Gothicism, and Transcendentalism), relevant scholarly terms, and some relevant critical perspectives. Each student will write two research papers, and there will be a midterm and a final examination.

ENGL. 150-4 (3 cr.) (FYS)

Mythology of Evil: Shape-shifters,  
Tricksters, and Temptresses

Darien, L. Clark 329

MWF 11:15 a.m. - 12:10 p.m.

Students in this course will explore a number of trans-cultural archetypes of evil and the mythology surrounding them. For example, the werewolf is a familiar archetype in Western European folklore, but in other areas of the world, the evil animal-to-human shape-shifters appear in other guises, such as snakes (Russia / India / Armenia), foxes (China / Japan / Korea), and pumas (Argentina / Chile). Archetypes like the Trickster and the Temptress are equally widespread throughout the world, although the particulars of their stories are often highly culturally specific.

Of course, sometimes these mythological creatures can be benevolent rather than entirely evil, the Trickster being a prime example of this. In many mythologies, including those from African and Native American nations, the Trickster is an important transmitter of culture and can even work as an intermediary between the gods and humankind. Thus a Trickster who seems evil from the point of view of the gods can be seen as a hero to humankind.

Finally, along with studying the widespread nature of these archetypes as well as their specific cultural contexts, students will explore the gendered nature of these archetypes. In titling this course, I have used the feminine form for the final archetype deliberately: in mythology, the evil tempter is more often female rather than the reverse, and her particular temptation is often sexual in nature. But when power, not sex, is offered as temptation, the tempter is more often than not male. What do these gendered archetypes teach us about human societies of the past, present, and future?

As with all English courses, students should expect to be reading, discussing, and writing about a wide variety of works. However, besides reading these mythological tales, students will also explore and share other depictions of these archetypes in art, theatre, music, and filmed media.

ENGL. 190-C (3 cr.)

## Introduction to Textual Analysis and Criticism

Cody, D. Clark 251

TTH 12:20 - 1:40 p.m.

This course helps students to acquire analytical skills that will enable them to better understand, learn from, and appreciate a wide variety of texts (short stories, poems, novels, paintings, films, songs, speeches, diatribes, polemics, advertisements &c. &c.) by creators including William Hogarth, Robert Browning, Herman Melville, Rudyard Kipling, Emily Dickinson, William Morris, Edith Wharton, Charles Chaplin, Richard Thorpe, Preston Sturges, Robert Frost, Daniel Frederick MacMartin, John Huston, Alfred Hitchcock, Edward Bernays, W. A. Duggins, Vladimir Nabokov, and Leonard Cohen. By semester's end, engaged and hard-working students will also have become familiar with some of the tools of the scholarly trade, including critical perspectives such as Freudianism, Marxism, Feminism, Historicism, Modernism, Semiotics, and Post-Modernism. Each student will write two research papers, and there will be a midterm and a final examination.

ENGL. 367-A (A) (4 cr.) (ILS)

## Oscar Wilde and the Queer Cultures of the 90s

Navarette, S. Clark 251

TTH 8:00 - 10:00 a.m.

“There may have been fogs for centuries in London. I dare say there were. But no one saw them, and so we do not know anything about them.  
They did not exist until Art invented them.”

\*

“The truth is rarely pure and never simple. Modern life would be very tedious if it were either, and modern literature a complete impossibility!”

\*

“I live in terror of not being misunderstood.”

These are but a few of the host of witticisms and aphorisms that established Oscar Wilde as the *conversationalist*, par excellence, of his day. But beneath the glittering surface of his cutting epigrams lurked a powerful, revolutionary, and even, in some respects, an insidious philosophy that also established him as the great *controversialist* of his day. Just as he insisted that art “invented” the very fog that one “sees” in London, so part of Wilde’s legacy—forged in the body of work that he produced before his 1895 trial for homosexuality—is arguably to have *created* the Modernism that we associate with the advent of twentieth-century literature and culture. Wilde’s philosophy and aesthetic were synthesized from the many movements and philosophies of his day—Symbolism and Décadence, Hellenism, Imperialism, Socialism, and Feminism, for example—that also served as the subjects of his various discourses. This course will situate the life and works of Oscar Wilde in the larger context of the European *fin de siècle*, with special attention paid to the consequences—legal, literary, sexual, political, and cultural—of Wilde’s famous or infamous trial: what Henry James deplored as “a very squalid tragedy, but still a tragedy,... hideously, atrociously dramatic and really interesting.”

ENGL. 350-C\* (3 cr.)

## Literary Editing

Yang, T. Clark 346

TTH 12:20 - 1:40 p.m.

Literary Editing acquaints students with the contemporary landscape of publishing creative writing, emphasizing the role of literary journals. Practical considerations of editing and publishing will be covered, such as deliberating on submissions, identifying and mitigating editorial bias, proofreading, layout, and design. For their final project, students will collaborate on the production of their own literary journal. Though the course functions as an introduction to the publishing industry, it is intended for students who already see themselves as dedicated literary enthusiasts. Prior creative writing experience is highly recommended.

\*Prerequisites: ENGL-190 *or* ENGL-213 *or* permission of instructor.

ENGL. 213-3 and-4 (3 cr.) (EL)

## Introduction to Creative Writing

Lichtenstein, A. Clark 252

MWF 10:10-11:05 a.m. and  
MWF 11:15-12:10 p.m.

This course is designed for you to experience writing as a powerful means of being exceptionally aware of the world within you and without. For an entire semester, you will immerse yourself in **seeing as writer**, and learning thereby to transform your observations and insights into language. You will learn and practice the basics of fiction and poetry writing: developing your awareness and use of images and language, and translating your unique point of view into art. Further, you will read poems and stories that will inspire you and teach you craft. This course will be an exciting and interactive introduction to life as a writer.

ENGL. 213-78 (3 cr.) (EL)

## Introduction to Creative Writing

Fest, B. Clark 329

MW 2:30 - 3:55 p.m.

Introduction to Creative Writing is a primer for the exploration of some of the basic elements of creative writing. The course is designed for both interested general education students and as the first in a series of courses for students majoring in creative writing. We will be covering both poetry and short fiction, with a focus on learning the forms and tools necessary for successful writing. Throughout this course, students will be asked to engage various aspects of writing, including studying craft, reading the work of published writers, and composing work of their own. It is essential for a writer to develop ways of thinking about and discussing critically the work of others, so students should be prepared to do a substantial amount of reading and to respond to this reading in short weekly reading responses. Course readings will also prepare students to analyze and assess other students' writing and to evaluate their own compositions. The primary focus of this class will be on learning craft, the "nuts and bolts" of writing, the skills, techniques, choices, and strategies that will allow students to improve their own writing. Students will be paying careful attention to the effective use of image, metaphor, line-break, sound, shape, and voice in poetry, and dialogue, plot, character, setting, conflict, and scene in fiction. This focus on form will give students a better understanding of the various writers we will be reading and help them effectively use these elements in their own writing. Above all, writing is an art and, like any art, it requires a knowledge of its tools and conventions combined with a will to create, explore, experiment, and push boundaries. I fully expect that we will also have some fun.

ENGL. 323-3 (3 cr.)

## Contemporary U.S. Drama

Shaw, M. Clark 251

MWF 10:10 – 11:05 a.m.

### Staging the Political / Politicized Stages

Trumpism starts with misplaced nostalgia for yesteryear: making an imagined America great again that never existed for a diverse America. So, in our class, we begin with the assumption that America is a contested space, but we will search for lines of empathy, authenticity, and progress in our imagining of a diverse America onstage.

Because our course takes place during the 2020 Presidential election cycle we will also explore ideas from performance studies, a subsection of theatre studies. Those include the performances of patriotism, nationhood, and the American Presidency, while also considering the Presidential debates as performance/ritual.

Students will refine their skills in dramaturgy by researching, thinking critically, and presenting their findings about recent performed and written works such as:

Lynn Nottage, *Sweat*

Jackie Sibblies Drury, *Fairview*

Lin-Manuel Miranda, *Hamilton*

Taylor Mac's *Hir* and *24 Decade History of Popular Music*

Ayad Akhtar's *Disgraced*

Lucy Prebble's *Enron*

Mitchell/Trask, *Hedwig and the Angry Inch*

Anna Deveare Smith, *Twilight: Los Angeles, 1992*

Lorraine Hansberry, *Raisin in the Sun*

August Wilson, *Fences*

Tony Kushner, *Angels in America*

Paula Vogel, *Indecent*

Philip Kan Gotanda, *Yankee Dawg You Die*

Jose Rivera, *Cloud Techtonics*

Tectonic Theater Project, *The Laramie Project*



ENGL. 312-D (3 cr.) (EL)

## Intermediate Poetry Workshop

Fest, B. Clark 251

TTH 2:30 - 4:30 p.m.

In Intermediate Poetry Workshop, students will read the work of published poets, compose poems of their own, and study critical writing about poetry. Building upon work done in Introduction to Creative Writing, the primary focus of this class will be on honing students' craft in a workshop setting by engaging with the "nuts and bolts" of writing, the techniques, choices, and strategies that will allow students to continue exploring their poetic voice. We will cover a wide range of contemporary poetry in order to learn about and explore the formal elements necessary for successful poetic composition. Along with paying careful attention to the effective use of image, metaphor, line-breaks, sound, shape, and voice in poems, we will also be particularly interested in working within both established and invented forms. This focus on form will allow workshop participants to explore the power and necessity of limitation in their own work. We will also be discussing a wide range of poets in this course. It is essential for a writer to develop ways of thinking and talking critically about the work of others and to be aware of the literary, cultural, social, and political milieu in which they reside, so students should be prepared to read a substantial amount of poetry concerned with contemporary issues. Writers covered in the past have included such renowned poets as Natalie Diaz, Ross Gay, Louise Glück, Ben Lerner, Jill McDonough, Maggie Nelson, Richard Siken, Tracy K. Smith, Ocean Vuong, Matthew Zapruder, and others. Encountering the work of these poets will prepare students to think about broad issues within twenty-first-century poetics, analyze and assess other students' writing, and evaluate their own compositions. Readings will also invite us to think about the role and function of poetry at the present time.

ENGL. 213-A (3 cr.) (EL)

## Introduction to Creative Writing

Yang, T. Clark 252

TTH 8:40 - 10:00 a.m.

Introduction to Creative Writing acquaints students with the techniques of reading, writing, and discussing contemporary poetry and fiction. The course is designed for both interested general education students and as the first in a series of courses for creative writing majors. Throughout this class, students will develop a common vocabulary for articulating the strengths and weaknesses of written pieces—their own, their classmates', and those of published authors. The primary focus will be on analyzing elements of craft such as image, metaphor, line-break, sound, and voice in poetry, and dialogue, plot, character, setting, and conflict in fiction. Students should be prepared to create and share their original poems and stories, and to channel feedback into revisions that demonstrate a growing understanding of the tools and conventions of each genre.

ENGL. 250-3 (3 cr.)

Narrating Numbers:  
Data Visualization in the Humanities

Cochran, J. Room: TBA

MWF 10:10 - 11:05 a.m.

This course will provide an introduction to digital humanities with a particular focus on data visualization. Students will study the history and theory of digital humanities and practice using visualization tools, including Voyant, Tableau, and ArcGIS StoryMaps. By developing their own data visualization projects, students will learn to retrieve, clean, and visualize data. Ultimately, students will become more fluent and reflective users of digital technologies as they learn to use and narrate data in a compelling and ethical manner.

ENGL. 250-3 (3 cr.)

Applied Interpersonal Communication

Zeisler, L. Yager 321B

MWF 10:10 - 11:05 a.m.

We engage in interpersonal communication every day. Whether the activity is getting to know a new roommate, raising money for your favorite cause, asking your boss for a raise, or ending an unproductive romantic relationship, you typically must communicate with others in order to achieve your goals. Most of the time our communication goes smoothly, so we just take it for granted without really thinking about what we're doing. The only time we really pay attention to communication is when it becomes problematic for us. We then tend to blame the problem on our communication partner.

This course encourages you to spend time consciously examining interpersonal communication in general, and your interpersonal communication in particular, in order to identify communication behaviors that are productive, and not so productive, to effective and appropriate (i.e., competent) communication. It is designed as a first course in the area of interpersonal communication. We will apply the information presented in the textbook to real life. This course is designed as an "active-learning" course. We will spend a great deal of class time applying course concepts, rather than simply reading and hearing about them.

Each student will have the opportunity to reflect and relate through six graded assignments, in addition to many informal opportunities during class time. Mastery of interpersonal communication skills will also be evaluated with a large project, a midterm, and a final.

Don't give up! I believe in you all.  
A person's a person, no matter how small!  
(Horton Hears a Who! by Dr. Seuss)