

Undergraduate Course Descriptions: Fall 2019

This list only includes courses that would be part of a major or minor; a complete list of all Department of English courses can be found here: <https://www.unf.edu/catalog/>

CRN	Course	Title	Days	Begin Time	End Time	Instructor
81168	AML2010	American Literature I	M W	1630	1745	TBA
This course surveys major American literature from the Colonial period to the US Civil War.						
81349	AML2020	American Literature II	T R	1050	1205	TBA
This course surveys major American literature from the US Civil War to the present.						
83030	AML3102	American Fiction	M W	900	1015	Bart Welling
Is it possible to create a better “storyscape” in and for the United States than the one we have inherited from past generations? Many of our greatest writers have thought so. In this class we will put the published fictional narratives of a diverse range of authors in dialogue with the master narratives that we all inhabit as surely as we live in brick-and-mortar buildings: America as promised land, the American dream (or nightmare), the United States as melting pot, and more. Our goal will be to understand how the authors we are studying make visible the often hidden larger cultural narratives of Americanness, how they critique these narratives, and how their critiques can guide our efforts to reclaim and restore a bitterly contested—but also, frequently, a sublimely beautiful—world of stories that we call home.						
83072	AML3621	(GW) Black American Literature	T R	925	1040	Shane Leverette
In the early 1900s, WEB Du Bois wrote of double consciousness, the reality that black Americans are divided in terms of racial and national identity. In the mid 20 <sup>th</sup> Century, James Baldwin extended this understanding, recognizing that race is a central, though purposely ignored, component of American identity and that blackness must often be erased for one to be deemed an American citizen. Many contemporary authors continue to grapple with the idea of double consciousness and with the metaphorical and literal assaults upon black bodies. They have carried forward Baldwin’s assertions about the exclusive nature of American citizenship and have attested to the violent responses black bodies encounter. Beginning with Du Bois and Baldwin, we will explore these ideas and then read contemporary authors to investigate questions of race and nationhood. In particular, we will consider how black bodies are both necessary for and excluded from definitions of American citizenship, how cultural memory and ancestry illuminate black selfhood, how double consciousness functions contemporarily, and how Afrofuturism might offer useful insights for the future of the U.S.						
80826	CRW2000	(GW) Intro to Creative Writing	T R	800	915	Frederick Dale
81827	CRW2000	(GW) Intro to Creative Writing	T R	1215	1330	Frederick Dale
In this course, students will read works from a variety of literary genres, produce samples of work in each genre, develop productive critiques of one another’s work within a workshop setting, and revise at least one of their samples. This course is for students who want to develop basic skills in more than one genre of creative writing.						
82059	CRW2000	(GW) Intro to Creative Writing	M W F	900	950	TBA
82096	CRW2000	(GW) Intro to Creative Writing	M W F	1300	1350	TBA
In this course, students will read works from a variety of literary genres, produce samples of work in each genre, develop productive critiques of one another’s work within a workshop setting, and revise at least one of their samples. This course is for students who want to develop basic skills in more than one genre of creative writing.						
80712	CRW2100	(GW) Intro to Fiction Writing	T	1800	2045	Marcus Pactor
80726	CRW2100	(GW) Intro to Fiction Writing	T R	1630	1745	Marcus Pactor

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80827	CRW2100	(GW) Intro to Fiction Writing	DL			TBA
80848	CRW2100	(GW) Intro to Fiction Writing	F	900	1145	TBA
<p>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.</p>						
81350	CRW2201	(GW)Intro Creative Non-Fiction	M W	1330	1445	Mark Ari
<p>Creative Nonfiction is the fastest growing genre in creative writing programs across the country. It is as old as writing itself, as fresh as each new idea, and wholly liberating. Tell a story, meditate on a notion or thing, and discover the mind at play or your senses at full-tilt. No subject is off limits in this fact-based but radically subjective pursuit of...you tell me. You will spend a time out of class reading fiction and writing critiques, as well as rewriting and revising your own work.</p> <p>What is creative writing in general and creative nonfiction in particular? What is a successful work of creative nonfiction? What are its elements? What leads us to determine some elements are necessary while others are less so? How do you recognize success in work you read or write? How do you compose work that is more successful? This course addresses those issues, and you should keep them in mind as the semester progresses. Even if you are simply exploring creative writing, testing the water to see if this is a place you'd like to swim, then you are exploring yourself. And if you are already writer, this is a class devoted to helping you become yourself. In either case, it's an endeavor worth breaking your brains over. Experimentation is encouraged. Laughter is relished.</p>						
80713	CRW2300	(GW) Intro to Poetry Writing	T R	1050	1205	TBA
<p>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 and memorize 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.</p>						
80970	CRW2600	(GW) Intro to Screenwriting	M W	1200	1315	Stephan Boka
80972	CRW2600	(GW) Intro to Screenwriting	M	1800	2045	Stephan Boka
<p>CRW 2600: 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 also participate in screenwriting workshops to further develop their work and apply lessons to the development of the work of their peers.</p>						
83031	CRW2930	Introductory Poetry Workshop	M W	1030	1145	Mary Baron
<p>Writing poetry requires a way of seeing the world that I believe is innate. What I can do is teach you the history and craft of writing poetry, including such matters as metaphor, rhythm, rhyme, meter, persona and form. The process, at the very least, will save you considerable time as you work to find your own voice in both poetry and prose. The course is designed so that beginners can do well by focusing on the prose reading and portfolio. We will read through the traditions in English, beginning with a medieval poem by a lonely shepherd. We will read essays, collect quotations, write a poem or other assignment weekly; discuss our writing in workshop and revise. At the end of the semester each student will send a poem out for possible publication and finally assemble a portfolio including</p>						

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commentary on their own work. Attendance and active class participation are required. Required texts: <i>Six Centuries of Great Poetry</i> ; <i>Getting the Knack</i> .						
80711	CRW3110	(GW) Fiction Workshop	M	1800	2045	Mark Ari
81064	CRW3110	(GW) Fiction Workshop	W	1800	2045	Mark Ari
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. In this workshop, we indulge our impulses toward storytelling and fabrication. Maybe we do so in the service of some greater truth. Maybe we do it because we can build worlds and that's an exciting thing to do. Maybe we do it because there is something about life that compels us to respond in this remarkable way we call fiction. I don't know. You'll have to tell me. And while we're talking about it, we'll tackle technical concerns and seek methods by which the reliable resources of imagination can be tapped in the service of the art we make with words and sentences. 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.						
81169	CRW3310	(GW) Poetry Workshop	T R	925	1040	Frederick Dale
During the course of the semester, students will respond to different kinds of assignment prompts to develop their mastery of verbal craftsmanship. They will also read work by both active contemporary poets and canonical poets. Students will critique and discuss one another's work in a workshop setting in order to gain facility using language with precision.						
81351	CRW3610	(GW) Screenwriting Wrkshp	W	1800	2045	Stephan Boka
CRW 3610: 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 television scripts on a weekly basis in an effort to produce one spec script based of an existing tv show and one original pilot by semester's end.						
80727	CRW4924	Adv. Fiction Workshop	R	1800	2045	Marcus Pactor
Students will continue to develop their skills in reading, writing, and critiquing, while also becoming familiar with the submission and publication process. Projects that students will engage in may include the following: development of submission portfolios; research on journals, magazines, and online publication outlets; completion of submissions by sending out work for publication; and public readings of student work.						
83390	ENC3202	Prof. Comm. Business	M W	1630	1745	Ashley Faulkner
83392	ENC3202	Prof. Comm. Business	T R	1630	1745	Ashley Faulkner
This course, ENC 3202 Professional Communication for Business, interlocks with the rest of your major's curriculum. It is designed to help us practice fluency in professional communication—by immersion, reading workplace documents. In discussing these documents, evaluating them, and responding in kind, we are practicing the virtues of professionalism—accountability, truthfulness, and attentiveness. All citizens of professional communities—managers, chemists, economists, nurses, financial advisors, engineers—use certain kinds of language to help illuminate and solve problems. So by the end of the term, if we're doing this right, we should be more insightful participants in both professional and public life—in short, better citizens. Expect a weekly reading load of about 30 pages. Plan on drafting and revising three documents of about 1,000 words each, delivering presentations based on two of those documents, and perfecting your job application cover letter.						
83393	ENC3202	Prof. Comm. Business	T R	925	1040	Brenda Maxey-Billings
Numerous surveys of business leaders conclude that while writing operates as “a threshold skill,” “companies spend billions annually correcting writing deficiencies” ( <i>National Commission on Writing</i> ).						

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By the time most college graduates enter the job market, they've 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 class focuses, therefore, on four cornerstones of effective professional communication: (1) Surface correctness; (2) "Plain English" style; (3) Logical and Ethical Content; and (4) Document Format and Design. During the term, each student produces several professionally-formatted documents/texts (correspondence, employment materials, technical writing, proposals, abstracts, research reports, etc.), and one formal online "presentation" to the class.

83394	ENC3202	Prof. Comm. Business	T	1800	2045	TBA
83395	ENC3202	Prof. Comm. Business	R	1800	2045	TBA
83396	ENC3202	Prof. Comm. Business	T R	800	915	TBA
83397	ENC3202	Prof. Comm. Business	M W F	800	850	TBA
83398	ENC3202	Prof. Comm. Business	F	900	1145	TBA
83401	ENC3202	Prof. Comm. Business	DL			Laura Caton-David
83402	ENC3202	Prof. Comm. Business	DL			Laura Caton-David

This course, ENC 3202 Professional Communication for Business, interlocks with the rest of your major's curriculum. It is designed to help us practice fluency in professional communication—by immersion, reading workplace documents. In discussing these documents, evaluating them, and responding in kind, we are practicing the virtues of professionalism—accountability, truthfulness, and attentiveness. All citizens of professional communities—managers, chemists, economists, nurses, financial advisors, engineers—use certain kinds of language to help illuminate and solve problems. So by the end of the term, if we're doing this right, we should be more insightful participants in both professional and public life—in short, better citizens.

83399	ENC3202	Prof. Comm. Business	DL			Brenda Maxey-Billings
83400	ENC3202	Prof. Comm. Business	DL			Brenda Maxey-Billings

Numerous surveys of business leaders conclude that while writing operates as "a threshold skill," "companies spend billions annually correcting writing deficiencies" (*National Commission on Writing*). By the time most college graduates enter the job market, they've 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 and Ethical Content; and (4) Document Format and Design. During the term, each student produces several professionally-formatted documents/texts (correspondence, employment materials, technical writing, proposals, abstracts, research reports, etc.), and one formal online "presentation" to the class.

82570	ENC3212	Copyediting	M W	1630	1745	Timothy Donovan
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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

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<p>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.</p> <p><b>Objectives and Outcomes:</b> Increase mastery of grammar, mechanics, punctuation, and spelling; Increase mastery of sentence styling; Edit documents and illustrations for correctness, consistency, and accuracy; Edit documents for style and organization; Mark a document manually and electronically using the established codes of copy editing; Create and learn the function of style sheets for a document; Learn how to use an editorial standard.</p>						
80954	ENC3250	(GW) Professional Communication	M W	1800	1915	TBA
80955	ENC3250	(GW)Professional Communication	DL			Laura Caton-David
82349	ENC3250	(GW) Professional Communication	F	1200	1445	TBA
<p>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.</p>						
81066	ENC3250	(GW) Prof. Comm: Advertising	M W	1330	1445	TBA
<p>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, with an emphasis on how those are applied in the field of advertising.</p>						
81834	ENC3250	(GW) Prof Comm: STEM	T R	1050	1205	Brenda Maxey-Billings
<p>This section of ENC 3250 addresses reading, writing, and rhetoric for STEM fields (Science, Technology, Engineering, and Mathematics). The course introduces rhetorical strategies for specific objectives within technical fields: to better understand technical texts, to express real-world problems clearly, and to translate specialized concepts into accurate, natural-language explanations. To accomplish these objectives, students produce research-based writing (including the argumentative essay) and apply foundational writing conventions and expectations in the field. We'll also examine how students might adjust their writing to accommodate differing audiences.</p>						
81836	ENC3250	(GW) Prof Com: Accessibility	DL			Jennie Ziegler
<p>This class seeks out the connective tissue between rhetoric, discourse, accessibility, and usability, involving argument, ethos, and self-care. Accessibility refers to the ability of a person to use their environment or to seek effective accommodation. When considering "access," we will begin with studying texts (which includes ourselves) through the Rhetorical Situation, a series of questions that examine a text's elements: its rhetor, topic, purpose, context, and audience. When we examine texts in this manner, we are able to identify which arguments each text utilizes and employs—and how effective and accessible those arguments are. Throughout this semester, we will seek to examine the usability and accessibility of our rhetorical choices and texts. Ultimately, we will attempt to create accessible texts for our modern world and study in what differing ways we can identify a text—any text—as "accessible" and "usable."</p>						
83039	ENC3250	(GW) Prof. Comm: Writing and Economics	T R	1505	1620	Arthur Kimball
<p>This writing course focuses on (i) understanding a range of topics, questions, and problems (such as the nature and origin of debt, money, taxation, credit, the modern market, externalities, inheritance,</p>						

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work, trust, the common good, the ecological future, and so on) that are central concerns of business and economics and (ii) learning how to write clearly, coherently, critically, and appreciatively about such topics.						
80739	ENC3310	(GW) Writing Prose	DL			James Beasley
In ENC 3310, we will examine three of the most widely-held writing rules in American institutions in the 21 <sup>st</sup> century: that every paper must have a thesis statement, every paper may only examine one topic, and that every paper must be free from grammar error. In short, ENC 3310 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. We will examine the difference between the <i>effect</i> your writing has had, and the <i>affect</i> you would like it to have.						
83528	ENC3375	Fandom and Celebrity	M W	900	1015	Linda Howell
83055	ENC4403	Grant Writing	DL			Jennifer Lieberman
Do you know of a community service organization that needs funding? Do you hope to start one of your own? Do you want to fund your own research one day? Grant writing is an important skill that could serve students in myriad professions—including students who want to help nonprofit organizations, students who want to fund their own research, and students who want to give back to their college and their community. We will begin by identifying the research and communication skills necessary to write a successful grant. Over the course of the semester, students will compose and submit grants for funding, gaining invaluable professional experience and potentially leaving an actual impression on their community in the process. By the end of the semester, students will be able to write professional documents with varying degrees of formality; apply analytical strategies from readings to analyze and discuss actual grants; write grant proposals; review and revise proposals; deliver presentations online.						
83056	ENC4403	Grant Writing	T R	1050	1205	Jennie Ziegler
From kitty cat cafes to vertical gardening to saving the whales: what change do you wish you could see in the world? Make this class work for you: whether it's funding your own research or seeking to make a difference in a selected community, enroll in a course that will train you with the skills to write and request grants. We will begin by identifying specific and interesting projects, then identify the skills necessary to write a successful, well-honed grant. Over the duration of the semester, students will draft, edit, and revise (and potentially submit) grants for funding, gaining invaluable practical knowledge and an option to make an impact on their chosen communities.						
83057	ENC4930	Writing and Citizenship	M W	1200	1315	Ashley Faulkner
In this course, we talk and listen to real-world people working in public policy, and we create effective documents to advance positive change in our community. You don't need any prerequisites to take this course, but on the first day you should bring an interest in civics and a good supply of care and concern for your city and region. Expect to create three major revised documents of about 1,000 words each, along with other related short assignments.						
81846	ENG4013	Approach to Lit Interpretation	M W	1800	1915	Alexander Menocal
ENG 4013 introduces students to an array of critical concepts and interpretative approaches that should help students improve their abilities to read literature critically. Throughout the semester, we'll ask questions that employ the tools and techniques of literary analysis that students have practiced in other courses. For example: What important patterns structure the narrative and how do they contribute to theme or character development? What is the narrative's point of view, and how is						

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<p>it significant? What type of character is the protagonist: complex, dynamic, or static? In addition to these questions, though, ENG 4013 will guide students through the process of learning to formulate more complex questions about literary and non-literary texts. But what makes some questions more complex than others? To help students identify these qualities, students will study a variety of critical, theoretical approaches—discussed in Andrew Bennett and Nicholas Royle’s <i>An Introduction to Literature, Criticism, and Theory</i>--that model complex reading strategies and that go on to specify the implications or complications that arise from the questions these readings produce. Class discussions will explain Bennett and Royle’s strategies and model how to apply them to the novels we will be reading. Students will then refine their thoughts about the novels in several analytical assignments (two passage analysis assignments and one or two essays).</p>						
82569	ENG4013	Approach to Lit Interpretation	T R	1340	1455	TBA
<p>Applied criticism of principal modern approaches, including psychological, formalist, and mythic. Students read theory and model criticism, practicing interpretation with various genres.</p>						
81575	ENL2012	British Literature I: Cruising Early British Literature	T R	1215	1330	Dwight Gabbard
<p>In Cruising Early British Literature, we will read a set of texts with the aim of finding pleasure. The insights of queer and crip theory will guide us. We will indulge in the poetry of William Shakespeare, Katherine Philips, John Milton, John Wilmot (Rochester), Aphra Behn, Anne Finch, and Thomas Gray. We will sample Addison &amp; Steele’s essays on aesthetics, “The Pleasures of the Imagination.” We will wallow voluptuously in two of Eliza Haywood’s novels of amorous intrigue (<i>Fantomina</i> and <i>Love in Excess</i>). We will think very hard about our present-day political commitments in light of the horrors of the trans-Atlantic slave trade in (this will be a respite from pleasure) <i>The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African</i>. And we will luxuriate in the crip and queer absurdities of Lawrence Sterne’s <i>Tristram Shandy</i>.</p>						
83527	ENL 2022	British Literature II	TR	1050	1205	Michael Wiley
<p>In this course, we will read, discuss, and write about British literary texts from 1800 until the present, considering the benefits and drawbacks of categorizing literature according to the times and places in which writers produce it. We will consider literary periods separately while also examining the relations between them, and we will look at and question ideas of Britishness. Readings will include poetry, prose fiction, and prose nonfiction, with an emphasis on poetry. I will not assume that all class members have an extensive background interpreting poetry, and we will spend time (as necessary or desired) working on interpretive strategies. We will read selections from William Wordsworth, Mary Shelley, Elizabeth Barrett Browning, Matthew Arnold, T.S. Eliot, Katherine Mansfield, Philip Larkin, and other writers who have changed the ways we think, talk, and write.</p>						
83058	ENL4220	Studies in Renaissance Lit	T R	1050	1205	Mary Baron
<p><i>Isn’t Renaissance Literature old, boring, and hard? Old? Yes:</i> Read the short poem which uses the word middanyearth (Middle Earth) for the first time. Where did you think Tolkien got that word? <b>Boring? No:</b> Torture, murders, spies and double agents, illicit love affairs, painting Henry VIII’s war horse green, Donne wrapping himself his death shroud, to have his portrait drawn. A pamphlet on witchcraft written by King James—yes that King James. <b>Hard? No:</b> It’s your language before those pesky Normans invaded bringing French and Latin with them. The first word in the <i>Beowulf</i> manuscript is <b>Hwaet</b>. Pronounce it; you’ll get it. <b>You will learn:</b> Who painted Henry VIII’s horse green; The horse’s name (hint, it’s Biblical); A book other than the Bible by James I; Why the actors fled the theatre during <i>Doctor Faustus</i>. And you will read some of most astonishing beautiful English texts ever written.</p>						

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81583	FIL3363	Documentary Production	M W	1630	1915	Jillian Smith
<p>The art of documentary is twofold: (1) finding and capturing the stories and significant topics that circulate around us and (2) shaping them into meaningful and creative form. In this course we will lay the foundation for this art by practicing documentary style and technique. Practicing a range of documentary styles and narratives will open students to the creative possibilities of documentary film. Thorough technical competency will enable them to be realized. Several small film productions are designed to teach students preproduction, camera, audio, lighting, interview, and editing skills. Students who are interested in filmmaking of any kind will find this course to be invaluable. The course welcomes people on all levels. <b>The Fall and then Spring Documentary Production courses are designed as a two-course sequence, with the Spring semester ending in a public screening.</b> Take the Fall course to get to the Spring course. Any questions, contact Dr. Jillian Smith: <a href="mailto:jlsmith@unf.edu">jlsmith@unf.edu</a>.</p> <p>See the work of AfterImage Documentary here: <a href="http://vimeo.com/afterimagedocumentary/videos">http://vimeo.com/afterimagedocumentary/videos</a></p>						
83060	FIL3833	Film Noir: Black is the Darkest Color	M W	1200	1445	Timothy Donovan
<p>Are you attracted to mystery, intrigue, lust, greed, crime, disillusionment, cynicism, tragedy and trauma? If so, good for you! The dire world of film noir is your home. This course will study the dark yet beautiful style and tragic narratives of American film noir and neo-noir. We will study noir's roots in German expressionism, Italian neo-realism, and Depression-Era gangster movies that brought forth some of Hollywood's greatest films of the 1940s and 1950s. In the course, we will also study the pre and post-World War II social and cultural milieu that influences the sensibility of these films during their prime and onward in their contemporary resurgence. The films range in mood from Welles's sinister <i>Touch of Evil</i> (1958) to the Coen's absurd <i>The Big Lebowski</i> (1998). Finally, students who enjoy hard-boiled and pulp fiction will be drawn to the literary influences of this powerfully affective film genre.</p>						
83061	FIL3930	Black Cinema	M W	1500	1745	Stephan Boka
<p>FIL 3930: Black Cinema will address the question: <i>what is black cinema(?)</i> by addressing its position as genre, representative of a race, culture, and social commentary. Students will screen films deemed integral to the movements and theories associated with black cinema.</p>						
83600	FIL 4078	American Film in Context: the 1980s	TR	925	1205	Nicholas de Villiers
<p>In this course we will examine a diverse selection of American films from the decade of the 1980s in their historical, economic, and political context, and consider their lasting influence (<i>Stranger Things</i>) and uncanny relevance today (<i>Pose</i> and <i>Us</i>). 1980s American cinema trends included: the "teen film," horror and action film sequels, slapstick comedies, and fantasy films. Special effects-driven and PG-13 rated films also made their debut. Films from the 1980s also reflected changes in gender roles, family structures, and the workplace. Students should come to this class willing to question 1980s nostalgia and "retro" phenomena. We will be using the anthology <i>American Cinema of the 1980s: Themes and Variations</i> as our textbook, supplemented with other essays on film theory and history. Students will be required to write three short critical response papers on the films and readings and to give a short in-class presentation.</p>						
82466	FIL4931	The Documentary Podcast	M W	1500	1615	Jillian Smith
<p>The art of documentary is twofold: (1) finding and capturing the stories and significant topics that circulate around us and (2) shaping them into meaningful and creative form. In this course we capture our world through audio—interviews, soundscapes, sound effects, environmental immersion, scripted voice-over, archive, diaries, and music—in order to craft complex podcasts that we will</p>						



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record and post. We will learn audio and recording technique; research skills; narrative and scripted organization; documentary experimentation; interview styles and techniques; and audio editing.						
83062	LIT2120	World Literature II	T R	925	1040	William Pewitt
<p>World Literature II surveys the ways in which our global past continues to shape our present. We certainly seem to live in an increasingly globalized world, but it's nothing new for cultures to influence or intersect in fascinating or disturbing ways. This course approaches the epic topic of World Literature with an eye to this cross-cultural communication: not only will students read and learn about a variety of literary and intellectual traditions, they will also look for ways these traditions overlap. In other words, students will move beyond a recognition of cultural relativism to see commonalities where different traditional stories and beliefs can be put in conversation with one another. We will examine a variety of genres—premodern and postmodern, prose and verse, narrative and argumentative—in order to gain a richer perspective on the inner-workings of our world's inter-connections. In this sense, World Literature can be more than a superficial sampling of diverse countries, but an opportunity to better understand the world as it is and to shape where it is going.</p>						
80533	LIT3213	Critical Reading/Writing I	T R	1215	1330	Russell Turney
<p>Our task in this course is to master the tools and techniques necessary to read and write about literary texts critically and professionally. Rather than simply state, "I loved that book!" or "That book was a dumpster fire!", we instead ask, "What does that stance mean?" and "Where does that stance come from?" What analytic process underlies our stance, and what concepts and jargon must we master to express that analysis within our discipline?</p> <p>Thus we focus the course around learning and deploying a core group of essential literary tools and jargon. Many think that they understand crucial literary tools like theme, character, metaphor, plot and more. But often, this understanding is rudimentary, misapplied or just mistaken. For any given class then, we will research a literary tool, discuss its nuances, and apply that tool to a selected literary text. While most such texts will be short fiction, we will also discuss literary tools in concert with poetry, graphic texts, media, and even cultural artifacts.</p> <p>Though the course emphasis is on reading critically, we often practice your understanding and deployment of literary tools in writing. Importantly however, while you will write regularly as part of this course, the course does not involve writing essays or longer papers. In short, LIT3213 is a reading class with a writing component, not a writing class that invokes readings.</p> <p>All of this practice mastering the tools and techniques necessary to read and write about literary texts is expected to prepare you for the second phase of discipline preparation, LIT3214, which concentrates on translating these skills into composing refined, developed and professional-quality literary analyses.</p>						
81069	LIT3213	Critical Reading/Writing I	M W	1200	1315	TBA
81584	LIT3214	Critical Reading/Writing II	M W	1030	1145	Timothy Donovan
<p>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 <i>Art of Critical Reading II</i> are expected to use their preparation from <i>Art of Critical Reading I</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</p>						

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<p>a coherent essay. This course is a part of a series of courses required for English majors. Majors are advised to take <i>Art of Critical Reading and Writing I</i> before taking <i>Art of Critical Reading and Writing II</i>. Nevertheless, any student interested in working on their literary methodology and academic writing should consider taking this course.</p>						
81228	LIT3331	Children's Literature	T R	1340	1455	Mary Baron
<p>This course is designed both for students of literature and for students who wish to become language arts teachers at the middle or high school level. Students will read three sorts of texts: Picture Books, Fairy Tales, and Chapter Books. This order generally follows the developmental course of a young child in our culture, but there are many variations and that is one of the issues we will discuss. We will also consider the representation of multiple people groups in texts and the ethical and moral issues faced by librarians and teachers who put books into children's hands.</p>						
83063	LIT4093	Contemporary Literature	M W	1630	1745	Laura Heffernan
<p>This 4000-level seminar will refine your skills as a reader and a critic. Our course readings will be structured as a series of dialogues: we'll be pairing contemporary works of poetry, fiction, and non-fiction with classics from the 1960s and 70s. Readings may including Claudia Rankine's <i>Citizen</i>, Tommy Orange's <i>There, There</i>, Emily St. John Mandel's <i>Station Eleven</i>, Sheila Heti's <i>How Should a Person Be?</i>, Kiese Laymon's <i>How to Slowly Kill Yourself and Others in America</i>, alongside older texts by James Baldwin, Adrienne Rich, Kurt Vonnegut, W.S. Merwin, and Joan Didion. The course will be run seminar style, with students leading discussion. Writing assignments will be short and lively. Students will learn how to make their own webpage, so that they can self-publish the critical writing they do for this course.</p>						
83064	LIT4243	Major Authors: Writing and Fighting for the Earth	T R	1215	1330	Bart Welling
<p>Despite the unfortunate fact that environmental issues tend to be coded as liberal concerns in contemporary U. S. culture, this class avoids trying to "convert" students to any one political perspective. Rather, it aims to introduce students to a set of environmentally-oriented literary texts and new ways of reading them—critical practices that have proliferated in recent years under the sign of <i>ecocriticism</i>—that will involve everyone in non-partisan political activities of the best kind: engaging in spirited dialogue with the authors on our list and with each other; analyzing and producing environmental and ecocritical rhetoric; getting our hands dirty as we leave the classroom to test and build arguments about the everyday places we inhabit, and asking deep questions about how these places might be transformed.</p>						
83065	LIT4650	Being Bored & the Art of Ennui	M W	1330	1445	Clark Lunberry
<p>Boredom was discovered, or first diagnosed, in the 19th century (or so), and this ailment continues to afflict and entertain us to this day. We have, of course, a love-hate relationship with boredom...or it (like a virus) has a relationship with us. We just can't seem to shake it, to find a cure for this curiously modern condition of being bored. Ever since its infectious spread, many have found boredom irresistibly interesting, as it grows rhizomatically hither and yon. One might wonder if boredom—or the more expansive (and fancy) French term <i>ennui</i>—is a fundamental fact of being modern, a diagnosable symptom of our tiresome and tedious age: boredom, being bored, being bored with being...boring ourselves to death.</p> <p>In this class, our focus will be upon a variety of materials, from modern &amp; contemporary fiction, theater, poetry, painting and performance, where boredom is often at the chilled heart of the matter presented, setting in motion events that threaten at any moment to collapse beneath their own</p>						

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<p>exhausting weight. How has such boredom, such dis/ease, been represented in literature and the arts? Why did it arise and how has it endured as a representable theme and affliction? And finally, perhaps paradoxically, how can boredom—and what Siegfried Kracauer calls “radical boredom”—be such a rich, revealing and, yes, fascinating focus for writers, artists and readers alike?</p>						
83066	LIT4930	Monsters and Medicine: Medical Gothic and its Origins	T R	1505	1620	Dwight Gabbard
<p>The course’s title derives from Francisco Goya’s 1799 painting <i>The Sleep of Reason Produces Monsters</i>. Medicine is the chief legacy of the Enlightenment. It is the pinnacle of progress, the field where the application of reason supposedly operates in its purest and most practical form to serve humanity. The gothic, by contrast, exposes the dark side of Enlightenment thinking (the combination of instrumental reason, science, and high technology). In an Enlightenment world where rationality (facts and reason) supposedly holds sway, unexplained phenomena evoke the troubled sense of the uncanny, the weird simultaneous suturing of the familiar and unfamiliar. The uncanny in a medical setting can be glimpsed in the way medical personnel comport themselves—at once reasonable and irrational, familiar and unfamiliar.</p> <p>These heirs of the Enlightenment thinking should be able to account for what they do, but the unspeakable frequently intervenes. Despite their pretensions to knowledge, the white-coated priests of modernity are often unable to account for or even acknowledge that their efforts sometimes end in horror. Capturing the frightening lives of patients, gothic medical tales portray worlds in which reason flips upside down to become the insane. These stories bring to light, in the words of the German philosopher Schelling, that which “ought to have remained hidden.”</p> <p>Our readings (fiction, nonfiction, and creative nonfiction) and viewings will explore the grotesque dissonance created when reason and unreason appear simultaneously in the same figure. Readings/viewings include Sigmund Freud’s <i>The Uncanny</i>, Christopher Marlowe’s <i>Dr. Faustus</i>, Johann Wolfgang von Goethe’s poem <i>Der Zauberlehrling</i> (The Sorcerer’s Apprentice, with 1940 Disney animation), Mary Shelley’s <i>Frankenstein</i>, Robert Louis Stevenson’s <i>Strange Case of Dr. Jekyll and Mr. Hyde</i>, H. G. Wells’ <i>The Island of Doctor Moreau</i>, Robin Cook’s <i>Coma</i>, Lucy Grealy’s <i>Autobiography of a Face</i>, Jeanne Lenzer’s <i>The Danger Within Us</i>, Jillian Weise’s <i>The Colony</i>, Chris Gabbard’s <i>A Life Beyond Reason</i>, and the 2018 Netflix documentary, <i>The Bleeding Edge</i>.</p>						
81353	LIT4934	Reading Matters	M	1200	1445	Jennie Ziegler
<p>Miss books? Feeling mentally fatigued? Fall back in love with reading and enroll in a course that “pays it forward” and changes lives. The central question of this course explores why (and how) reading matters to our lives and hopefully your time spent in this course will yield fascinating and complex answers. Part of the semester the class will meet at Woodland Acres Elementary School to help 2nd graders develop their reading skills. The complementary component of the course will focus upon our own experience of reading. Each student will contract with the professor to design a personal reading curriculum that matters to you: you can use this experience to delve deeply into the work of a new or favorite author, re-examine a “classic,” or catch up on all those great YA novels you have on your “To Be Read” shelf.</p>						
83067	LIT4934	Seminar: Indigenous and Chicana Literature	T R	1800	1915	Betsy Nies
<p>This course will explore late twentieth-century movements in American ethnic literature, focusing specifically on indigenous and Chicana literatures. While we tend to learn that British descendants were the primary early American movers and shakers on the literary scene, indigenous folk and the</p>						

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<p>Spanish, of course, preceded the arrival of the British, and as such generated (and generate) critical threads of American literary history often missing from historical surveys. Contemporary Native American and U.S. Chicana writers riff on mythic themes and territorial matters, generating a sense of liveliness and historical presence. Learn some of the classic names from this field like N. Scott Momaday (winner of the Pulitzer Prize for Literature in 1968), Leslie Marmon Silko, Louise Erdrich, Oscar Zeta Acosta, Alturista, Gloria Anzaldúa, and more. Be prepared for energetic discussions, one research presentation, and one creative final project, an opportunity to stretch your academically trained mind.</p>						
83068	LIT4934	Seminar: Literary Frauds	T R	1340	1455	Michael Wiley
<p>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 (<i>A Million Little Pieces</i>), Dan Brown (<i>The Da Vinci Code</i>), and Stetson Kennedy (<i>The Klan Unmasked</i>) also have been accused of committing literary fraud.</p> <p>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.</p>						
80534	TPP2100	Acting I	T R	925	1040	Maureen McCluskey
<p>Acting 1 is a beginning course in the fundamentals of acting. By learning a working performer's vocabulary and acquiring basic acting skills, students will work on crafting well-rounded comedic and dramatic characters and scenes.</p>						
83070	TPP3990	Musical Theatre I	T R	1215	1330	Maureen McCluskey
<p>This class introduces the student to the basic principles of musical theatre. This course explores the relationships between the performer, director, script, and song.</p>						