This course takes up American literature from early modernity to the contemporary moment. Our primary focus will be on writers from the US south and southwest and their interface with the region's intense cross-culturality. Writers from our borderlands and from our southern frontiers of democracy offer some of our nation's richest and most compelling works. One particular focus will be upon popular music and orientations to the (un)dead. We will read artists such as Sandra Cisneros, Natasha Trethewey, T.S. Eliot, LeAnne Howe, Toni Morrison, Zora Neale Hurston, William Faulkner, and Robert Kirkman, among others.

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.

In this course on modern and contemporary American poetry, we will be reading a number of unique poets (who happen to be, uniquely, women). Or will it be possible, uniquely, to do that? Do women poets just “happen to be” women poets, or do women poets have to be poets, who have to be women? How can we discuss women who are poets in such a way that being women is both a coincidence of gender and a (vital?) determining factor of their poetry? How might such a
discussion, uniquely or not, happen to be….happen to happen?

Or are women, now, and then, just better poets? Might that, uniquely, happen to be...uniquely true?

For such a class, there are many women poets from which to choose—too many, actually. So, our focus will be narrowed by limiting our attention to a rich sub-genre, sub-tradition of those more “experimental” poets, those women for whom the form and structure, the sound and shape of the poem (as much as the sense, or non-sense; its meanings, or non-meanings) have often been prominently engaged, experimented with; as we will see, their lines of language are often dismantled, distorted and strangely deranged in order to seek the more abstract “Truths” of which Emily Dickinson wrote, truths extracted from the densities of lives lived, from the gendered delicacies of experience in “circuit,” and at a “slant.”

Here are a few of the poets we will be reading: Emily Dickinson, Gertrude Stein, Rosmarie Waldrop, Susan Howe, Lyn Hejinian, Rae Armantrout, Claudia Rankine, Ariana Reines and others.

In this course, we will learn about the status of the prison in America historically and presently. We will listen as people who experienced incarceration tell their stories for multiple ends. Some want to be heard and understood; some sound a cry for civil disobedience; some push the limits of the memoir as a genre; all have helped to shape the American literary and cultural tradition in ways that demand our attention. Over the course of the semester, we will read and write about incarceration across American literary history. But we won’t stop there: we will also undertake a service project that will help our classroom connect with incarcerated students, and a public awareness campaign that will help raise awareness about the state of incarceration in our city, state, and country.

In this course we will read some of the major Greek works, along with one Roman epic, that are part of the classical inheritance of Western literature. We will do so in order to understand how this literary heritage has influenced the emergence and subsequent transformation of Western consciousness in general and Western religious thought in particular. To this end we will focus on how Greek literature and Virgil’s *Aeneid* represent the pagan Olympian gods, above all Zeus, compared with how selected books of the Bible (Genesis, the Gospels, and Revelation) develop a monotheistic conception of a single Godhead who, in the New Testament, sacrifices his only begotten son.

We will begin with Hesiod’s *Theogony*, which depicts the origin of the cosmos and the Olympian gods, and contrast this narrative with how Genesis envisions the creation of the world and the place of humans within it, with how the Gospel of John reinterprets the Genesis account of God’s inaugural manifestation, and with how Revelation anticipates an apocalyptic end to history. We will then turn to Homer’s *Odyssey*, which we will read in relation to René Girard’s signature work of anthropological and cultural criticism, *Violence and the Sacred*, which traces the origin of human sociality to the discovery of the efficacy of sacrificial victimage, its institutionalization in ritual, and its representation in literature—specifically, in epic narratives and tragic drama, which draw on and repeat, often covertly and in highly coded fashion, the social psychology that leads to scapegoat sacrifice. In tandem with this interpretive project, we will read three Greek tragedies—Sophocles’ *Oedipus the King*, Aeschylus’ *Prometheus Bound*, and Euripides’ *The Bacchae*—in relation to the Eucharist and the Crucifixion in order to suggest how Jesus offers a critique of the Greek gods and the sacrificial worship they demanded. We will then extend our comparison by returning to Aeschylus (the three dramas that make up the *Oresteia*) and to Euripides (his *Medea*). We will conclude our investigation of the religious concerns that are central to early Western literature by examining how Virgil envisions the founding of the Roman Empire in his Latin epic.

With Girard’s work as an initial guide, we will endeavor to understand what thinking critically about the sacred entails. How does one go about such critical thinking? How do Greek and Roman literary texts themselves offer critical perspectives on their pagan traditions? What has Judeo-Christianity inherited from these texts, and how, why, and with
what consequences has it revised this inheritance? What is the relation between the sacred and the symbolic order, including the ideological conditioning and social control of consciousness that the symbolic order enforces?

We will also endeavor to understand how Greek drama helped its audiences acquire the mental habits associated with reading and writing as the Greek world adopted the new tele-technology of alphabetic communication, and how Greek literature addresses the intellectual problems and especially the emotional challenges that arise for a polytheistic society as it adapts to its new communication medium, the development of which supported the rise of a monotheism, and especially as that monotheism remains indebted to the figure and concept of Zeus.

As part of the theoretical backdrop for our discussions of these and other questions, we will read Penelope Deutscher’s *How to Read Derrida*. This short work will provide a framework for examining to what extent Greek literature is able to deconstruct the “logocentric” economy of the Greek mind in relation to Greek culture, especially as it engages in a critique of its gods during its transition from orality to literacy.

Prerequisites: ENC 1101 and ENC 1143. The focus of the creative writing for this course is flash fiction—stories that range from 300-750 words. Students will read works from two books: a collection of flash fiction, and another book whose aim is to define and explain the genre of flash fiction through examples and essays on the topic. Students will write five flash fictions and produce critiques of other students’ stories. The class is set up like a workshop. Revision is key to the process. Gordon Rule English credit.

This course will help beginning fiction writers compose stories. We will discuss your work in a supportive workshop environment, where you will get valuable feedback from both your peers and your instructor. We will complete various exercises to help us tap and expand our imaginations. We will read a wide selection of very contemporary fiction, which will help us see new possibilities to try out in our work.

In this course, students will study the basic techniques used by both canonical and contemporary fiction writers to build convincing and compelling worlds, characters, and plots. Students will then work to apply those techniques to their own fiction. They will develop the skills and techniques necessary for both a productive critique of their own and one another's fiction, and for the in-depth work of successful revision. Gordon Rule English credit.
Creative Nonfiction is the fastest growing genre in creative writing programs across the country. This course introduces students to the imaginative possibilities of a genre that is factual but may be radically subjective. Its methods have the narrative, dramatic, meditative, and or lyrical elements of fiction, plays, and poetry. It can break the boundaries between genres. Student reading and writing will explore a variety of approaches to this exciting genre. Students will learn to tap the reliable resources of imagination in the service of the real (whatever that may be). As well, they will learn to read like writers, developing the skills needed to assist their fellow authors and themselves in revision.

Prerequisites: ENC 1101 and ENC 1143. This workshop allows students to explore together the fundamentals of the craft of poetry. Students will learn the difference between poetry and prose, as well as the ability to identify the attributes that make poetry a unique and expressive art form. Students will learn basic terminology and close reading skills in order to write analyses that demonstrate precision and sensitivity to the nuances of poetic language. Students will read poems by master poets, whose work will be the focus of our analysis. Learning to explicate great poetry will provide students with skills they can apply to their own poetry, which will be the ultimate focus of this course. Students will write five poems through the term and critiques of other students’ poems. Revision is key to the process. Gordon Rule English credit.

This course covers the basics of the craft of screenwriting such as formatting, story structure, theme, character arc, and more. Students will pitch movie ideas, write a treatment, outline, and learn scene construction for a feature film. Students will be required to participate in screenwriting workshops to further develop their own work and apply what they've learned to the development of the work of their peers.

What is it that memory has to tell us, to reveal to us, about the world, about ourselves? In this class, we will read, view and discuss a variety of different types of materials, of “memory texts,” all of them united in their focus upon memory and imagination, the shaping of a life as it is seen through the “rearview mirror.” The many brilliant materials for this class will be intended as starting-off points for your careful reflection, our wide-ranging discussions and, then, your own engaged writing, always moving us toward a more fruitful examination of our own memories and imagination. How are memories made, and to what end? What does it, as Wittgenstein said, “feel like to remember”? How are memories written, filmed and photographed (and, in the process, fabricated, lied about), and for what purpose? What is the role of memory (and forgetfulness), truth and self-deception, in the creation and sustaining of identity…of who we think we are? And what happens to that identity when memories falter or fail, as we recognize that which “memory cannot contain…,” as we, as Shakespeare counseled, “Commit to these waste blanks”?
Writing For Military Memoirs

Catch-22, The Redeployment, The Longest Winter, Unbroken, and The Things They Carried. These books and anthologies were written not just for military audiences but for the world. How did these authors accomplish this across so many genres? Across so many decades? What makes these particular texts live on? What makes these texts literary canon? Within this special topics course, students will read various works of both nonfiction and fiction, focusing on active military and veteran writing and the foundation of the art of narrative. Students will be given the tools to draft, revise, and workshop their writing and will ultimately produce an outline for a book-length work and a final portfolio.

Fiction Workshop

We will write short fiction in a way or in several ways that we have never written short fiction before. We will then share the results of our new writing with the class for public critique and encouragement. Along the way, we will study some of the diverse approaches to short fiction in contemporary literature. Books will include The Color Master (Aimee Bender), Can’t and Won’t (Lydia Davis), Misadventure (Nicholas Grider), and 14 Stories and None of Them are Yours (Luke B. Goebel). Prerequisite: CRW 2110.

Creative Non-Fiction Workshop

Each of us, however long we’ve been writing, are wherever we are and hoping to get “better.” We are always, every one of us, “beginners.” Creative Nonfiction, the fastest growing genre in creative writing programs across the country, provides writers with an affinity for any genre an opportunity to broaden their scope and discover new ways and means to tap the reliable sources of imagination in the radically subjective pursuit of their vision of the human world. Aspiring fiction writers may explore customary and experimental narrative structures. Student poets will find themselves at home on the terrain of the lyric essay and discover new modes of expression for their poetic sensibilities. Budding essayists will have a chance explore their own minds at work and play. All will have an opportunity to get out of their most comfortable places and try their hand at writing in new and unexpected ways. Any subject—concrete or abstract—is fair game. Any method to get at it is fair play. Traditional and nontraditional approaches will be stripped bare and left in the sun to dry. As well, students will hone their ability to read like writers to create critiques that will assist their fellow authors and themselves in the revision process. Experimentation is encouraged. Laughter is relished.

Screenwriting Workshop

Screenwriting Workshop will breakdown the screenwriting process into a scene by scene, page by page, line by line analysis. Students are expected to write, read, and critique screenplays on a weekly basis in an effort to produce a polished screenplay by the end of the semester.
This course builds on CRW3930 and provides emerging writers the opportunity to hone their individual voices and experiment with different aesthetic 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 and extraordinary ideas. Students will sharpen their understanding of what it means to read like writers and provide the kind of thoughtful, expert critique that can assist their fellow authors, and themselves, in the revision process. As well, students will be afforded the possibility to engage in daring endeavors. Want to make a book? We can do that. Have another notion? We'll entertain it. We will break brains over long-term goals and consider how to deal with obstacles to a rich, varied, and sustainable writing life—whether that means getting into a good MFA programs, publishing your work, moving to some foreign garret to pen your apprentice manuscript, securing a job in a field that exercises your talents and sustains your best hopes, or any combination of these. Fantastic notions and firmly held opinions will be tossed about willy-nilly. Experimentation is encouraged. Ferocious laughter is relished.

When Pat Hackett and Andy Warhol co-wrote *POPism: The Warhol 60s*—mixing the genres of memoir and cultural history—their subtitle suggested a unique connection between Andy Warhol and the art world and subcultural activities of New York in the 1960s. This course will probe the connections between Warhol’s art and persona and a number of important and still salient cultural issues related to celebrity and media culture, gender performance, and urban life. In this course we will look at Warhol’s Pop art alongside that of his contemporaries, and examine its connection to other important 1960s phenomena such as performance art and underground film. We will consider both original 1960s criticism (such as the writings of Susan Sontag) and more recent criticism in Art History that reevaluates the significance of Warhol’s art and world. Students will gain an understanding of discipline-specific research and an appreciation of the rhetorical difference among writing situations and media by completing the following assignments: a short exhibition catalogue essay, an annotated historical/biographical timeline, a research paper on a single artwork in context, a collaborative PowerPoint presentation, and two brief response papers on the films screened.

The course is designed to help you practice writing in sophisticated ways about literary and other representations. Using both individual and collaborative writing exercises, we will focus on: the art of summary; how to turn from a summary to an interpretive claim; how to gather and order analytical evidence; how to engage with others' claims; and how to convince readers that your interpretation of a story or a show is the very best one.
ways of seeing all kinds of things in addition to literature. You find it easier to recognize when (and how and why) someone is trying to persuade you. You become qualified to participate in a lively, world- and history-spanning conversation with some of the smartest people in the world: professional authors, editors, scholars, and critics. In short, as you read literature closely and write about it in an attempt to change how others read it, you become a more active and articulate citizen of the world of language and ideas. Every assignment and activity in this class will be geared towards helping you do this in the supportive but challenging “discourse community” of our classroom. Bottom line: it isn’t just about “Great Books.”

12758  ENC 2450 Writing About Climate Change     M W  1500  1615  Jennifer Lieberma

When you think of climate change, what do you see? Do you picture images of polar bears or of displaced peoples? Do you imagine politicians in pressed suits or scientists in lab coats? Each of these images helps to tell a story about climate change: why do you think some stand out more compellingly, more urgently than others? This class will help us to answer this question-----but it will not stop there. We will listen to the various voices that narrate the stakes of climate change to the public: scientists, politicians, journalists, creative writers. Although we may discuss the rhetoric of dissenters, we will focus on the consensus of people who agree that climate change is inflected by human behaviors and industry, and we will consider the role of writing in conveying the stakes of this global issue to different audiences. We will ask: What stories do people tell about climate change, and why? Do some stories have a greater effect than others? What kind of political work can climate change stories do? And, most importantly, what kind of stories can we write?

In other words: although we will read about the science of climate change, we won’t be studying the science; we will explore climate change storytelling as a way to learn about—and practice—constructing arguments, using evidence, and experimenting with form. Together we will examine how journalists, writers, scholars, and scientists frame questions and construct narratives about climate change. We will also examine the place of storytelling in the public sphere. Most importantly, we will add our own voices, stories, and arguments to contemporary conversations about climate change.

12759  ENC2451 Writing Wellness    Online    Shane Leverette

In this class, we will study techniques for writing well, and we will be writing (and reading) about health and habits of wellness. Broadly, we can find wellness by remaining physically healthy, feeling emotionally and psychologically balanced, and enjoying a sense of purpose and fulfillment. We will explore these and other factors that influence our overall health and wellbeing, considering most importantly those individual choices we make in our daily lives and relationships that contribute to or detract from our health. We will consider issues surrounding the ethics of food, the practice of spirituality, the functioning of relationships, and the challenges of student life. In so doing, we will explore ways of being that promote wellness and, thus, work toward conscious choices regarding how we will be—how we will shape our lives, our relationships, and our communities.

12761  ENC2461 Character, Culture, & Change: Writing for the Social Sciences

This workshop course explores the fascinating complexities of the world using a combination of documentaries, TED Talks and articles. It has been designed for students intending to major in Psychology, Communications, Anthropology, History, Religious Studies, Economics, Sociology or Social Work. It will prepare students to succeed in those majors. It explores the ways in which these disciplines combine together to help us understand the world. Class attendance matters as our collaborative work will help you understand the complexities of the issues as well as teach you the skills and knowledge to succeed. Some writing will be done in class; students will have opportunities to revise their work. The major term long assignment for the course is a Final Writing Portfolio.
This course provides a general introduction to readings, writing and issues of concern in the Criminal Justice disciplines, with a particular focus on the U.S. Constitution as a living, evolving Criminal Justice narrative. Writing and reading are imperative in Criminal Justice. Most careers in Criminal Justice exist in bureaucracies. In these organizations, policy papers, procedural guidelines, memos, research reports, case briefs, and judicial and legislative communications are all common. Thus, a primary focus of this course is developing writing and reading proficiencies, particularly in genres common to Criminal Justice.

The course also seeks to establish understanding of major issues in Criminal Justice and Constitutional Law. We do this by reviewing the main components of the American Criminal Justice system, from policing to the courts to the penal system, asking how each operates and examining the nature of their interrelationships. We also discuss perennial debates within Criminal Justice and Constitutional Law, like capital punishment, as well as issues of particular recent concern: drug policy, sex crimes, technology, surveillance and privacy, terrorism, and sharia law. In doing so, we place emphasis on reflective judgment through reading, researching and debating Criminal Justice and Constitutional Law policy and practice.

This ENC 2930 course will examine the show as a piece of literature, as a commodity, and as a case study in the changing landscape of storytelling in an emergent social media environment.

Numerous surveys of business leaders conclude that writing operates as “a threshold skill.” Nevertheless, “companies spend billions annually correcting writing deficiencies” (National Commission on Writing). By the time most college graduates enter the job market, they have spent years writing in an academic environment, yet their employers remain dissatisfied. The critical difference is this: While professors may penetrate through their students’ surface errors and lack of clarity, business readers demand clarity, concision, and direct, plain English style.

This intensive distance-learning class focuses, therefore, on four cornerstones of effective professional communication: (1) Surface correctness; (2) “Plain English” style; (3) Logical, Appropriate, and Ethical Content; and (4) Document Format and Design. Students work toward improving the quality and content of their professional writing and familiarizing themselves with various document formats. The coursework requires students to investigate rhetorical and visual features of communication; research and formulate strong documents; master “plain English” stylistic skills; demonstrate comprehension of written instructions; improve their writing’s grammatical, mechanical, and syntactical correctness; and gain practice in the conventions of professional writing. During the term, each student produces several professionally formatted documents/texts (correspondence, employment materials, technical writing, case studies, etc.), and one formal online “presentation” to the class.
ENC 3250 achieves general educational aims by introducing students to the practice of reading and writing in professional communication. In ENC3250, we will work on contextualizing professional communication to make students more flexible and adaptable to different professional communication demands. We will practice specific genres of professional writing: memos, formal letters, whitepapers, proposals, recommendation reports, and instructions. We will also practice professional research tasks, and integrate this research into professional communication. Finally, we will practice essential oral presentation and cooperative projects integral to success in the professional world.

The primary emphasis of technical writing is on the basics of professional communication—research, organization, grammar/mechanics/style. We will also pay attention to the forms of professional communication—letters, memos, and formal and informal reports. Gordon Rule English credit.

The course will focus on technical editing, particularly the technique of professional copyediting. Consequently, a student that completes this course will review the basics of grammar and usage as well as an introduction to sentence styling and document preparation. Most importantly, students will learn the technical jargon, signs, and markup specific to technical copyediting. The course’s outcome will prepare students to do technical editing in various professional situations. Although, any student interested in developing a technical understanding of sentence grammar and sentence styling would benefit from this course.

In one of the earliest research studies regarding writing in the workplace, Tebeaux (1988) concluded that one of the reasons for poor writing on the job was writing well in college. Writing well in school often means conformity to prescriptive rules and adherence to prescribed patterns of arrangement, while writing well on the job often means being able to flexibly adapt to writing situations that have never been encountered before. Students completing this course will be able to navigate workplace writing contexts, including ethical composing and working effectively in groups to solve rhetorical problems. Students will achieve these goals through case study research of failures in organizational communication both here in the US and in many international contexts which carry different, even opposing, values of communication. Students will complete a final field project utilizing innovative augmented reality technologies to synthesize theories of organizational critique. There will be no rubrics used in this course.
ENC 3310 is truly an intermediate writing course. By intermediate, I mean that it serves as a pause, a time to examine the writing you have already done, but also a time to anticipate and identify the writing you would like yet to do. In ENC 3310, we will examine three of the most widely-held writing rules in American institutions in the 21st century: that every paper must have a thesis statement, every paper may only examine one topic, and that every paper must be free from grammatical error. We will examine the difference between the effect your writing has had, and the affect you would like it to have. There will be no rubrics used in this course.

Have you ever been so excited about something you found in your research, but then so discouraged after having to write about it? So often in writing research papers there is much more emphasis on the “paper” than on the “research.” You will not be writing papers in this course. You will be conducting research. The purpose of this course is to sustain that “thrill of the chase” feeling throughout the semester by focusing on historical, archival documents never meant to be seen by your eyes, or anyone else’s. Students completing this course will learn archival methodologies and practice reading WWI love letters housed here at UNF and the letters of Ralph Waldo Emerson housed at the St. Augustine Historical Association. Students will learn digital mapping techniques and be introduced to digitization of archival records. There will be no rubrics used in this course.

Satisfies Cultural Diversity. Ableism is the belief that people with a disability are inferior to those with typically functioning bodies and minds. People speak casually about blindness being a metaphor for a bumbling lack of insight (Mr. Magoo) or about a missing limb signifying malevolency (James Bond villains). These are expressions of ableism. Ableist assumptions instill attitudinal barriers that negatively affect the lives of real people who are blind, lacking a limb, and so forth. This class will challenge ableist stereotypes by taking a holistic approach in analyzing and contextualizing representations of disability. We will read plays (Elephant Man, Children of a Lesser God), memoirs (Autobiography of a Face, Planet of the Blind), and novels (one will be The Colony), and we will screen a film (Control), etc. This course also will examine disabled identity as well as disability rights and related legal and public policy issues. Students will write short papers, do daily reading quizzes, participate in class discussions, and master a set of key concepts. This course’s orientation is Disability Studies in the Humanities, and it addresses UNF’s critical thinking competency.

Optional T.L.O. (Transformational Learning Opportunity): Students enrolled in ENG 3613 are NOT obligated to take part in the T.L.O. Enrolled students may choose to participate. The T.L.O. will require those willing to take part to perform 20 hours of volunteer work (over the semester) with children with disabilities at Mt. Herman Exceptional Student Center here in Jacksonville. Those who successfully complete the volunteering and comport themselves well while doing the work can count on the professor writing a strong letter of recommendation. Such a letter will be useful for applying to graduate programs or for scholarships. A volunteering experience such as this one looks great on a resume.
through the process of learning to formulate more complex interpretations of literary and non-literary texts and to examine the political, psychological, and sociological implications that these interpretations might raise. Andrew Bennett and Nicholas Royle’s *An Introduction to Literature, Criticism, and Theory* will describe reading strategies and approaches that should contribute to this end. Class discussions will model how these approaches might be deployed in critical readings of the four novels. Students will continue to work on mastering these approaches by refining their thoughts about the novels in several analytical assignments (two passage analysis assignments and two essays).


Is Grendel, the creature in *Beowulf*, a monster? Is Beowulf a hero? What is a hero? What is a monster? Do the definitions change with gender, culture and time? We will look at heroes/monsters who are female or male, anonymous or famous, immortal or only too human. We will read *Beowulf* along with the novel *Grendel*, telling the creature’s side of the story. We will look at poems and ballads about the supernatural, and the 16th century play, *Doctor Faustus*, the story of a man who sells his soul to the Devil. Is Faustus a monster? Is the Devil? We will read erotic love poems by a famous preacher at St Paul’s, London. Was Dr. John Donne a hypocrite?

*But isn’t it old, boring, and hard?* Old, yes.

*Boring?* If you think murder, love and the supernatural are boring.

*Hard?* By the second week you will have written your own poem following the rules for Anglo-Saxon poetry. No problem.

This carefully structured distance learning course explores how society shaped identity. It considers how definitions of gender and class shaped the self. Students read fiction, drama and poetry from the mid 19th century to the present and will be asked to consider how much has changed over time. 91% of the students in the last version of the class reported being interested in the reading.

This carefully structured distance learning course explores how the Victorian, Modern, and Postmodern Periods portrayed the quest for self-understanding in response to rapid cultural and historic changes. It poses this question: how was identity understood and represented in each Period? Students read fiction, drama and poetry. 91% of the students in the last version of the class reported being interested in the reading.

This course studies selected aspects of the dramatic works from the early comedies to the late romances. Consideration of non-dramatic poetry may also be included.
The late-seventeenth and eighteenth centuries were the age of the European Enlightenment. This was an intellectual and cultural movement characterized by a spirit of reform and uplift. Humans no longer would turn to God to solve their problems. Instead, they would attempt to use knowledge, technology, and ingenuity to take control of their destiny. The course’s literary texts both respond to and facilitate the transition from a religious to a scientific mindset that was unfolding during this time. To better understand this transition, the course will focus on the portrayal of human bodies in literary texts, specifically, those that are monstrous, deformed, or defective. Such bodies increasingly were coming to be seen less as demon possessed or as signs of God's wrath and more as indicators of scientific pathology—as random accidents of nature. Rosemarie Garland Thomson describes this period as witnessing "a movement from a narrative of the marvelous to a narrative of the deviant," one in which "wonder becomes error." Students will write short papers and master a set of key terms and concepts associated with literature and disability studies. The course addresses UNF’s critical thinking competency.

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.

In this course we will explore the broad genre of science fiction films (from the U.S. and East Asia in particular), considering science fiction as allegorical, utopia or dystopia, visions of the future or alternative worlds, encounters with aliens or artificial life, disasters and apocalypses, and as symptomatic of cultural anxieties. By the end of the course, students will be able to: identify genre conventions and subgenres of science fiction; describe interactions among science fiction genres and history; analyze primary and secondary sources through the methodological and theoretical lenses of film theory and cultural studies; analyze science fiction subgenres and specific films in particular social and historical contexts; and develop critical reading, research, and writing skills. The final product will be a short research paper on a science fiction film of your choosing.

In the 1970s filmmakers broke from the seamless, glossy, morally-clear films Hollywood had perfected, ushering in the greatest artistic period of American film. Happy endings, heroic protagonists, the “rules” of image and editing, all were suddenly optional as young maverick directors (Francis Ford Coppola, George Lucas, Melvin Van Peebles) shook up the industry. We will study this Hollywood Renaissance in depth, along with Blockbusters, Independent Cinema, and the Genre films of the era (slasher, vigilante, blaxploitation). With the Vietnam War and Watergate, Americans could no longer take for granted that their government was honest or that their military action was morally just. Protests, riots, punk rock, drugs, social liberation, and disco mark the “culture wars” still being debated today. To approach this culturally-saturated film in context, we will read articles from the time period of 1967-1980—mainly from *Rolling Stone Magazine*—as well as histories that look back upon the era. Students will leave the course with a full sense of the profound social, historical, and artistic force of American film in the 1970s. THERE ARE NO PREREQUISITES - anyone having difficulty registering please contact Dr. Jillian Smith, jlsmith@unf.edu
The art of documentary is twofold: (1) recognizing and capturing the narratives that circulate around us every day in the real world and (2) shaping them into creative form. In this course we will lay the foundation for this art by understanding and practicing documentary style and technique. Practicing a range of documentary styles and narratives will open students to the creative possibilities of documentary film, and thorough technical competency will enable them to be realized.

Students are expected to have taken Documentary Production Fall 2015, or otherwise have permission from Dr. Smith. The semester will begin with exercises in montage, archival work, creative shot-making, and a formal interview. The remainder of the semester will be spent executing documentaries for public screening at the end of the semester. No prerequisites. Get on the waitlist because seats open. Any questions, contact Dr. Jillian Smith: jilsmith@unf.edu. See the work of AfterImage Documentary here: http://vimeo.com/afterimagedocumentary/videos

We all have learned basic reading skills, but we have not necessarily learned the depths to which these skills can take us. Literary interpretation is an art not limited to literature. Rather, it is a foundation for sophisticated critical thinking within history, philosophy, culture, politics, media, the arts, and even the sciences.

To practice the art of interpretation, we will read, write, discuss, and create. More than anything, our art requires gaining a working knowledge of basic literary tools (i.e., character, point of view, paradox, implied author). ACRW_I focuses intensively on learning to use literary tools well. The follow-up course, Art of Critical Reading and Writing II, focuses on using these tools to craft essay-length written interpretations.

Literary interpretation is an art. It is also a foundation for sophisticated critical thinking and writing within history, philosophy, culture, politics, media, art, and even science. Such sophisticated thinking, however, 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 -- techniques that we tend to 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. English majors should run to this course (it is required); creative writers often find it invaluable; and all majors are welcome. (This course, because of its coverage of narrative technique, fulfills the analysis requirement for film minors.)

The task in this course is to relearn and redevelop the techniques necessary to read and write critically from a literary perspective. All of us know how to read and write. We have been doing it since primary school or earlier. This course, however, will stretch, strengthen, and reinforce the habits of that readied development.

Students in Art of Critical Reading II are expected to use their preparation from Art of Critical Reading I, to compose coherent and cohesive analytical essays that thoughtfully put these literary tools and techniques to work. In doing so students will be expected to compose cohesive paragraphs, formed by analytical insights, expressed in stylish sentences that form a coherent essay.
This course is a part of a series of courses required for English majors. Majors are advised to take *Art of Critical Reading and Writing* I before taking *Art of Critical Reading and Writing* II. Nevertheless, any student interested in working on their literary methodology and academic writing should consider taking this course.

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<tr>
<td>12068</td>
<td>LIT3304 Lit of Popular American Culture</td>
<td>M W</td>
<td>1330 1445</td>
<td>Betsy Nies</td>
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Have you ever wondered why we read the same types of books over and over again? Why do certain genres maintain a strong readership and what do they tell us about ourselves? Focusing on the gothic, Western, hard-boiled detective, and romance genres, this course seeks to address those questions. The structure of these genres remains consistent, even if the content varies. We will explore the philosophical underpinnings of each genre (including sub-genres such as serial killer and vampire romance), considering why certain fantasies emerge at certain moments. The class will close with a creative project in which students rewrite a genre to comment on current contemporary political and social issues.

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<td>10779</td>
<td>LIT3331 Children's Literature</td>
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<td>Mary Baron</td>
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We will read three kinds of literature for children: Picture Books, Fairy Tales and Chapter Books. The readings roughly follow the developmental arc of childhood, from pre-school through the middle grades. Reading them with adult eyes, however, can offer surprises. Can you see ways in which the original *Curious George* is a slave narrative? Is Babar a hero-king, or traitor to his elephant family?

Fairy Tales, similarly, astonish us. In the earliest versions, it is usually the mother, not the stepmother, who wishes to be rid of the heroine. The Little Mermaid does not marry the Prince. The stories deal with cannibalism, incest, and murder; they are about the struggle to survive poverty, war and famine.

The Chapter Books selected are multi-cultural and portray problems children live with every day: poverty; racism; sexism; and especially powerlessness in the face of adult decisions. Students will have a choice of readings in this unit.

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<td>10155</td>
<td>LIT3333 Adolescent Literature</td>
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This course examines literature for adolescents from social, psychological, educational, and other points of view.

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<tr>
<td>12774</td>
<td>LIT3930 Detective Fiction</td>
<td>M</td>
<td>1800 2045</td>
<td>Jennifer Lieberman</td>
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It’s mysterious: the American cultural obsession with crime dramas, spy stories, and detective fiction. This class will get to the bottom of this curious phenomenon. Like a team of detectives, we will start at the beginning. We will hunt for clues in Edgar Allan Poe’s short stories and Arthur Conan Doyle’s novellas. We will follow the trail as it leaps off the page and into the more spectral media of radio and film: Why was Serial podcast such a hit? Why do we tune in to endless varieties of CSIs and Law & Orders?

In this class, we will explore the birth and the many rebirths of this wildly popular subgenre. In the process, we will examine what close reading can help to reveal about cultural studies. We will also question why the study of literature so closely resembles the practice of detecting: how did we all become Sherlocks, hunting for clues? Students who take this class should be prepared to write and think creatively and intelligently, just as our mythical detectives do. Whether you choose the research or the creative-writing option for your final assignment, each student will choose to linger on certain details and to dismiss others as “red herrings”; each will try to craft a convincing story based on a paucity of “clues”; each will examine where fiction ends and fact begins.
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. Dr. Nancy Levine called Hurston’s two modes of writing “ethnographical fiction” and “fiction-saturated anthropology.” In this class, we will explore the written “contact zones” between these two modes of Hurston’s work. We will explore the ways Hurston used her fieldwork in Florida, and to a lesser extent, in 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. In so doing, Hurston created dazzling literary work and, of herself, a dazzling personality who had significant impact on the Harlem Renaissance and beyond.

This course will explore twentieth-century crime fiction (mysteries and thrillers) by focusing on one of the great inventors and practitioners of the genre: Raymond Chandler. As a writer of highly popular detective stories and novels, Chandler established many of the forms and conventions from which later twentieth- and twenty-first-century crime writing and crime films have emerged. We will consider these forms and conventions—as well as issues such as technique (how one writes stories such as Chandler’s)—through his work and the work of others whom he influenced. Graded work will include a midterm essay, a final essay, and a group presentation.

This course examines some of the unifying features that link Native American literatures and cultures across indigenous and postcolonial nations. Paying special attention to the Native (US) South and to Mexico and Central America, we will address our own relations to these "cornbread nations" and the ways in which Mexican and Central American immigration may amount to a reindigenization of the United States. Writers will include LeAnne Howe, Linda Hogan, Joy Harjo, Sherman Alexie, Leslie Marmon Silko, Miguel Angel Asturias, and a number of Mayan and other indigenous poets from Mexico.

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, ethnologists 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.


Getting lost can be both exhilarating and terrifying. Getting lost can lead to finding things unimagined, stumbling onto places unknown—getting hurt, getting happy—seeing sides of others (and ourselves) unsuspected, perhaps undesired. In this course, we will hear from a number of writers and artists for whom seeing in motion, being in time—on a walk, on a drive—led them to discoveries, to the opening of eyes and minds otherwise squinting, otherwise sealed shut.

In the 19th century, the figure of the modern walker, the one deliberately losing himself in a city’s maze of crowded streets and sidewalks, was the *flaneur*. It was this *flaneur*, this “passionate observer” of the urban spectacle, who happily dropped himself into a setting, seeing the kaleidoscopic sights, absorbing the myriad sensations, the shocks and abrasions, and later recording the vivid impressions, inscribing the bruises received.

The poets Charles Baudelaire walking the sidewalks of Paris, William Carlos Williams driving the streets of New Jersey, Frank O’Hara on his lunch break in midtown Manhattan; the novelists Teju Cole in his *Open City* of New York, and W. G. Sebald finding his *Rings of Saturn* in the English countryside; the photographers Gary Winogrand and Diane Arbus (in New York) and Vivian Meyer (in Chicago) picturing the gritty cities before them—all of these artists and writers deliberately lost themselves in order to find that which stuns and surprises, seeing what might await, what discoveries might be located. Alongside our many brilliant materials, we will undertake excursions of our own devising, entering into the Jacksonvillian sprawl of speed and sensation, wandering into the local wilderness that constitutes our own post-urban world.

Most of us know only the few fairy tales published in anthologies for children. In fact, the Grimm Brothers collected tales from oral tellers and published them for adults. They are harsh lessons in survival, within a family or as an outcast. Readings will include the tales themselves, their histories, and critical comments on them from first publication until today. Each student will choose one tale as the focus of their work during the semester, resulting in a final paper or project.

One of the uncomfortable secrets of literary studies is that some of the writers whom we praise as the most original and imaginative also have been accused of stealing others’ work or misrepresenting their own roles as authors. S.T. Coleridge, Thomas DeQuincey, and Edgar Allan Poe, for instance, were all notorious plagiarists. In recent years, such widely divergent writers as James Frey (*A Million Little Pieces*), Dan Brown (*The Da Vinci Code*), and Stetson Kennedy (*The Klan Unmasked*) also have been accused of committing literary fraud.

This Senior Seminar will ask, what is literary fraud? What is plagiarism, what is forgery, and what is authorial misrepresentation or inauthentic self-representation? We will consider what works by writers such as Aeschylus, Sophocles, William Shakespeare, William Wordsworth, Coleridge, Poe, Heiner Müller and others tell us about our ideas of literary dishonesty and about now standard literary values, such as originality, imagination, authority, authenticity,
genius, and personal voice. We also will consider how these values have evolved over time, and how the idea of authorship has come to have the various meanings that it has today. Graded work will include a midterm essay, a final essay, and a group presentation.

12779  LIT4934  Modernist Self  M W  1500  1615  Laura Heffernan

This course will trace the emergence of a new kind of selfhood in the early twentieth century. In these decades, early psychologists and sociologists challenged long-held notions about the self’s autonomy and rationality and redescribed modern selfhood as social, emotional, and dispersed. At the same time, modern playwrights, poets, and novelists began crafting stories that featured a strange set of selves: “new women,” children that never grow up, young men with double consciousness, and doubly-sexed protagonists who live seemingly forever. We will consider how these literary works, including JM Barrie’s Peter Pan, W.E.B. Dubois’s Dark Princess, Edith Nesbit’s Daphne in Fitzroy Street, TS Eliot’s The Waste Land, and Virginia Woolf’s Orlando, enhance non-fictional accounts of the modern self in classic works such as William James’s Pragmatism, Sigmund Freud’s Dora, and Walter Lippmann’s Public Opinion.

12076  THE4524  Theatre for Social Change  T R  1340  1455  Pamela Monteleone

This course is a hands-on, participatory workshop that will introduce students to a collection of games, techniques, and exercises for using theater as a vehicle for social and personal change. You will be introduced to Augusto Boal’s Forum Theatre, a revolutionary form of participatory theater that transforms real community concerns into invigorating theatrical dialogue. The class will create Forum performances that empower participants to collectively investigate thorny issues and rehearse problem-solving strategies to implement in the real world. No theater experience or training is necessary. You will be asked to bring with you a desire to play, learn, and grow in an intimate, highly personal setting.

12078  THE4935  Doing Shakespeare in the Schools and on the Stage  T R  1215  1330  Pamela Monteleone

Will you be asked to teach Romeo and Juliet? Julius Caesar? Macbeth? Do you feel confident? Prepared? Ready? This course is for prospective teachers, actors, and anyone who loves “doing” Shakespeare. The aim is to put students at ease with the language. We will focus on the vocal and physical techniques necessary to bring the characters and stories to life. You will develop tools for exploring heightened language, speech structure and rhythm, scansion, and phrasing, not as ends in themselves, but as a means to creating the physical, verbal, and emotional lives of complex characters. “Words are meant to delight, to disturb and to provoke,” says Cicely Berry, “not merely make sense.”

12079  THE4923  Theater Production: Shakespeare Behind the Scenes  T R  1630  1745  Pamela Monteleone

This course offers practical experience in the design and/or execution of a major department production. This semester the Department of English is producing Shakespeare’s Measure for Measure (subject to change). You will be involved in the practical exigencies of translating a script into a theatrical event. You will engage in various aspects of theater production, including research, publicity and promotion, and/or set construction, lighting, sound, and costuming. Students will be expected to demonstrate professionalism as exhibited in communication, time-management, leadership, organizational and teamwork skills. Students may register for both THE 4923 and TPP 4155 for a total of six (6) credits. This course may be repeated for up twelve (12) credits.
This course is for students interested in acting in a major department production. This semester the Department of English is producing Shakespeare’s *Measure for Measure* (subject to change). The aim of this course is to prepare students for a major role on stage. You will focus on script analysis, character development, and vocal and movement techniques associated with acting Shakespeare. You will develop tools for exploring heightened language, speech structure and rhythm, scansion, and phrasing, not as ends in themselves but as a means to creating the physical, verbal, and emotional lives of complex characters. You will learn the rehearsal process and living in the moment as part of an ensemble. Students will be expected to demonstrate professionalism and teamwork. A commitment to substantial rehearsal time is required. Auditions will be held at the beginning of the semester. Students interested in acting must attend auditions and be cast in a role. THE 4935, Doing Shakespeare in the Schools and On the Stage, is recommended for students cast in a major role. Students may register for both THE 4923 and TPP 4155 for a total of six (6) credits. This course may be repeated for up twelve (12) credits.

This is a beginning course in the fundamentals of acting. Students learn a working vocabulary and acquire basic skills of the acting process. Through formal and improvisational techniques for developing vocal, physical, and analytical skills associated with behavior-based acting, students explore the imagination as the actor's primary resource for building a character. Emphasis is on relaxation, trust, and mental agility. Some monologue and/or scene work may be required.