

Department of English Course Descriptions Spring 2019

16233	AML2020	American Literature II	T R	800	915	TBA
This course surveys major American literature from the US Civil War to the present.						
16683	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.						
17252	AML4242	20th Century American Lit	T R	925	1040	Bart Welling
This course will immerse students in twentieth-century U.S. literary texts that actively participated in, and continue to resonate in, the ongoing fight for justice on the part of our nation’s marginalized and oppressed people. However, we will not draw the line at injustices committed against humans; we will also examine writing produced on behalf of abused and endangered plants, animals, and other life-forms. How have authors of color enlisted the support of white readers and used the power of the written word to weaken their adversaries’ positions? How have women used literature to reach—and to effectively attack—men? How have poor and otherwise oppressed writers used their texts to achieve a measure of justice in print when they were denied access to political power and to fair legal representation in our so-called justice system? How have people written in defense of nonhuman beings in ways that respect these life-forms’ autonomy and agency? How can we act more justly towards future generations? What might a more just America look like? How should we define justice in the first place? The goal of this class is not to offer definitive answers to these questions, but to explore representations of (in)justice in literature, and the literature of major justice and liberation movements, in a way that will empower students to a) recognize injustice when they see it, b) live more just lives, and c) work to advance what they consider just causes in our society.						
16311	CRW2000	(GW) Intro to Creative Writing	M W F	800	850	Fredrick Dale
15924	CRW2000	(GW) Intro to Creative Writing	M W F	1100	1150	Fredrick Dale
16587	CRW2000	(GW) Intro to Creative Writing	M W F	1000	1050	Katherine Espano
17494	CRW2000	(GW) Intro to Creative Writing	M W F	900	950	Katherine Espano
16302	CRW2000	(GW) Intro to Creative Writing	M W	1200	1315	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.						
15723	CRW2100	(GW) Intro to Fiction Writing	M W	1500	1615	Mark Ari
15781	CRW2100	(GW) Intro to Fiction Writing	M W	1330	1445	Mark Ari
What is creative writing in general and fiction in particular? What is a successful work of fiction? 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? What other questions might we ask, and why do we ask any of them? This course addresses those issues, and you should keep them in mind as the semester progresses. You will spend a great deal of time out of class reading fiction and writing critiques, as well as revising your own fiction. All of this involves developing, sharpening, clarifying, and articulating your own vision of the human world. Even if you are simply exploring creative writing, testing the water to see if this is where 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 more yourself. In either case, it’s an endeavor worth breaking your brains over. You are encouraged to experiment, take risks and, from time to time, laugh until you’re blue in the face.						

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15802	CRW2100	(GW) Intro to Fiction Writing	T R	1215	1330	Marcus Pactor
15803	CRW2100	(GW) Intro to Fiction Writing	T R	1505	1620	Marcus Pactor
<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>						
16582	CRW2100	(GW) Intro to Fiction Writing	T R	1050	1205	Michael Wiley
<p>In this course, we will study basic techniques used by fiction writers to build convincing and compelling worlds, characters, and plots. We will apply those techniques to our own fiction. We will develop skills necessary for a productive critique of our own and others' fiction, and for the in-depth work of successful revision. We will focus especially on mysteries as a type of fiction that helps us understand processes used by writers (ourselves and others) in writing well and in critiquing (our own and others') writing.</p>						
17921	CRW2100	(GW) Intro to Fiction Writing				Heather Poulin
<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>						
16416	CRW2201	(GW)Intro Creative Non-Fiction	F	900	1145	TBA
<p>In this course we will examine the narrative possibilities of creative nonfiction. We will explore structure, technique and authorial presence in representative works of established sub-genres, including literary journalism, travel writing, memoir, and the personal essay, as well as more experimental forms like the lyric essay and collage. Students will develop skills and techniques necessary for the productive critique of their own and one another's writing and for the in-depth work of successful revision.</p>						
17922	CRW2300	(GW) Intro to Poetry Writing	T R	1215	1330	Mary Baron
<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>						
15935	CRW2600	(GW) Intro to Screenwriting	M W	1200	1315	Stephan Boka
16234	CRW2600	(GW) Intro to Screenwriting	M W F	1000	1050	Stephan Boka
<p>Intro to Screenwriting covers 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>						
17923	CRW2930	Poems Off the Page: Visual Poetry, Concrete Poetry (and the Curse of Paper)	T R	1630	1745	Clark Lunberry
<p>This course will have as its primary focus visual poetry, concrete poetry, found poetry, sound poetry, language in the visual arts, poetry created/generated through chance operations and cryptic system, poetry in which the brute material of language (as ink or digital emanation) is fore-grounded (vs. back-grounded and thus unseen), unforgettably present and still always, of course, singing and signifying. The emphasis in this writing course will <i>not</i> be upon the manner in which we—like pitchers pitching—possess and control language, but instead the varied ways in which we—like catchers catching—receive and respond to language, are possessed and controlled by language, surrounded by language, rarely able to escape its constant commands, its most subtle of signals; in other words, the writing created in this class will not really be our own <i>per se</i>, but the writing of something other, something elsewhere, something larger and stranger than each of us (whatever that might be...to be determined). Classes will be devoted to both reading/listening to/looking at the many historical precedents for this type of work, as well as to the students' own <i>making</i> of poems (poems that will emerge and respond to the material that we cover). In addition, students will also be asked to think (and write) analytically, reflectively about the work that they are doing, to conceptualize a poetics of their own activity, and to see its position in a broader historical context.</p>						

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15702	CRW3110	(GW) Fiction Workshop	M	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.						
16417	CRW3110	(GW) Fiction Workshop	R	1800	2045	Marcus Pactor
Students will share and critique drafts of their work. These critiques will help students develop a final portfolio. Students will produce at least two substantial submissions. Students will read exemplary fiction.						
16881	CRW3610	(GW) Screenwriting Wrkshp: Writing the TV Pilot	M W	1330	1445	Stephan Boka
This course will breakdown the television writing process into a page by page, scene by scene, line by line analysis. Students are expected to write, read, and critique television scripts on a weekly basis in an effort to produce two original pilots for television. Contact Steve Boka for more information at s.boka@unf.edu.						
17925	CRW4924	ADV: Fiction Workshop	T	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.						
17926	CRW4924	ADV: Poetry Workshop	M W	1200	1315	Fredrick Dale
The objective of this workshop is to produce twenty, thirty, or forty pages of poetry—enough material to flesh out a rough version of a chapbook. The goal is lofty, but so what? The dreaded (and perhaps imaginary) “writer’s block” won’t stand a chance with us. We will workshop original poems and produce critiques of both our own texts, as well as the poems of the poets in our workshop groups. You will turn in a portfolio at least three times during the semester. This will include the drafts and revisions of your poems and your responses to them. We will concentrate our readings on at least two poets: Erica Dawson (<i>When Rap Spoke Straight to God</i>), and Terrance Hayes (<i>American Sonnets for My Past and Future Assassin</i>). We will also read and discuss Carl Phillips’ craft book, <i>The Art of Daring</i> .						
17267	ENC3212	Copyediting	DL			Orin Heidelberg
This course covers basic editing principles, types of editing, and technical terms. The course includes editing texts from a range of sources such as professional documents, scholarly publications, literary and/or creative writing fields, as well as media.						
16695	ENC3250	Prof Comm: Advertising				Laura Caton-David
16696	ENC3250	Prof Comm: Advertising	M W	1800	1915	Priscilla Berry
16697	ENC3250	Prof Comm: Advertising	M W	1200	1315	Priscilla Berry
The course focuses on the purpose of advertising which is to influence opinion and thereby decisions. Including: overview of the strategic planning process required to develop a successful strategic, persuasive communication plan such as advertising, integrated marketing communications, or social media marketing campaign. Case studies and projects teach the skills needed to address a variety of communications management issues and engage audiences in diverse marketplaces. Explore the role of advertising in society, culture, and economics, as well as the industry and its key organizations. Utilize research of geopolitical trends and world events that shape the market. Introduce specific practices used to develop, place, and evaluate both traditional and digital ads. Learn principles of branding and brand strategy; discover how to think creatively and critically about strategies and tactics applied to build and manage brands with insight into diverse audiences. In this course, we require the virtues of professional communication—accountability, truthfulness, and mutual understanding.						
17649	ENC3250	Business Writing	T R	925	1040	Ashley Faulkner
17650	ENC3250	Business Writing	T R	1215	1330	Ashley Faulkner
This course interlocks with your surrounding business curriculum. It's designed to help you practice fluency in the language of business—by immersion, reading workplace documents. In discussing these documents, evaluating them, and responding in kind, you become more businesslike in your writing. But beyond that, you practice the virtues of all						

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<p>professional communication—accountability, truthfulness, and attentiveness. All responsible members of professional communities—chemists, economists, nurses, architects—use certain kinds of language to help illuminate and solve problems. So, by the end of the term, if we’re doing this wholeheartedly, we should be more insightful participants in professional and public life—in short, better citizens.</p>						
17651	ENC3250	Business Writing	W	1800	2045	Lena Hull
17652	ENC3250	Business Writing	T R	1930	2045	Lena Hull
17654	ENC3250	Business Writing	M W	1630	1745	Priscilla Berry
17655	ENC3250	Business Writing	M W F	1000	1050	Orin Heidelberg
17656	ENC3250	Business Writing	M W F	1100	1150	Orin Heidelberg
17647	ENC3250	Business Writing	M W	1330	1445	Laura Caton-David
17657	ENC3250	Business Writing	DL			Laura Caton-David
<p>This course interlocks with your surrounding business curriculum. It’s designed to help you practice fluency in the language of business—by immersion, reading workplace documents. In discussing these documents, evaluating them, and responding in kind, you become more businesslike in your writing. But beyond that, you practice the virtues of all professional communication—accountability, truthfulness, and attentiveness. All responsible members of professional communities—chemists, economists, nurses, architects—use certain kinds of language to help illuminate and solve problems. So, by the end of the term, if we’re doing this wholeheartedly, we should be more insightful participants in professional and public life—in short, better citizens.</p>						
17658	ENC3250	Business Writing	DL			Brenda Maxey-Billings
17659	ENC3250	Business Writing	DL			Brenda Maxey-Billings
17660	ENC3250	Business Writing	DL			Brenda Maxey-Billings
<p>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 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.</p> <p>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. The coursework will require students to investigate rhetorical and visual features of communication; research and formulate 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 and formats of professional writing. 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.</p>						
17272	ENC3250	(GW) Professional Communication	DL			TBA
17631	ENC3250	(GW) Professional Communication	DL			Jennie Ziegler
17933	ENC3250	(GW) Professional Communication	DL			Kadesh Lauridsen
<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>						
17934	ENC3250	(GW) Prof Comm: Nursing	DL			Kadesh Lauridsen
15125	ENC3310	(GW) Writing Prose	M W	1500	1615	James Beasley
<p>ENC 3310 is truly an <i>intermediate</i> 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. By</p>						

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<p>taking this class, you will become critically conscious of the artifice and constructedness of writing in American academic institutions in the 21st century, which after many years of uninterrupted and unexamined practice, may have become opaque or invisible to you. 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.</p>						
17273	ENC4415	Rhetoric in Digital Humanities	M W	1200	1315	James Beasley
<p>Students in Rhetoric and the Digital Humanities will work with the St. Augustine Historical Society as we digitize the photographs of Lincolntonville photographer Richard Twine. Twine's photographs documented the African-American experience in the historic Lincolntonville community in the 1920's. Students will examine historical photographs, official city of St. Augustine documents, and personal letters in the creation of a digital exhibit utilizing curation software.</p>						
18240	ENC4930	Grant Writing	DL			Jennie Ziegler
<p>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 work with 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.</p>						
16419	ENG3613	What If I Can't Be Fixed?	T R	1050	1205	Dwight Gabbard
<p>DESCRIPTION (a.k.a. "What If I Can't Be Fixed?"): Because (dis)ability is central to speculative fiction, we will read science fiction (SF) and other genres (including two realist memoirs) with the purpose of catching a glimpse of crip futurity. This course will also reimagine medicine and approaches to care because a lot of SF is dedicated to the view that technology will eliminate ill health and disability. The genre's tendency to erase distinctions between organic and cybernetic allows readers to reimagine embodiment and redefine the human, but much of this literature erases disability entirely. This course will complicate this picture by exploring the intertwinement of the mental, physical, and social. It will investigate how able-mindedness and able-bodiedness are socially constructed and upheld through racial and gendered norms.</p> <p>*OPTIONAL C.B.T.L. (Community Based Transformational Learning): "Working with Kids with Significant Impairments." ENG 3613 students are NOT obligated to take part, and the C.B.T.L is unconnected to the course grade. C.B.T.L. participants will perform 20 hours of volunteer work (over the semester) with children with significant impairments at either the Mt. Herman or Alden Road Exceptional Student Centers. Those successfully completing the volunteering and comporting themselves honorably can count on Dr. Gabbard to write letters of recommendation in the years to come. Such letters will be useful when applying to graduate programs and/or for scholarships. The volunteering also looks good on a resume when seeking employment.</p>						
17936	ENG3816	Digital Methods in Lit Studies	M W	1500	1615	Laura Heffernan
<p>This new course will introduce students to the ways that humanities scholars have been using digital media to reach public audiences, and will give students the opportunity to make their own digital project drawing on Jacksonville-based archives and historical data. Students will work collaboratively, and will learn the basics of how to make websites, how to build digital exhibits, and how to create data visualizations. The course will feature guest lectures from community archivists, and faculty from other departments at UNF. No prior coding experience necessary!</p>						
15126	ENG4013	Approach to Lit Interpretation	T R	1050	1205	Arthur Kimball
17937	ENG4013	Approach to Lit Interpretation	T R	1505	1620	Arthur Kimball
<p>What does reading literature critically entail? What is involved in thinking critically about and understanding different kinds of texts—including fiction, drama, poetry, film, and sacred narrative? How can one know if he or she has succeeded in arriving at a strong understanding? How are works of literature put together? How do they generate, encode, and often hide their possible meanings? How do they sometimes support and sometimes criticize the culture in which they are written and read? What do they say that cannot be said in ordinary language? We will focus on these and other questions in order to appreciate how literary language produces its many subtle, intricate, and non-obvious patterns of meaning and implication; and to practice describing, analyzing, appreciating and writing about this language and its significance. We will read Gabrielle Garcia Marquez's <i>Chronicle of a Death Foretold</i>, Sophocles' <i>Oedipus the King</i>, Mark Haddon's <i>The Curious Incident of the Dog in the Night-Time</i>, Walt Whitman's "Song of Myself" (selections), and selections from the Bible (Genesis, the Gospels, and Revelation). We will also discuss several films—Kenneth Branagh's <i>Dead Again</i>, Paul Haggis's <i>Crash</i>, Roman Polanski's <i>Chinatown</i>, and perhaps Quentin Tarantino's <i>Pulp Fiction</i>. Contact Professor Kimball (skimball@unf.edu) for a course syllabus.</p>						

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16421	ENL2022	British Literature II	M W	1630	1745	Laura Heffernan
<p>This course will cover the history of British literature from 1785 to 1920. Together, we'll read fiery political pamphlets, eerie countryside poetry, parliamentary speeches, fascinating profiles of Londoners working odd-jobs, a bestselling novel, tales of life in British India, and poetry written in the trenches by World War I soldiers. As we read these texts, we'll think a bit about who was originally reading them, and how. And we'll study the history of these eras -- from major events like the French Revolution and the First Reform Act to broad trends like Industrialization and the expansion of the British Empire -- so that we can imagine how readers of these periods were making sense of the world around them.</p>						
16523	FIL3006	Analyzing Films	T R	1215	1455	Nicholas de Villiers
<p>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.</p>						
17941	FIL4073	American Film in Context: 1970	M W	1330	1615	Jillian Smith
<p>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</p>						
16572	FIL4379	Adv. Documentary Production	M W	1630	1915	Jillian Smith
<p>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.</p> <p>Students are expected to have taken Documentary Production in a fall semester, or otherwise have permission from Dr. Smith. (If this course appeals to you, plan on taking the two-course sequence through the fall and spring semesters in the future—meeting days and times will remain the same.) The semester will begin with exercises in montage and audio film shorts, and will include advanced instruction in color, audio, and other editing techniques. The remainder of the semester will be spent executing group-produced documentaries for public screening at the end of the semester. No prerequisites. Get on the waitlist because seats often open. Any questions, contact Dr. Jillian Smith: jlsmith@unf.edu. See the work of AfterImage Documentary here: http://vimeo.com/afterimagedocumentary/videos</p>						
17942	FIL4931	Anime Cinema	M W	900	1145	Jeffrey Smith
<p>FIL 4931: Anime Cinema explores the history of Japanese animation (anime) and offers a critical analysis of the cultural and aesthetic achievements of prominent anime directors from the 1980s to the present day."</p>						
15539	LIT3213	Critical Reading/Writing I	M W	1030	1145	Jillian Smith
<p>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.)</p>						

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15926	LIT3213	Critical Reading/Writing I	T R	800	915	Brenda Maxey-Billings
<p>This foundational literature course builds on basic critical reading and writing skills, expanding and refining them as we develop the analyses that such skills support. We'll work to parlay these skills into critical-thinking practices that apply effectively to a wide range of "texts," including some in distinctly separate (and "non-literary") fields of study. Throughout, we'll move toward greater understanding of the devices that power literature, beginning with some terms that students will recognize – theme, character, setting, point-of-view, etc. However, our aim in this class will be to investigate and challenge our preliminary understanding of such basic literary elements, employing them to "open" the texts and to expose surprising layers of complexity.</p> <p>As we work to accomplish these general aims, our section of ACRW will also focus on a specific literary concept, "the uncanny," across a wide range of texts and contexts. "The uncanny" describes not so much a literary theme or movement as an aesthetic quality of literature that provokes eerie, strange, creepy, unsettling, haunting, or disturbing feelings. By its nature, the uncanny disrupts intellectual certainty and thus offers extensive possibilities for exploration. Our discussions will focus on a number of "uncanny" aspects, including odd familiarities, haunted architecture, doppelgangers, coincidences, prosthetics, animism, identity disturbances, death, and laughter. The assignments will ask students to engage the uncanny through reading and critical analysis skills, understanding of literary terminology, intensive reflection on uncanny literature and experiences, and development of organized and reasoned arguments.</p>						
16235	LIT3214	Critical Reading/Writing II	M W	1200	1315	Timothy Donovan
16236	LIT3214	Critical Reading/Writing II	M W	1630	1745	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 a coherent essay.</p>						
16703	LIT3214	Critical Reading/Writing II	T R	1340	1455	Alexander Menocal
<p>In LIT 3214 (Art of Critical Reading and Writing II) students will develop the critical reading skills they acquired in LIT 3213. We will practice these skills throughout the course in class discussions of several short stories and perhaps one novel. Class discussions will be devoted to using the tools of literary analysis to identify significant patterns and their implications in these texts. Students will continue to practice these analytic skills in several writing assignments: short analytic writings (1 to 2 pages) on several stories and one or two longer essays. These writing assignments will provide students the opportunities to enhance their critical writing skills, including formulating an effective analytic thesis, evaluating evidence, and analyzing the evidence to support and develop the thesis.</p>						
15550	LIT3331	Children's Literature	DL			Mary Baron
15127	LIT3333	Young Adult Literature	M W	900	1015	Mary Baron
17282	LIT4650	Wanderlust: The Modern Flaneur	T R	1215	1330	Clark Lunberry
<p>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 photographers 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 labyrinth of crowded streets and sidewalks, was the <i>flaneur</i>. It was this <i>flaneur</i>, 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.</p> <p>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; Edgar Allan Poe's "The Man of the Crowd"; the</p>						

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<p>novelists Teju Cole in his <i>Open City</i> of New York; Lauren Groff's <i>Florida</i>, its characters stalking the streets of Gainesville; W. G. Sebald finding his <i>Rings of Saturn</i> in the English countryside; and also, the photographers Garry Winogrand, Diane Arbus, and Vivian Meyer, each picturing the gritty urban streets before them—all of these writers and photographers deliberately lost themselves in order to find that which stuns and surprises, seeing what might await, what discoveries might be located. In addition to all that will be seen and read, 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.</p>						
16704	LIT4930	Reading Matters	M	1200	1445	Jennie Ziegler
<p>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 we 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>						
17946	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.</p>						
17947	LIT4934	Seminar: Inventing Death	M W	1200	1315	Jason Mauro
<p>Centering on Ernest Becker's classic <i>The Denial of Death</i>, this course will explore the relationship between existential dread and literary analysis. I have found that a thorough engagement with the fundamentals of existentialism is essential to my understanding of post-structural theory. We will read Becker, Kierkegaard, DeLillo, Salinger and Derrida, among others. We begin with and form this class around Ernest Becker's central claim, which is difficult in every possible way: in response to our mortality (the fact to which we are both horrifyingly sensitive and yet profoundly numb) we create the culture(s) we have. This class is dedicated to exploring the implications, the applications and the extent of that claim. In order to do so we will be reading through material that is intellectually and psychologically difficult. Our discussions will be devoted to how our texts critique what we regard as normalcy, and will therefore likely tread on some of our most reflexive or cherished assumptions and beliefs. I would wish for this gathering a supportive, encouraging and sensitive environment within which this critique can emerge.</p> <p>A key part of this investigation will be how we <i>enact</i> some of what we will be reading about right here at the university, right here in this classroom. Is your presence here reflective of a more general anxiety that our culture wants to keep hidden? Are you here at school to learn to get closer to what Becker calls our "real situation on the planet," or to shield yourself from a view of that real situation?</p>						
18276	TPP 3103	Acting II	W	0900	1145	Maureen McCluskey
<p>Acting 2 is a continuation of discovery focusing on how to make characters live on stage, screen, and television. This course utilizes specific acting approaches from Larry Moss, Tina Landau, and Anne Bogart that focus on the study of a character's moment to moment spontaneity, goals, and viewpoints. This course encourages collaboration amongst the students and the instructor. Through formal and improvisational techniques for developing the vocal, physical, and analytical skills associated with acting, students will explore through their imagination and personal connections and will encourage physical and emotional freedom and truth.</p>						

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17949	TPP3990	Stage Directing/Management	F	900	1145	Maureen McCluskey
TPP3990 is an introductory course in directing for the stage. Topics include the role and function of the director and stage manager in the contemporary theater; the basic tools of proscenium blocking and staging, such as composition, movement, and gesture; and basic actor coaching techniques.						