Undergraduate Course Descriptions Fall 2013

AML 3031-80524: Periods of Early American Literature (TR 3:05PM-4:20PM)

Dr. Jason Mauro

We will look at two groups of writers, separated by over a century, but treading on some of the same physical ground. First we will read the work of some of the American Puritans, who left England, settled in Massachusetts, and spread out to form New England. And then we will read the work of a few canonical writers of the 19th century “New England Renaissance.” While they differ dramatically in terms of subject matter, style, genre and world view I would like to read them closely enough to see if there are any echo effects that have traveled across the gulf of time which separates them. Are there any important similarities between Ralph Waldo Emerson and John Cotton? Or between Henry David Thoreau and John Winthrop? Are New England’s Puritan roots still feeding the literary fruits that emerge two centuries later? Can such nourishment be detected in writers like Emerson and Thoreau who quite self-consciously distance themselves from the specific theological, moral, and social visions of their region’s first settlers? My hope is that asking the questions, even if they are answered in the negative, will prompt us to get closer to these writers, and allow us to get underneath some of the assumptions and biases that they are often shrouded within.

Be warned, that the Puritan writers are often a bit off-putting for some students—we will be reading through sermons, letters, transcripts and journals, but no fiction, poetry or drama. And we will often be reading through mere fragments of massive works, with all of the difficulties associated with that gesture—references that are obscure or unknown, and pieces of correspondence whose entire context is not available to our eyes. Yet I must encourage us to read closely when we might be tempted to just run our eyes down the page.

Be further warned that the Bible is the principle subject of the Puritan writers, and I will refer you to certain passages from it that might help make sense of what we are reading. We will, however, regard the Bible as simply a text among other equally important texts. The Bible has no more moral or religious authority than the Greek myths would have in a class on Greek epic poetry.

AML 3041-80001: Placing American Literature (Periods of Later American Literature) (MWF 11-11:50)

Dr. Bart Welling

Where are you from? Where are you going? Where are you? These questions may seem trivial in an age of routine jet travel, wireless laptops and satellite phones, ever-accelerating patterns of globalization and immigration, ubiquitous chain stores, automatic heating and air conditioning, and a host of other modern trends and technologies that would appear (to paraphrase the nineteenth-century boosters of the railroad projects that transformed the American landscape in every direction) to have “annihilated space and time.” But this doesn’t mean that place has stopped mattering. If anything, it will keep growing in importance as the world’s human population continues to rise and “resources” like arable land, fresh water, ocean fish, and oil are stretched further and further. We can’t begin to
understand both the diversity and the commonality of human cultures without knowing something about the places where they have originated and evolved, and without learning to think more critically about place in general.

The field of ecocriticism, or environmental literary criticism, emerged in the 1990s in response to a pronounced lack of attention on the part of most literary scholars to issues upon which biologists, philosophers, historians, political scientists, psychologists, and members of other disciplines had been focusing for some time—issues ranging from the worldwide extinction crisis to global warming to the deliberate targeting of minority communities by governments and corporations looking for convenient places to locate undesirable production facilities and toxic waste dumps. Ecocritics (including me) continue to argue that studying the role of place, environmental crisis, nonhuman animals, (bio)regions, and related topics in literature can have a transformative impact on how we live, since literature is one of the most powerful art forms humans have developed for representing where we are—and for imagining alternatives to how we presently live in place. Rachel Carson’s Silent Spring (1962), which played a decisive role in the banning of DDT and helped give rise to the modern environmental movement, is one example of how literature really can change the world, and ecocritics have done much to illuminate how this kind of change can happen.

This course aims to foster critical environmental thinking on your part by helping you build verbal and written ecocritical arguments about the role of place in the literature and culture of the U.S., and, conversely, about how American literature and culture have helped shape the places around us, from oceans, deserts, and the iconic wilderness areas of the West to city slums, Indian reservations, and long-forgotten New England villages. Instead of trying to convert you to environmentalism, my goal is to help you learn to think ecocritically about American places and American literature.

Primary Texts: Readings in Bill McKibben, ed., American Earth: Environmental Writing Since Thoreau (Library of America), and on Blackboard.

AML 3041-80002: Periods of Later American Literature (TR 9:25-10:40)

Dr. Jennifer Lieberman

While enjoying American prose, poetry, and drama, students in this section of AML 3041 will analyze how “experts” have framed and defined American literature. We will consider what values are espoused by different approaches to the study of literature, asking questions, such as: when is cultural context useful to invoke? When can it be useful to think about genre? How has the definition of “American literature” changed over time? To answer these questions, we will interrogate the conventional timeline ascribed to American literary history: the moment of literary realism, the emergence of literary naturalism, the formal experimentations of literary modernism, and, finally, the rise of postmodernism. By the end of the course, students will debate the benefits and drawbacks of such models of periodization.
AML 3102-81356: American Fiction (TR 12:15- 1:30)

Dr. Jennifer Lieberman

This section of AML 3102 focuses on the mechanics and dynamics of fiction. Students in this course will study the interplay of various aspects of fiction, including voice, theme, perspective, and form. For example, we will examine how the voice of Anita Loos’s protagonist in Gentlemen Prefer Blondes, lends to her characterization; we will compare how the shifts in perspective that comprise Sherman Alexie’s short story collection, the Lone Ranger and Tonto Fistfight in Heaven, foster a different set of meanings than a novel that focuses on a single perspective, such as Mark Twain’s Adventures of Huckleberry Finn. By the end of the course, we will address larger philosophical questions, asking what we seek to express by reading or writing fiction, and what can we gain by engaging with it academically?

AML 3621-82287: Black American Literature (TR 12:15-1:30)

Dr. Tru Leverette

Studies of race mixture have focused traditionally on conflict and the trope of a “mythical home.” The tragic mulatto character type offers the perfect example of racialized conflict brought to the level of the individual body, of warring blood, and the search for belonging in either the white or black world, both choices being limited in their ability to satisfy the full desires of this being written as destined for tragedy. Contemporary conversations of race mixture, importantly, retain threads of this conflict, often reinforcing it through the very nature of identity politics, which so often imagines race as essential and quantifiable, even while it struggles to articulate racial understandings of individual and collective harmony. This class takes up antebellum and reconstruction era explorations of mixture within the context of African-American literature. It explores, specifically, slave narratives and sentimental novels of the tragic mulatto as well as investigates the genres of autobiography and contemporary memoir. Finally, it looks to postmodern, “post-black” work to investigate contemporary novels that might move toward a more progressive political engagement through the use of race mixture.

AML 4242-82878: 20th Century American Literature (TR 4:30-5:45)

Dr. Keith Cartwright

Florida, as well as the entire coastal Deep South, shares an intimate history of relation to the economies and cross-culturalities of the Caribbean. This course will examine texts by writers of Caribbean descent who now live and work in North America, as well as works by US natives who draw upon Caribbean travels and histories. Our focus will be upon what these texts reveal about the entanglements and challenges of cross-cultural experience in North America and the Caribbean. We will be reading texts by writers such as Zora Neale Hurston, Paule Marshall, Edwidge Danticat, Junot Diaz, David Chariandy, and Kamau Brathwaite, among others.
CRW 3110-81318: Fiction Workshop (T 6-8:45)

Mark Ari

Each of us, however long we’ve been writing, are wherever we are and hoping to get “better,” whatever this means to anyone at a particular time. We are always, every one of us, “beginners.” In this workshop, we write lies. Perhaps we do so in the service of some greater truth. I don’t know. You’ll have to tell me and try to convince me. We tackle technical concerns and seek methods by which the reliable resources of imagination can be tapped in the service of narrative fabrication. We read and write fiction. We talk and write about the fiction written by others. We bite nails and open veins and tend to the work at hand. Experimentation is encouraged. Laughter is relished.

CRW 3211-81702: Creative Nonfiction Workshop (TR 4:30-5:45)

Mark Ari

Each of us, however long we’ve been writing, are wherever we are and hoping to get “better,” whatever this means to anyone at a particular time. We are always, every one of us, “beginners.” In this workshop, we explore possibilities that range from Gonzo to Tinker Creek and everything between and beyond. We tackle technical concerns and seek methods by which the resources of memory, imagination and our senses can be tapped to transform factual stories into artful narrative. Lyricism and radical subjectivity are encouraged. Traditional and nontraditional approaches will be stripped bare and left in the sun to dry. Then we’ll see what we can do. Experimentation is unavoidable.

CRW 3424-81358: Playwright’s Project: “Kids Behind Bars, Juvenile Justice in Jacksonville.” (M 6-8:45)

Dr. Pam Monteleone

This course is an introduction to documentary and community-based dramatic writing designed to provide students with real-world opportunities for personal development and civic engagement. Off-campus fieldwork in the community is a cornerstone of the course. In order to explore the ways in which human beings narrate, document, and illuminate their lives through storytelling, we will read documentary plays and learn documentary techniques, including archival research and interviewing as well as techniques for editing, arranging, and recontextualizing found material. Students will work with community partners in the juvenile justice field to identify storytellers and collect interview material from persons without a voice or venue for articulating their experiences and reaching an audience willing to listen. To this end, providing a place for listening to others’ voices, the juvenile justice project will eventuate in a public performance, the staged reading of an original documentary play for the university and Jacksonville communities. Repeatable for credit.
CRW 4924-81359: Advanced Fiction Writing (R 6-8:45)

Mark Ari

This course builds on CRW3930 and provides emerging writers the opportunity to hone their individual voices and experiment with different aesthetical strategies. At this level, the student is responsible for producing high-quality work to present in workshop. We will explore ways to more effectively tap the reliable resources of imagination to generate new ideas, and students will sharpen the skills needed to read like a writers and provide the kind of thoughtful, expert critique that will assist their fellow authors, and themselves, in the revision process. We will break brains over long-term goals and consider how to deal with obstacles to a sustainable writing life. Text will include works by established writers for purposes of modeling, inspiration, and craft. Fantastic ideas and firmly held opinions will be tossed bout willy-nilly. Experimentation is encouraged. Laughter is relished. Prerequisites: Any two 3000-level creative writing courses or permission of the instructor.

ENC 2441-82299: Writing For/About Music (Online)

Dr. John Chapman

ENC 2441: Writing For/About Music is part of UNF’s General Education Program, which is based on a model of reflective judgment. In this model, each General Education course addresses discipline-specific versions of meta-level questions—that is, questions about questions—concerning some topic or issue. What one asks about the fine arts, for example, depends on what perspective one adopts. This DL course will focus on projects designed to prepare students for academic and professional opportunities in the fine arts that will require them to communicate and express themselves with written English and digital formats. While maintaining an overall focus on improving the writing styles of students in the class, the course will give students the opportunity to develop portfolios, resumes, cover letters, practice logs, liner notes, performance reviews, blogs, wikis, prezis, and travelogues. All the projects in this course have direct applications for career-minded music students, but the course will also be open to non-music majors as well.

ENC 2443-82888: Writing About Monsters (TR 1:40-2:55)

Dr. Jennifer Lieberman

This section of ENC 2443/2930 couples writing instruction with a focus on historical and contemporary monsters. Students will compose academic and nonacademic papers that interpret representations of monsters across history. Over the course of the semester, students will explore what monster stories express about the cultural moment in which they emerge. Final research papers will ask: what has happened to the concept of monstrosity in America today? Why are vampires sexy rather than scary? Why do people enjoy emulating zombies? What might playful representations of monsters, like the characters of Monsters, Inc., reveal about our contemporary relationship to the history of monster stories?
ENC 2451-82303: Medicine in Narrative and the News (MWF 10-10:50)

Dr. Chris Gabbard

Per capita, Americans spend far more on health care than do the people of any of the other advanced industrialized nations. Health care spending is not sustainable. And yet, the results are disappointing: in terms of health outcomes (life expectancy, infant mortality, recovery from curable diseases, etc.), the U.S. ranks down in the pack.

U.S. health care-delivery systems are undergoing major change. Significant provisions of the Affordable Health Care Act, a.k.a. Obamacare, go into effect in just a few months, in January 2014. While these mandates represent major reform, they constitute only a part of the transformation. This course will explore some of the big issues and pressing problems in how medical care is delivered in the U.S. It also will examine how medical care operates in other advanced nations. Students will read about the issues, write summaries, refresh themselves on the basics of grammar and mechanics, and engage in a substantial research project (investigating a topic of their choosing) using APA method.

ENC2462-82890: Writing (Is/In) Education (TR 10:50-12:05pm)

Russell Turney

What is education? What are educators’ responsibilities? What should we teach? What is the relationship between “teacher” and “student”? How can education face the challenges of a changing and diverse society? Especially in trying economic times, how should we fund schools and programs? How should we grade or evaluate students, or should we grade at all? Conversely, how do we hold educators, schools and systems “accountable”? What roles do standardized tests and rubrics, like the FCAT or SAT, have in such evaluation and accountability?

Though this course will explore these questions and more, the central emphasis of the course is writing as a means of reflecting upon what we have read and discussed. Through reflective judgment, you will become familiar with educational discourse and address still other questions about reading and writing in different educational genres...

What counts as an education question? What is an effective thesis in educational genres? What is meant by logical coherence? What is meant by evidence? What is effective incorporation and documentation of evidence in these genres? What are the stylistic standards in these genres? And finally, how might you ‘talk to yourself’ in order for you to write successfully in these genres?

If you have questions, please contact Russ Turney at rturney@unf.edu

ENC 3310-81419: Writing Prose (MW 1:30-2:45)

Dr. James Beasley

ENC 3310 is described as "writing of various kinds, such as speculation, reports, documented articles or criticism, with emphasis on persuasion as the object." The purpose of this class is to first of all
demonstrate how that object of persuasion is culturally constructed in American academic institutions in the 21st century. The second purpose of this course is to demonstrate the kind of thinking that writing in an American academic institution allows writers to do, and conversely, to demonstrate the kinds of thinking that writing in an American academic institution in the 21st century does not allow writers to do. To this end, we will focus on the modern nature of this writing, the overtly masculine nature of this writing, and the American nature of this kind of writing. By taking this class, you will become critically conscious of the artifice and constructed-ness of writing in American academic institutions in the 21st century, which after many years of uninterrupted and unexamined practice, may have become opaque or invisible to you.

ENC 3930-83129: Fandom and New Media (F 12-2:45)

Linda Howell

Do you know what slash is? Do you tumble, tweet or deviantart your way through the world? Do you ship? Who are your OTPs? If you understand these terms, then I have the class for you.

This course will explore three facets of fandom, focusing on fandom production in new media and social media forms. The course will require students to create fanart, interact on tumblr/twitter/etc., and produce a research paper/project on fandom. For more information, contact lhowell@unf.edu

ENC 4930-81712: Research Methods in English (MW 4:30-5:45)

Dr. James Beasley

ENC 4930, Research Methods in English, is designed to introduce final-year undergraduate students to the various methods of research methodologies available to them by examining examples of archival methodology, case study research, and by examining discourse analysis testing. The purpose of this introduction is to help prepare students for graduate school research, to prepare for teacher-generated action research, and to aid humanities students in being more thoughtful consumers of research reports and papers.

ENG 3613-82898: Body wRites: emBodying texts (CD) (MW 12-1:15)

Dr. Chris Gabbard

In literature classes we rarely focus on the way some bodies are marked as normal and others as different and deviant. When we do notice the body—the odd, queer, freakish, ugly, abnormal, deformed, or monstrous—we interpret it figuratively to determine its symbolic value. It's altogether strange to suggest that representations of the deviant body should not be read in figural terms. This class will investigate alternative reading strategies -- narrative prosthesis, the wounded storyteller, the non-symbolic real, and the materiality of metaphor -- to name a few. We also will screen clips from films in which embodiment issues feature prominently, such as Temple Grandin (Claire Danes), Children of a Lesser God (William Hurt & Marlee Matlin), Control (Sam Riley and Samantha Morton), My Left Foot (Daniel Day-Lewis & Brenda Fricker), and The Elephant Man (Anthony Hopkins & John Hurt).

Course emphasizes reading rather than writing and meets the cultural diversity requirement in the UNF General Education Program.

**ENG 4013-80590,80591: Approaches to Literary Interpretation (M 6-8:45, TR 12:15-1:30)**

**Dr. Alex Menocal**

Through lectures, discussions, and readings, ENG 4013 introduces students to a set of critical terms and interpretative approaches that, if mastered, should help students improve their abilities to read and think critically. Using Bennett and Royle’s *An Introduction to Literature, Criticism, and Theory* as our guide, we’ll explore some simple questions (where does a text begin and end?), some not so simple ones (how is the author of a text always already dead?), and even some questions that seem indirectly connected to literary interpretation (how is identity produced through imitation? what is ideology?). We’ll examine these questions in more detail in discussions of 3-4 novels, learning how, as Bennett and Royle remind their readers repeatedly, we cannot take things for granted, including, for example, where a text begins or ends.

**ENL 3333-80010: Shakespeare (MW 12-1:15)**

**Dr. Pam Monteleone**

Shakespeare’s plays are enjoyed both as great drama and as great poetry. This course will focus on Shakespeare the dramatist. We will examine Shakespeare’s playscripts as blueprints for performance. Unlike narrative, which is retrospective (storytelling looks toward the past), drama is the art form that represents human beings as actors in their world. As we study Shakespeare's playscripts, we will explore language and characterization through scene study and scene presentation--the reading and acting of scenes. We will examine Shakespeare's stagecraft (his dramatic practice) in terms of the stage for which these scripts were written. No previous training or theatrical experience is required. This course has two simple goals:

1. To give you the chance to study Shakespeare as a writer for the stage.

2. To give you the chance to explore your own individual emotional and cognitive potential by working with others in the preparation of a public performance.
ENL 3501-80011: Periods of Early British Literature (TR 1:40-2:55)

Dr. Mary Baron

This course introduces students to texts spoken or written in the languages that will become modern English, from the time of Beowulf (Anglo-Saxon) to the time of Hamlet (Early Modern English) We will read looking for heroes, male or female, famous, infamous, or anonymous, bestial, human or immortal.

Our first question: what is a hero? Then and now?

Readings will include Anglo-Saxon poems and riddles (in translation); love songs and lullabies by that famous thirteenth century writer anonymous, and ballads both historical and supernatural. We will read a play about a man who sells his soul to the Devil, and love poems to women and to God by a famous preacher.

ENL 3503-80523: Periods of Later British Literature (online)

Dr. Marnie Jones

In this Distance Learning section of Periods of Later British Literature students will read classic literature (fiction, a play, and poetry) from the Victorian, Modern, and Post-Modern periods. Period time pieces mark the Bb modules because the course explores how each period portrayed the quest for self-understanding in response to rapid cultural and historic changes. We will consider each period’s characteristic features, while also examining the relations between them, focusing on what the UNF catalog describes as the “aesthetic, linguistic, and cultural changes by which periods are constructed.” This DL class is highly interactive; it requires students to take responsibility for their own learning and work collaboratively. While it is asynchronous (students may log on to Blackboard at any time of day or night to complete course work), students must take quizzes, participate in course discussions, and submit work on a weekly basis by the deadlines outlined in the course schedule. This is a Gordon Rule writing course, so students are evaluated, in part, by very active Bb discussion participation as well as two papers, each a revision of previous work. The issue of text format: 1] you should have a print edition of three of our books Great Expectations (Penguin or any edition with good footnotes), The Secret Sharer (students must have the Bedford/St. Martin’s edition) and Mrs. Dalloway; 2] other texts are free and posted on Bb (The Importance of Being Earnest, Four Quartets); 3] you may use a Kindle or print version of The Sense of An Ending.

ENL 3503-80012: Periods of Later British Literature (TR 1:40-2:55)

Dr. Alex Menocal

This course will survey some of the major literary works produced in England between 1790 and 1918. We’ll read and discuss works (some poetry, a couple short stories, and two novels) that represent the Romantic Period, the Victorian Period, and the Georgian Age. While our purpose is to study these works closely, we’ll consider their connection to some of the major social and political events of the periods.
FIL 2000-81169: Film Appreciation (R 12:15-2:55)

Dr. Jason Mauro

This course will focus on examining exactly what kind of strange and contested space the film screen is. By gaining a fluency in the language of film structure and technique, we will open up our eyes to how various film practitioners and critics regard the seemingly unproblematic phenomenon of a white rectangle. Is it a frame, a window, mirror or a filter? Does this white plane hold within it other geometries, like white light holds within it all other colors? Are there hidden resources within this simple surface that we ignore at our peril? The purpose of this course is to introduce you the basic terms and questions of film analysis, and to prepare you for more advanced courses in film studies. On alternate Thursday evenings Regal Cinema on Beach Blvd. will be screening free films for UNF students. You are strongly encouraged to attend.

FIL 3006-82317: Analyzing Films (TR 10:50-12:05)

Dr. Nicholas de Villiers

This course introduces students to key terms for interpreting film, including important concepts and trends in the field of cinema studies. Students will learn how to watch films with a critical eye, how to discuss cinematic form and meaning, and how to write coherent and persuasive essays analyzing film. This course provides an important foundation for more specialized courses in the film studies minor, but will benefit anyone who wants to better understand how movies affect us, and how to put that experience into words.

FIL 3300-82373 and FIL 4932-81429: Documentary Workshop (MW 4:30-7:15)

Dr. Jillian Smith

The art of documentary is in to capturing and giving form to the narratives that circulate around us every day. In this course we will be practicing this art through the technique of the interview, which will provide the heart of the films we make. We will also learn styles and techniques of documentary film in order to move beyond traditional documentary and into creative documentary. By the end of the course students will have made a digital documentary film by learning how to interview, shoot video, record audio, and edit a short documentary using Final Cut software. Students who are interested in filmmaking of any kind will find this course to be invaluable, and students who are primarily interested in watching film will find that their film viewing skills are strengthened considerably. Students who have already taken the course are welcomed, as are newcomers. Be prepared for a fluctuating workload and for logging some hours outside of class to shoot and then edit your documentary. THERE ARE NO PREREQUISITES - anyone having difficulty registering please contact Dr. Jillian Smith, jilsmith@unf.edu
FIL 3826-82900: American Film Survey (TR 3:05-4:20)

Dr. Nicholas de Villiers

This course will survey the entire span of American Film from the silent era (including Jacksonville's early film industry) to Classical Hollywood, film noir, the New Hollywood of the 1970s and beyond. The course will examine the emergence of genre films, including melodrama, comedy, western, musical, science fiction, horror, drama, and "metacinema" (films about filmmaking). Special attention will be paid to the cultural and historical context of American Film, and how to analyze and write critically about films with this context in mind.

FIL 4931-82901: Documentary: Movements and Media (MW 12-2:45)

Dr. Jillian Smith

The power of documentary film lies in showing us something we hadn’t seen before, didn’t know how to see or didn’t want to see. The art of documentary film lies in what it chooses to show and how. On 12/12/12 a documentary filmmaker asked people of the world to film parts of their day so he could edit the footage into one ambitious and entrancing film that takes the world as its topic (One Day on Earth). A new web-based documentary (Portraits of Enemies) exhibits face-to-face portraits of enemy soldiers along with interviews in which the subjects were asked identical questions. A digital crowd-sourced documentary project (How to Loose Your Virginity) explores the meaning of virginity in America. The media documentary can use is without restriction and the forms it can take are endless. There are no rules. No rules on topic—from the Vietnam War to people who live in the subway tunnels of New York. No rules on creator—from famous directors like Martin Scorsese to the children of prostitutes. No rules on form—from first-person exposés (Michael Moore’s Sicko about the exploitative business of health care) to first person-experiments (Morgan Spurlock’s eating only McDonald’s food for 30 days in Super Size Me), from the visual poems of City Symphonies (wordless montages of cities popular in the 1930s) to the exuberant energy of rockumentaries (Woodstock, Metallica: Some Kind of Monster). The one common thread is that documentary uses actual life for its raw material. This class aims to communicate the vital spirit of documentary by studying its history and its future, its movements and its media. Written assignments and small creative assignments are designed to increase intellectual and affective understanding of documentary’s past and its possibilities. Those taking the Documentary Filmmaking Workshop would benefit greatly from taking this class. (There are no prerequisites. Students having difficulty registering should contact Dr. Jillian Smith, jismsith@unf.edu)

LIT 3213-82904: The Art of Critical Reading (MW 3-4:15)

Dr. Jillian Smith

Literary interpretation is an art. And it is a foundation for sophisticated critical thinking and writing within the contexts of history, philosophy, culture, politics, media, arts, and even sciences. Yet, this sophisticated thinking is grounded in basic techniques. This course is dedicated to teaching students to
define, identify, and apply basic literary tools and techniques. Metaphor, paradox, setting, point of view, symbol—these techniques that we tend to identify and use loosely, we will learn to use with precision and purpose. The goal of the class is to teach you how to read literature, and thus any text, with intensity. You will leave with knowledge of literary terms and techniques and the ability to write clearly and analytically about them. By the end of the course you should have mastery of the foundational components of a critical essay. English majors should run to this course, creative writers often find it invaluable, and all majors are welcome. (This course, because of its coverage of narrative technique and textual analysis, fulfills a requirement for film minors.)

**LIT 3213-80923, 81362, 81713 : The Art of Critical Reading (T 6-8:45, TR 12:15-1:30, 3:05-4:20)**

**Dr. Timothy Donovan**

Our task in this course is to learn the techniques necessary to read and write critically. All of us know how to read and write. We have been doing it since primary school or earlier. This course however will stretch and strengthen that readied strength. Readers often say, “I loved that book!” But what do they mean? What analysis underlies this enthusiasm? That is our task. Therefore, we will be reading with pleasure (or not), reading critically and reading with sophistication.

We’ve all learned basic reading skills, but just as any technician does, we must repeat and refine our background and skill. Literary interpretation is not merely a technical art limited to literature. Rather, it is a foundation for sophisticated critical thinking within history, philosophy, culture, politics, media, arts, and even sciences. For we not only “read” poems, but also films, advertisements, textbooks, equations, timelines, faces, weather, traffic, emotions, intentions.

More than anything, our art requires basic tools whose use we will continue to refine (for example, character, point of view, paradox). Think of the class as a beginning carpentry class where we will learn how to use tools functionally and then artistically. Everyone thinks s/he can use a hammer, until his or her thumb and fingers are painfully swollen. Often, we misuse hammers because we don’t understand the difference between hammers, and the technique to propel the heft and force of the tool. This is similarly the case with literary tools. Everyone thinks they understand and use simple concepts of character, plot and more while reading. But more often than not this understanding is rudimentary or simplified.

To test your understanding of literary tools we will also be writing a lot. Once, we learn which hammer to choose, its heft, its force, the best swing, then, we will be able to build something artful with strategy, skill, and substance. Our art in this class will manifest in written interpretations of fiction. Critical Reading is also, perhaps primarily, a writing class. And in the weeks that we have together we will be focusing on our writing intensively. We will read, and re-read. And we will write, and re-write.

By the end of the course you will have the critical facility with many literary techniques. You should be able to identify, define, and use these techniques and tools for the problem-solving art of literary interpretation. You will be expected to craft well composed, analytical interpretations that put these tools and techniques to work. You will be expected to write organized essays, driven by analytical
methods, that use controlled sentences and college-level diction and that demonstrate conceptual coherence. What’s more, your ability to interpret literature will further train you to interpret film, culture, politics, and the media.

**LIT 3213-82903: The Art of Critical Reading (MW 3-4:15)**

**Dr. Marnie Jones**

“The best stories invoke wonder.” So says Andrew Stanton, writer of the *Toy Story* movies, director of *WALL-E & Finding Nemo*, in his TED Talk. By the end of this course you will have a better understanding of the power of reading, how stories evoke wonder, and how literary and non-literary texts work. This course presents you the gift of Dickens’s *Bleak House*, which will evoke wonder and awe (“how does he do it?) the deeper we analyze and experience the novel. It incorporates all of life and several literary genres (satire, comedy, tragedy, a detective story), as it weaves an amazingly intricate plot. We will proceed at relatively “leisurely” pace (c 80 pages a week) so that we can both enjoy and explore reading in all of its incarnations. We will analyze the pleasures it provides (falling for characters who make us laugh, those who break our hearts, and those we love to hate). We will also study the sophisticated literary techniques that drive story, making us care, offering truth about the human experience, as well as what current brain research can teach us about the power of reading. Don’t let past encounters with Dickens or the first pages of the novel discourage you; this book will make you long to know what happens next, how it will end! We function as a workshop, so attendance is expected. One book (and this particular edition) is required *Bleak House: The Norton Critical edition* (ISBN 978-0-393-09332-2), as we will read contemporary historical accounts and critical essays included. The course should be of special interest to a wide array of studies beyond English—creative writing, film, gender-, urban- or religious-studies, history, philosophy, pre-law or pre-med. This is a course you will remember for the rest of your life.

**LIT 3304-82319: Literature of Popular American Culture (F 12-2:45)**

**Dr. Betsy Nies**

This course covers a range of genres, starting in the late 1800's, including but not limited to Westerns, murder mysteries, hard-boiled detective fiction and its variants, paranormal romance, and science fiction. Assignments include one-page analyses of passages from novels, a research presentation, and a final paper.

**LIT 3331-80525: Children’s Literature (online)**

**Dr. Mary Baron**

In this course we will read classic and contemporary literature considered suitable for elementary and middle school students, as well as literary criticism, developmental psychology, and pedagogical theory. As we move through the course we will ask the following questions, among many others: What do we mean by childhood? What is its history? What are the functions of childhood in our culture? How does childhood happen in other cultures? What are the tasks of childhood? How is childhood different for
females and males? What characteristics place a text within the field of "children’s literature"? What are some characteristic themes and concerns of the texts? What are the major sub-genres in the field? Does children’s literature serve one or more social functions? What ethical issues do teachers, librarians, and others face?

As a result of this course, students should be able to: Understand the significant features of literary media and genres, evaluate evidence to support an insightful interpretation of a text or tale, understand the social and political impact of literatures, write clear, critical, creative, convincing reports that analyze primary and/or secondary sources, make an informative presentation or report, supporting their position with appropriate literary and scholarly evidence.


**Dr. Betsy Nies**

This course will explore the history of adolescent literature, looking particularly at the way concepts of adolescence have changed over the past one hundred years and how literature reflects that change. Students will concentrate on sharpening their close reading skills through writing one-page analyses of young adult books. Regular quizzes, a presentation, and a final project will be included.

**LIT 4093-82906: Theaters of Disappearance: Will Eno and Sarah Ruhl (TR 1:40-2:55)**

**Dr. Clark Lunberry**

What has always distinguished the theater is the physical fact of the living performer, up on the stage, “dying in front of your eyes.” The audience—also alive, also dying—witnesses this spectacle from a safe distance, from a safe darkness, in the illusory comforts of the theater. Will Eno and Sarah Ruhl are two of the most innovative and exciting young American playwrights working today and both of them are directly addressing the fact of the actor and the “mystery of...vanishing.” In such plays as Eno’s *Thom Pain: Based on Nothing and Tragedy: A Tragedy*, and Ruhl’s *In the Next Room* (or the vibrator play) and *Eurydice*, there is great beauty and great humor, real darkness and real delight, as each author reveals and reminds us what writing for the theater can still so boldly and uniquely accomplish. In our age of the internet, of distanced and mediated relations, both of these contemporary playwrights artfully demonstrate the enduring power of being alone in a darkened room with performers performing their own disappearance (“now you see us...now you don’t”), initiating their own absence by acting their way into un-acted oblivion.

**LIT 4243-82907: Major Authors: Zora Neale Hurston (TR 10:50-12:05)**

**Dr. Tru Leverette**

Zora Neale Hurston grew up in the first all-black town in America, Eatonville, Florida, and this beginning informed all of her work. In addition to being a fiction writer and play-write, Hurston was a trained anthropologist, and her ethnographic work informs her literary writing. Former UNF professor Nancy Levine called Hurston’s two modes of writing “ethnographical fiction” and “fiction-saturated
anthropology.” In this class, we will explore the “contact zones” between these two modes of Hurston’s work. For example, how did Hurston develop her hybrid mode of writing? Is it true that when she wrote fiction she approached the work the way an ethnographer would? We will explore the ways Hurston used her fieldwork in Florida, New Orleans, and the Bahamas as source material for her fiction. We will begin with the assumption that, by using herself as a participant in her fieldwork, Hurston broke the barriers between the scientific objectivity of the ethnographic monograph and the imaginative subjectivity necessary to create literature.

**LIT 4650-82908: Tragic Women/Tragic Pleasure (TR 12:15-1:30)**

**Dr. Clark Lunberry**

“If something is to stay in the memory it must be burned in: only that which never ceases to hurt stays in the memory.” - Friedrich Nietzsche, Genealogy of Morals

In tragic theater, one might wonder just what is the attraction created by watching the terrors and tribulations of others? Are we—like voyeurs slowing down at the scene of a car crash—merely titillated on some instinctual level to examine the horror, stare at the sadness of others? Or is it somehow instructional to see the suffering performed before us, thus allowing larger lessons to be learned? Do we discern and discover something about ourselves through the witnessing of such distanced ordeal? And how is it that, as Aristotle describes, tragedy offers its audience a “true tragic pleasure”? In light of the often bloody horrors witnessed, what kind of “pleasure” could this truly be? We will address these questions by looking at a range of ancient tragedies, and then leaping on to the modern to examine such tragedy’s enduring impact. In particular, our focus will be upon the many stirring stories of “tragic” women, from various depictions of Antigone, Medea and Phaedra, to the modern tragic variants in August Strindberg’s *The Dream Play*, Anton Chekhov’s *Three Sisters*, Samuel Beckett’s *Happy Days*, and finally Sarah Kane’s absolutely shocking *Phaedra’s Love*.

**LIT 4934-82909 (Seminar): Lewis and Tolkien (TR 10:50-12:05)**

**Dr. Mary Baron**

In the 1930s Lewis and Tolkien were both Professors at Oxford; they shared their fantasy writings in manuscript and made a pact not to write on the same topics. Tolkien chose to set his fantasies on (Middle) Earth in ancient times, while Lewis set his on different planets, or in alternate realities such as Narnia. Both grounded their fantasy in literature, philosophy, and religion.

Course readings will begin with Tolkien’s *The Hobbit*, and *Lewis’ The Magician’s Nephew*, and the *Lion, the Witch and the Wardrobe*. We will then read Lewis’ trilogy, *Out of the Silent Planet*, *Perelandra*, and *That Hideous Strength*, as well as Tolkien’s *The Lord of the Rings*. We will read selected letters and essays by both men and scholarship on their work.
LIT 4934-82910 (Seminar): Caribbean Literature (TR 3:05-4:20)

Dr. Keith Cartwright

The Caribbean (including the Bahamas and the Florida coast) is the “ground zero” of globalization, creolization, and cross-cultural modernity. This senior seminar will study novels, poems, performances, and theory responding to the region’s cross-cultural history: from accounts of Columbus and Ponce de Leon to Zombie films and Pirates of the Caribbean. Assigned readings will feature historical novels and films, as well as history-laced poems and songs, including artists from the Spanish Caribbean (Cuba, Puerto Rico, the Dominican Republic, and La Florida), from the Franco-Caribbean (Haiti, Martinique, Guadeloupe, and La Louisiane), and from the Anglo-Caribbean world (particularly Jamaica, Trinidad, Guyana, and Barbados). This is the literature of global modernity’s “First Coast.” We will examine the challenges inherent to artistic production of a largely unwritten (or poorly recorded) cross-cultural history in work by Alejo Carpentier, Lydia Cabrera, Aime Cesaire, Frantz Fanon, Kamau Brathwaite, Derek Walcott, Jean Rhys, Bob Marley, Edwidge Danticat, and others. As Floridians we have an intense—but underappreciated—set of connections to this cross-cultural First Coast of global modernity.

LIT 4934-82911 (Seminar): Galerie de Diffomité (MWF 11-11:50)

Dr. Chris Gabbard

This senior seminar will consist of a collaborative project to deform a British text or texts and upload to the web whatever results as a digital chapbook. The chapbook possibly may be accepted for inclusion in the virtual Galerie de Diffomité, which can be entered through this link: http://diffomite.wordpress.com/ Or by scanning this QR code:

Before assembling the digital chapbook, diffomants will explore the Galerie de Diffomité as well as read texts foregrounding deformity: Bernard Pomerance’s The Elephant Man (1977), Christie Brown's My Left Foot (1954), Charlotte Brontë's Jane Eyre (1847), Mary Shelley's Frankenstein (1818), Lord Byron's (George Gordon's) The Deformed Transformed (1817), Jonathan Swift's Gulliver's Travels (1727), Shakespeare’s Richard the Third (1593). We will also screen excerpts from David Lynch’s film The Elephant Man (Anthony Hopkins, John Hurt), Jim Sheridan’s My Left Foot (Daniel Day-Lewis), and Richard Loncraine's Richard the Third (Ian McKellen).

The resulting chapbook will grow in & out of itself. So long as it connects to at least one of the above texts, what the diffomants produce will be up to them. No technical knowledge needed.
SUBMISSIONS ARE NOW OPEN: join the diffomation! To hear, view, read, and touch "diffomations" submitted thus far in the project, go to: http://difformite.wordpress.com/chapbooks/ To view &Antitrailer (film) for the Galerie, go to http://difformite.wordpress.com/antitrailer/

LIT 4934-82912 (Seminar): Wild Encounters: An Introduction to Animal/ity Studies (MWF 12-12:50)

Dr. Bart Welling

Nonhuman animals have always occupied both a central and a marginal place in every human culture, capable of standing at exactly the same moment as examples both of what we are, or should be, and of what we are not—but could, and yet must not, become. Animals are simultaneously everywhere—on our plates, in our homes, in our dreams and books and films—and (from a modern consumerist perspective) nowhere, consigned by the billions to lead lives of invisible and anonymous suffering in factory farms, industrial-scale slaughterhouses, and research labs. They fascinate us with their boundless diversity, frustrate us with their insistence on communicating in their own ways, unsettle or surprise us with their special capacities and appetites, delight us with their exuberant expressions of joy, and, increasingly, haunt us as we continue to drive them into extinction at a rate not experienced on Earth for millions of years.

In this class we will not just encounter some of the most famous beasts in modern literature and film, but will frame our encounters with them by means of critical engagement with leading animal rights philosophers, ethologists and animal psychologists, ecocritics and ecofeminists, and other participants in the growing field of animal/animality studies. Please note that this class is not just designed to appeal to animal lovers. Instead of advocating a particular political agenda, our goal will be to create an open and informed dialogue about the functions nonhuman animals and "beastliness" serve in modern Western culture, and, more broadly, about the roles literature and film can play in helping humankind make sense of its place in a world full of other life forms.

Primary Texts: Charles Bergman, Wild Echoes: Encounters with the Most Endangered Animals in North America (Illinois); J.M. Coetzee, The Lives of Animals (Princeton); Jonathan Safran Foer, Eating Animals (Back Bay Books); Erica Fudge, Animal (Reaktion); Barbara Gowdy, The White Bone (Picador); Marjorie Kinnan Rawlings, The Yearling (Scribner); H. G. Wells, The Island of Dr. Moreau (Broadview).

THE 2000-81817: Theatre Appreciation (TR 12:15-1:30)

Russell Turney

The course catalog entry for this course states that, “students will read plays, analyze scripts, and attend and write about local productions. They may also complete a group project in a live theater. No acting experience is required.” First of all, that last part is definitely, thankfully, 100% true! So if you’re a “Gleek”... chill. Please.

Also, we will read and analyze diverse plays (including the last three winners of the Pulitzer Prize for Drama). And you will attend (outside of class) and then analyze a local theatre production. Finally, you will perform group projects of scenes from plays we’ve read (and created) for our class.
Certainly, in these various ways and others, we will fulfill how the university defines the course. However, we will also broaden our inquiry into “theatre” to include...well, ourselves.

In brief, branches of identity theory hold that things like Gender, Sex, Politics, Religion, Race, Nationality and more are not “Real”: neither stable categories nor qualities we possess. Rather these theories analogize these traits to costumes we wear, lines we speak, and direction we are given to perform who we are: our “Identity”. Put broadly, some claim, we are actors trapped in a performance. No matter how long we peel away layers, we would never reach who we really are---because it doesn’t exist. In short then, this course should make you think about theatre, but also about you and your world.

Are our lives---our culture, politics, education, interactions with others---scripted, costumed, maybe even directed performances? How do the plays we will read reveal or question this? What does it mean to be a man or a woman? A husband or wife? A parent or child? A student ot teacher? What does it mean to be “gay”, or “straight”? What's an American? An African-, Asian-, Hispanic-, or otherwise hyphenated-person? Is there a true identity for any of us? Are we in charge of our “performance”? If not, who or what is? If you have any questions or concerns, please contact Russ Turney at rtturney@unf.edu.

THE 3110-82914: History of Drama I (W 6-8:45)

Dr. Alex Menocal

In this survey of Western drama, students will read and analyze select works, both tragedies and comedies, of Greek, medieval, Elizabethan, Jacobean, and Restoration drama. Students will reflect on the religious, social, commercial, and political function of the theater and of drama throughout these periods; the movement toward a more secularized theater; the developments in the architecture of theaters and their implications for acting and the audience; and the process of institutionalizing the theater with the construction of purpose-built theaters and the formation of acting companies made up of professional actors.

TPP 2100-80924: Acting 1 (MW 1:30-2:45)

Dr. Pam Monteleone

This is a beginning course in the fundamentals of acting. Students will learn a working vocabulary and acquire basic acting skills. Through formal and improvisational techniques for developing vocal, physical, and analytical skills associated with behavior-based acting, students will explore the imagination as the actor’s primary resource for building a character. We will emphasize relaxation, trust, and mental agility for interacting with others. Students will also perform monologue and scene work. This course is highly recommended for students who plan to participate in Department of English Theater productions and for students interested in the Theatre/Drama Minor. It is also recommended for anyone interested in exploring issues of identity and self-presentation.