AML 6057 Studies in American Literature
(post-1800, American Literature)
Monday, 6-8:45
Betsy Nies

This course includes attention to three traditions—Chicano/a, Dominican-American, and Haitian-American. Widely overlooked in the history of American literatures, U.S. Latino/a literature (and Haitian-American literature) has a rich history that varies according to ethnic group and paths of immigration and migration. Only since the 1960s have scholars started the process of unpacking such literary history to reveal interesting intersections of space, history, knowledge, and political action.

This course will begin with the history of the most developed tradition—Chicano/a or Mexican-American that emerged following the protests of the 1960s. With the border heroes of such outrageous, drug ridden, militant texts as Oscar Zeta Acosta’s Revolt of the Cockroach People (1973) and the feminist outrage of border-crossing texts as Gloria Anzaldúa’s Borderlands/La Frontera,(1987), this literature reflects the political eruption of multiple Mexican-American identities, fueled in part by the Chicano Movement. Additionally, with the waves of immigration from Caribbean nations, such as the Dominican-Republic and Haiti among others, new voices now impact the American literary scene. Junot Díaz won the Pulitzer Prize for Fiction for The Brief Wondrous Life of Oscar Wao (2008); his work combines the hilarity of his comic-smitten protagonist with the agony and suffering surrounding the reign of the Dominican tyrant and dictator Rafael Trujillo. The course will close with non-Latino author Edwidge Danticat who has won numerous awards. Attending to her work will help us deal more completely with the complex interplay between immigration, ethnic identity and gender.

You will learn to write more effectively through weekly assignments. Each student will provide one presentation on a scholarly article, write an abstract for submission to a conference, and write one final essay.

13206 ENC5226 Technical Writing and Editing
(Concentration in Composition and Rhetoric)
Monday, Wednesday 4:30-5:45
Dr. Tim Donovan

Technical writing and editing prepares students for the types of written communication found in professional settings. Rather than mere information transfer, technical writing generally translates and mediates complicated details efficiently for a colleague, supervisor, client, or a less expert audience. Likewise, the professional writing that you will produce on the job will address more complex audiences and have more instrumental purposes; unlike your professor, these audiences are dependent on the effective meaning and precision of your written work.

A student that completes this course will produce documents specific to various professions. In doing so, students will review the basics of grammar and usage as well as sentence styling and document preparation. Most importantly, students will learn the technical jargon, signs, and electronic markup specific to technical copyediting.
Ableism is a concept born of the European Enlightenment (roughly 1660 to 1780). The ableist ideal implicitly sets up criteria for separating the fully human from those deemed “less than.” Theorist Tobin Siebers states that ableism establishes “the baseline by which humanness is determined, setting the measure of body and mind that gives or denies human status to individual citizens.” As a hegemonic ideology, ableism underwrites racism, sexism, homophobia, classism, and disablism. Ableism also carries implications for the transhumanist project. Various theorists raise important ethical and political questions about the kinds of transhumans—hybrids, cyborgs, technological humans—that will be valued in the ableist system of tomorrow. Many who today would be considered “able” tomorrow may become “less able” when compared to their technologically enhanced peers.

The Enlightenment provided the intellectual platform for these issues and concerns to coalesce. We will study the rise of aesthetics and the ideology of form that occurred during this period. Our readings will include Kant’s and Foucault’s essays (both with the same title) “What is Enlightenment,” Addison & Steele’s “Pleasures of the Imagination,” Edmund Burke’s A Philosophical Inquiry, Addison & Steele’s “The Ugly Club” papers, Sarah Scott’s feminist utopian novel Millenium Hall, William Hay’s Of Deformity, two stories by Aphra Behn, Jonathan Swift’s Gulliver’s Travels, portions of John Locke’s Essay Concerning Human Understanding, and Professor Gabbard’s A Life Beyond Reason.

This course will focus on Lord Byron, the poet, correspondent, (straight, gay, incestuous) lover, world traveler and explorer, (anti-)socialite, political radical, and freedom fighter. One of his lovers, Lady Caroline Lamb, famously called Byron “mad, bad, and dangerous to know.” We’ll get to know him as well as we can in the space of a semester.

As we read his extraordinarily funny and sharp-minded writing, we’ll consider Byron in various social, sexual, political, and literary contexts. We’ll think about his relationships with eighteenth-century British writers such as Alexander Pope, first-generation Romantics such as William Wordsworth and Robert Southey, and contemporary—second-generation—Romantics such as Percy Bysshe Shelley, Leigh Hunt, Felicia Hemans, and Caroline Lamb. Through critical and theoretical readings and class discussions, we’ll consider how Byron continues to speak to and engage with us in the twenty-first century.
What are fossil fuels? Ask anyone on the street and the answer will likely be simple: “Energy, of course.” On one level, this common-sense definition is obviously right. When burned in power plants or in the engines of vehicles, hydrocarbons (petroleum products, coal, and natural gas) yield almost magical amounts of energy. However, each day’s news brings increasingly urgent reminders of how woefully, indeed catastrophically, limited the idea of fossil fuels as viable sources of energy has become. A very short and incomplete list of some of the undesirable “externalities” associated with the extraction and use of fossil fuels includes the death of U.S. soldiers in the Middle East; the killing of animals and the destruction of fisheries by oil spills; vehicle crashes and road rage; traffic jams and smog; the violation of the property and human rights of indigenous and poor people; urban noise; mini-earthquakes, sinkholes, exorbitant water usage and contamination; and other problems associated with hydraulic fracturing (“fracking”) operations; and the fragmentation and destruction of countless ecosystems. And then, of course, there’s the biggest externality of all: global warming. If all the remaining known hydrocarbon deposits are burned—which is the scenario that most fossil fuel corporations and governments are still banking on—then civilization and the biosphere as we know them will probably collapse. Much of the world will look something like post-Katrina New Orleans or post-Harvey Houston. Poisoned oceans will rise hundreds of feet, soaring temperatures will render large sections of the tropics uninhabitable, and bloody wars will be waged over things that we currently use—and waste—without a second thought. Five hundred years from now, our descendants (if there are any) may refer to us as the Carbon People, or perhaps simply as the Destroyers.

How did we get into this mess? How could we ever hope to get out of it, given how deeply “addicted” the nations of the developed world are to fossil fuels? And what could the humanities possibly contribute to efforts to deal with what former ExxonMobil CEO and current U.S. Secretary of State has characterized as an “engineering problem,” implying that non-engineers should keep their noses out of it? I agree with the contributors to the book After Oil: our current predicament really has as much to do with the stories we tell ourselves about energy as it has to do with engineering, geology, or economics. Scholars in the new field known as the “energy humanities” aren’t merely justified in wanting to study energy; their contributions will both complement and productively challenge scientific, political, and other ways of viewing fossil fuels in absolutely vital ways over the coming years, as governments around the world struggle to manage the effects of global warming—and, in the process, face the temptation to respond to the crisis in ways that further victimize poor people and perpetuate socially and ecologically destructive narratives about what it means to be human.

In this class, we will examine some of the major images and narratives that helped transform hydrocarbons—which had been used in small quantities for thousands of years not to power vehicles but as lubricants, weapons, adhesives, building materials, and even medicines—into Energy: a quasi-magical force that is almost always available almost everywhere to serve us, always relatively cheap, apparently limitless, invisible, inorganic, apolitical, quiet, simultaneously (and paradoxically) “docile and omnipotent,” as the poet Emily Dickinson wrote.
of steam trains, and basically clean in ecological and moral terms. We will analyze contemporary efforts on the part of authors, filmmakers, and activists to change how ordinary people think about energy—including energy from renewable sources. And we will devote some attention to what a post-fossil-fuels world might look like—a) utopian, b) dystopian, or c) Other?

**Teaching Practicums and Independent Studies**

To sign up for a teaching practicum, you need to have completed six classes or eighteen hours of graduate credit. You can only register for a practicum after you have consulted with a professor and completed the paperwork for submission to the main English office.

If you are completing the Concentration in Composition and Rhetoric, then approach a graduate professor who is teaching an ENC undergraduate class to see if s/he is available to work with you. If you are not concerned about completing the three courses required for the Concentration (or you are not registered in the Concentration), then you can teach in any undergraduate class (writing, literature, or film) provided the professor is available to work with you. You are allowed to take two practicums, one practicum and independent study, or two independent studies.

If you want to complete an independent study with a professor (and again, only after you have completed six courses). Approach the professor (who must have a background in the area of research you want to pursue) with an idea; whether or not someone chooses to work with you is largely dependent on availability.

Here is the schedule for Spring 2018 classes taught by graduate professors at the undergraduate level.
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