ANCHOR 209 WORLD CULTURES, HISTORIES, AND IDEAS
Course Title: Anchor 209 World Cultures, Histories, and Ideas
Class Number: 46951
Instructor Name: Stephen Dilks, Kenneth Baker
Days & Time: Mon/Wed, 4:00-5:15 p.m.
Prerequisite: Anchor 100; Co-Requisite: Discourse 200

Course Description:
This interdisciplinary course will explore the cultures, histories, and ideas of one or more regions of the world as well as dynamics of interaction between them. Students will be exposed to a very wide range of disciplinary approaches to this topic and learn how to engage critically in an interdisciplinary dialogue within this field.

Required Text(s):
Details will be included in the syllabus.

ANCHOR 212 CRITICAL ISSUES IN WOMEN'S, GENDER, AND SEXUALITY STUDIES
Course Title: Anchor 212 Critical Issues in Women's, Gender, and Sexuality Studies
Class Number: 46064
Instructor Name: Crystal Doss, Brenda Bethman
Days & Time: Online
Prerequisite: Anchor 100; Co-Requisite: Discourse 200

Course Description:
This class is an interdisciplinary course that will examine critical issues in women’s, gender, and sexuality studies by focusing on the intersections of gender, race, class, sexuality, ability, and social context. Through their study of these intersections, students will become more sensitive to the impact of social structures on gender and lived experience.

Required Text(s):
Course Title: Anchor 218 Introduction to Ethnic Studies  
Course Number: TBD  
Instructor Name: Anthony Shiu, Matthew Edwards  
Days & Time: Tues/Thursrs, 11:30 a.m.-12:45 p.m.  
Prerequisite: Anchor 100; Co-Requisite: Discourse 200

Course Description:
In this course, we will use an interdisciplinary and comparative perspective to examine the history, social issues, and cultural productions of African Americans, Arab Americans, Asian Americans, Latinxs, and Native Americans. This course is a great option for those interested in pursuing work in Black Studies, Latinx Studies, American Studies, or ethnic studies in English and the humanities.

We will focus on literature, film, and essays by people of color to examine how race has been and is currently being discussed in the United States. Likewise, we will examine key concepts and issues affecting minority communities, such as migration, settlement, immigration law/policies, and multigenerational communities.

Possible readings/films include works by Sherman Alexie, Gloria Anzaldúa, James Baldwin, Derrick Bell, Carlos Bulosan, Yusef El Giundi, Naomi Shahib Nye, Benjamin Alire Sáenz, Helena Maria Viramontes, and Hisaye Yamamoto.

Required Text(s):
Details will be included in the syllabus.
## ENGLISH 119: MYTH AND LITERATURE

**Course Title:** English 119 Myth and Literature  
**Class Number:** 43998  
**Instructor Name:** Cynthia Jones  
**Days & Times:** Tues/Thursrs 11:30 a.m.-12:45 p.m.  
**Pre-Requisites:** None

**Course Description:**
A study of classical myth which includes readings from Greek and Roman mythology, epic poetry, analysis of selected myth, and representations in literature, art and music. The course also offers a study of contemporary definitions and approaches to myth in conjunction with mythical themes and archetypes in contemporary mediums.

- Fulfills the **Focus A** requirement for the General Education Core

**Required Text(s):**
Details will be included in the syllabus.

## ENGLISH 126: POPULAR LITERATURE

**Course Title:** English 126 Popular Literature  
**Class Number:** 46047  
**Instructor Name:** Jennifer Frangos  
**Days & Times:** Tues/Thursrs 1:00-2:15 p.m.  
**Pre-Requisites:** None

**Course Description:**
In this course, we will read and discuss a selection of contemporary young adult fiction and film — we’ll read modern classics like J.K. Rowling’s *Harry Potter and the Sorcerer’s Stone* and Suzanne Collins’s *The Hunger Games*, as well as recent publications such as *The Love & Lies of Rukhsana Ali* by Sabina Khan. We will consider these texts in their historical contexts; through study and evaluation of genre, themes, and motifs; with respect to theories and strategies of reading; and, where appropriate, as adaptations from book into film. One of our primary modes of interrogation will be to read these books as directed at young adult readers, with attention to how such an audience might relate to the often weighty subject matter.

- Fulfills the **Focus A** requirement for the General Education Core

**Required Text(s):**
Details will be included in the syllabus.
Description:
This section of English 214 will follow the development of the literary short story from the mid-nineteenth century to the present day, covering a range of authors including Nikolai Gogol, Leo Tolstoy, Anton Chekhov, James Joyce, William Faulkner, Ernest Hemingway, Flannery O’Connor, John Cheever, James Baldwin, Sherman Alexie, and Jhumpa Lahiri. By studying the basic elements of fiction—plot, character, setting, point of view, style, theme—we will come to understand how stories work—how the effects of narrative are created and constructed. By the end of the course we will not only have read a wide selection of the most significant works in the history of the short story, we will also have honed our ability to understand, analyze, discuss, and write about literature—to respond to works of art in both critical and creative ways. Coursework will include short responses to our readings (responses due twice per week, 250-500 words each), and two longer papers (5-7 pages each).

- Fulfills the Focus A requirement for the General Education Core

Required Text(s):
Details will be included in the syllabus.
ENGLISH 215: INTRODUCTION TO POETRY

Course Title: English 215 Introduction to Poetry
Class Number: 45212
Instructor Name: Hadara Bar-Nadav
Days & Times: Online, 2nd 8-Week Session
Pre-Requisites: None

Description:
A way to allow people to feel the meeting of their consciousness and the world, to feel the full value of the meanings of emotions and ideas in their relations with each other, and to understand, in the glimpse of a moment, the freshness of things and their possibilities . . . There is an art which gives us that way; and it is, in our society, an outcast art.

—Muriel Rukeyser, The Life of Poetry

This Introduction to Poetry course will help you become active and analytical readers of poetry and, by extension, of life. Following are some questions we will consider in this course: What is your definition of poetry? How does it differ from other forms of writing? What influences have shaped your definition? What does poetry require of its readers? How do your beliefs, values, and personal experiences affect the way you interpret what you read? What role does reading play in your life?

As an introductory course, we will develop strategies for reading poetry, learn to recognize technical elements (ie, poetic devices, verse forms, etc.), and study a range of poetry from across centuries and continents. Course texts may include an anthology and an individual collections of poetry.

Requirements include rigorous reading of course texts, regular discussion board posts, peer response posts, a presentation, and a final research paper, as well as curiosity and imagination.

- Fulfills the Focus A requirement for the General Education Core

Required Text(s):
ENGLISH 216: THE CRAFT OF CREATIVE WRITING

**Course Title:** English 216 The Craft of Creative Writing  
**Class Number:** 44819  
**Instructor Name:** Michael Pritchett  
**Days & Times:** Tues/Thurs, 1:00-2:15 p.m.  
**Pre-Requisites:** Discourse 100

**Description:**  
This course introduces students to the key techniques that writers of imaginative literature use. Students will develop skills in writing and reading multiple genres. The course focuses on 1) experimentation with and the development of writing skills in poetry and fiction, and other genres (literary nonfiction, playwriting, screen-writing) with a particular emphasis on how revision develops writers; 2) practice in reading like a writer, to discern the strategies of master writers so as to enlarge and challenge one's skill and scope; 3) energetic participation in the writing workshop to sharpen one's critical ear and eye. 4) ways of performing the work and learning from the wider community through publications and attending local/regional readings, and practice in performance.

- Fulfills the **Focus A** requirement for the General Education Core

**Required Text(s):**  
Details will be included in the syllabus.

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ENGLISH 301WI: WRITING AND THE ACADEMY

**Course Title:** English 301WI Writing and the Academy  
**Class Number:** 44914  
**Instructor Name:** Sheila Honig  
**Days & Times:** Online  
**Pre-Requisites:** English 225 or Discourse 200, RooWriter

**Description:**  
This class provides you with the opportunity to become a better and more confident reader, writer, and researcher through a close examination of two autobiographies—*Lives on the Boundary* and *Our Kids: The American Dream in Crisis*. You will examine issues such as social class, race, and other cultural factors relating to these two nonfiction books, along with your personal connections to these autobiographies. Essay assignments require you to conduct both primary and secondary research. This is an online section of English 301 requiring a fairly high level of attention and discipline. If you are a relatively independent self-starter type of student, the online component can greatly enhance the experience.

**Required Text(s):**  
MLA documentation handbook or a legitimate MLA website for reference such as Purdue OWL
ENGLISH 305WI THEORY AND PRACTICE OF COMPOSITION

Course Title: English 305WI Theory and Practice of Composition
Class Number: 46942
Instruction Name: Antonio Byrd
Days & Times: Tues/Thursrs, 4:00-5:15 p.m.
Pre-Requisites: English 225 or DISC 200, RooWriter

Description:
It is not unusual these days for American adults to spend over half their workdays writing. So ubiquitous is writing in our lives, we sometimes don’t think much of it—unless we complain about how much we hate or love writing or that we aren’t good writers! But once we get past our own relationship with writing, we’ll find that writing is actually a fascinating technology and an important type of knowledge. A few mere scratches on a page, like the Preamble to the US Constitution, can contribute to a long history of liberation and oppression of people in our political, economic, and cultural.

In this course, we’ll explore and use theories of composition to help us understand what writing is and how it impacts our lives. Specifically, we’ll consider big issues and concerns related to writing and power, such as how do we learn and teach writing? How do marginalized communities activate writing to make social change happen? How does digital technology change or influence the ways we write? Through expository writing, we’ll reflect on our own relationship with writing, create annotated bibliographies that expand our understanding of other issues related to writing, and lead a symposium in which we describe a moment when writing played a significant role in Kansas City’s history!

• Fulfills the Rhetoric requirement for the English major

Required Texts:
Details will be included in the syllabus. Most readings will be available on Canvas.
ENGLISH 311 AMERICAN LITERATURE I

Course Title: English 311 American Literature I
Class Number: 43507
Instructor Name: Anthony Shiu
Days & Times: Online
Pre-Requisites: English 225 or Discourse 200

Description:
In this online class, we will read, discuss, and examine a wide range of American literature from pre-colonial times until the period just before the Civil War. Starting with writings by Christopher Columbus and Cabeza de Vaca and ending with the poetry of Walt Whitman and Emily Dickinson, we’ll study a diverse set of authors through a wide variety of genres and forms: tales, short stories, essays, poetry, autobiographies, and novels. We will examine how writers (and everyday people) have imagined “America” through representations of race, gender, economics, history, and politics.

Required Text(s):

ENGLISH 312: CREATIVE WRITING I FICTION

Course Title: English 312 Creative Writing I Fiction
Class Number: 42629
Instructor Name: Whitney Terrell
Days & Times: Mon/Wed, 4:00-5:15 p.m.
Pre-Requisites: English 225 or Discourse 200

Description:
This undergraduate course will focus on techniques for mastering the basic building blocks used in narrative fiction. The course will be arranged in workshop format. Students will turn in two stories during the semester and they will be given a mandatory final writing assignment, based on the year’s lectures. This course will focus on techniques for planning and mastering the basic building blocks for all major prose forms. Students will also learn how to incorporate non-fiction techniques—the set piece, the profile—into their fiction. We will compare the structural choices made by “realist” authors (Morrison, McPherson, McPhee, Munro) with those made by more experimental writers (Bender, Barthelme, Foster Wallace, Saunders).

You may turn in pieces that you’re currently working on. I will also provide optional assignments that you can use as prompts for your work, should you so choose. The goal of this class is to give you a forum for your writing, and time to write.

Required Text(s):
Details will be included in the syllabus.
Course Title: English 315 Creative Writing Poetry
Class Number: 46043
Instructor Name: Bar-Nadav
Days & Times: Mon/Wed, 5:30-6:45 p.m.
Pre-Requisites: English 225 or Discourse 200

Description:
One writes for oneself and strangers.
—Gertrude Stein

Ignite your imagination! Write your own original poetry in a dynamic class, while studying Emily Dickinson, Gwendolyn Brooks, Walt Whitman, and other great poets!

Creative Writing 315 is designed to help you become active and analytical writers and readers of poetry. This writing- and reading-intensive class is best suited for those who are excited about language—its sounds, textures, and possibilities—and are ready to join a literary community both within our class and beyond.

Though the focus of our work will be on our own writing, we also will read various authors in the anthology Writing Poems, 8th ed. in addition to individual poetry collections. Published within the past several years, these collections provide a sampling of some of today’s many literary conversations. Rigorous reading and discussion of poetry will help you to develop analytic skills necessary for revising your work. Whether discussing the work of published writers or the writers in our workshop, we will look at how poems are made, moving beyond simply reading for meaning.

Requirements include writing and revision of original poems, active participation in the workshop, rigorous reading of course texts, short response papers, a group presentation, and a final poetry portfolio, in addition to curiosity and imagination.

Required Text(s):
Details will be included in the syllabus.
ENGLISH 317: BRITISH LITERATURE I

Course Title: English 317 British Literature I
Class Number: 40871
Instructor Name: Jennifer Frangos
Days & Times: Tues/Thurs, 10:00-11:15 a.m.
Pre-Requisites: English 225 or Discourse 200

Description:
This course will serve as an introduction to literature in English from the Medieval Period to the end of the eighteenth century, with an emphasis on reading these texts in their social and cultural contexts. We will look at major and minor texts and writers, a wide variety of literary genres, and a range of supplementary materials (political treatises, scientific writing, art and music, fashion, maps, popular entertainments, and so forth). As we read and discuss, we will consider questions such as these: How is a text created by a culture and how does it in turn help to create that culture? What problems, tensions, and issues does the literature seem to be working out for the culture? What issues seem important to literary texts, what issues seem unimportant, and why? Who has power in the culture, who is resisting or perpetuating that power structure, and how does literature (or a given literary text) reveal, perpetuate, resist, or re-imagine the culture’s power structure?

Be prepared to do a lot of reading: we will be covering more than 1000 years of literary and cultural history. Very often, you will read far more than we are able to discuss in a given class period. Also, because much of the reading for this semester deals with language, culture, and experiences very different from our own, you should plan to read each text or selection more than once, and work on the ability to read critically and thoroughly and in context, rather than simply for plot.

Required course work includes regular participation, reading quizzes, three exams, one short paper, and recitation of 14 lines of memorized poetry.

Required Text(s):
Details will be included in the syllabus.
ENGLISH 320: STRUCTURE OF ENGLISH

Course Title: English 320 Structure of English
Class Number: 46970
Instructor Name: Sarah Hercula
Days & Times: Synchronous Online, Tues 3:30-4:45
Pre-Requisites: English 225 or Discourse 200

Course Description:
English 3001 takes a linguistic approach to the study of the structure of present day English with a focus on morphology (the formation of words) and syntax (sentence structure). The course centers on form and function at the level of the word, phrase, and clause, using tree diagramming as the central mode of inquiry and analysis.

This course has been designed assuming no prior grammar study on the part of the students; i.e. the content starts from the very beginning, providing students with the skills, terms, and knowledge they will need as the course progresses to more advanced grammatical features.

- Fulfills the Language requirement for the English major

Required Text(s):
Details will be included in the syllabus.

ENGLISH 321 AMERICAN LITERATURE II

Course Title: English 321 American Literature II
Class Number: 42811
Instructor Name: Anthony Shiu
Days & Times: Online
Pre-Requisites: English 225 or Discourse 200

Description:
In this online class, we will read, discuss, and examine a wide range of American literature from the period after the Civil War to the present. While studying the major movements and authors of this period, we’ll also spend time studying a wide variety of genres and forms: poetry, short stories, essays, autobiographical writing, novels, and film. We’ll examine how writers, producers, directors, and everyday people have imagined America in terms of its present and its possible futures by focusing on issues concerning identity, society, history, and politics.

Required Text(s):
ENGLISH 323: SHAKESPEARE

Course Title: English 323 Shakespeare  
Class Number: 44369  
Instructor Name: Laurie Ellinghausen  
Days & Times: Online  
Pre-Requisites: English 225 or Discourse 200

Description:

Why do the poetry and plays of William Shakespeare remain so popular and influential nearly 400 years after his death? Because these writings contain nearly limitless potential for interpretation, debate, and creative revision, as scholars and artists from Shakespeare’s lifetime to our own readily attest. This course introduces undergraduates to Shakespeare’s works, their historical and literary contexts, and their impact on modern culture. We will examine Shakespeare from a variety of angles, including language use, historical context, and performance, while covering plays from each of the four genres (comedy, history, tragedy, and romance) as well as some lyric poetry (sonnets).

Required Text(s):

ENGLISH 326: MODERN AND CONTEMPORARY IRISH LITERATURE

Course Title: English 326 Modern and Contemporary Irish Literature  
Class Number: 46044  
Instructor Name: Stephen Dilks  
Days & Times: Mon/Wed/Fri 12:00-12:50 p.m.  
Pre-Requisites: English 225 or Discourse 200

Course Description:

The main goal of this course is to provide an entertaining but complex critical introduction to Irish literature as a significant force in the creation of modern and contemporary Irish identity. We will immerse ourselves in historical, political, and cultural contexts that allow us to frame working understandings of three main areas: Irish Literary Nationalism (1778-1916), Irish Modernism (1916-1956), and Contemporary Ireland (1956-present). Throughout, we will explore tensions between political definitions of Irish national culture and the lived experiences of those who contest these definitions. Authors in Fall 2019 will include Samuel Beckett, Ann Devlin, Brian Friel, James Joyce, Edna O’Brien, Christina Reid, and W B Yeats.

Required Text(s):
Details will be included in the syllabus.
ENGLISH 327: BRITISH LITERATURE II

Course Title: English 327 British Literature II
Class Number: 46277
Instructor Name: Jennifer Phegley
Days & Times: Online
Pre-Requisites: English 225 or Discourse 200

Course Description:
English 327 will introduce you to significant works by British writers from the late 18th century to the early 20th century, a period that covers the major literary and intellectual movements of Romanticism, Victorianism, and Modernism. Given the wide range of diverse literature produced during this time of rapid social, technological, and economic change, our survey of the field will be limited. However, we will encounter many important literary figures—including William Wordsworth, Charles Dickens, Virginia Woolf, and James Joyce—and explore some of the central issues that have defined British literature and culture, such as the abolition of slavery, the advent of industrialism, the introduction of Darwin’s theory of evolution and the subsequent crisis in faith, the expansion of the British empire, and the cataclysmic impact of the First World War.

Required Text(s):
David Damrosch, et al., eds., The Longman Anthology of British Literature, Volume 2a, 2b, and 2c, 5th Edition. ISBN# 9780134015699
**ENGLISH 330: HISTORY OF THE ENGLISH LANGUAGE**

**Course Title:** English 330 History of the English Language  
**Class Number:** 45216  
**Instructor Name:** Virginia Blanton  
**Days & Times:** Mon/Wed 4:00-5:15 p.m.  
**Pre-Requisites:** English 225 or Discourse 200

**Course Description:**
Do you know what “spilling tea” or “thirsty” mean?  
What about “gossib” or “comelych”?

Do you know why the plural of ox is “oxen” and not “oxes”?  
What about why we used to use “eyren” but now use “eggs”?

Why do we pronounce “knight” as “night”?  
Why does “cough” rhyme with “enough” but not “though” or “dough”?

Do you know that the verb “axe” in Black English is actually from the Old English verb “axian”?  
Why does Shakespeare use the verb “singest” in *Much Ado About Nothing* (II.iii.897)?

If you want to learn about words in English and their histories, this is the class.

It is also where you can learn why we have weird grammar. And weird spellings. And a host of fabulous borrowed words.

But there’s more. Linguistic training is invaluable for refining skills in literary and cultural analysis, as well as writing for diverse audiences; it is also extremely valuable for all writers who want to hone their use of words. So, we’ll study the sounds, vocabulary, and illogical grammar of English and its development, starting with Old English (600-1150), before turning to Middle English (1150-1500) and then Modern English (1500-today). Key to understanding the oddities of English are learning about the social and political forces that have caused changes in vocabulary, grammar, convention, style, and form. This course also offers opportunities to explore word histories and the development of glossaries and dictionaries in English. From this base knowledge, we will look closely at the diversity of Englishes worldwide, even as we examine its powerful position as a world language. The study of various Englishes will also require that we consider issues of colonization, immigration, and migration that have produced and refined various dialects around the globe and at home.

- Fulfills the **Language** requirement for the English major

**Required Text(s):**
Details will be included in the syllabus.
Course Title: English 331 African American Literature I
Class Number: 46965
Instructor Name: John Barton
Days & Times: Mon/Wed/Fri 1:00-1:50 p.m.
Pre-Requisites: English 225 or Discourse 200

Course Description:

This course surveys African American literature from its beginnings to the emergence of the Harlem Renaissance. In it, we will read from a range of genres—including poetry, the slave narrative, autobiography, and the novel. We will also read journalism and political speeches by black writers. The first part of the course (Weeks 1-6) will focus on African American literature written in response to slavery; the second part (Weeks 7-16) will give special attention to literature that, in some ways, responds to lynching and its rhetoric of justification. To this end we will, at times, read excerpts from popular works of mainstream literature that contain racist or white supremacist ideas. Doing so will not only help us situate African American Literature in its historical and cultural contexts; it will also give us a sense of the cultural attitudes and assumptions against which many of our writers are reacting in their work. In the broadest sense, the course will seek to foster a critical appreciation of African American literature, whose complex skein of narratives, tropes, and themes we will only begin to unravel.

Required Text(s):
Details will be included in the syllabus.
ENGLISH 342WI: WOMEN AND RHETORIC

Course Title: English 342WI Women and Rhetoric
Class Number: 46050
Instructor Name: Jane Greer
Days & Times: Tues/Thurs 8:30-9:45 a.m.
Pre-Requisites: English 225 or Discourse 200, RooWriter

Course Description:
Diaries, scrapbooks, letters, speeches, tracts, testimonials, essays, posters, videos, blogs—all intriguing textual genres that women (cis, trans, fluid) have composed as they have pursued both public and private goals at different historical moments over the past two hundred years. English 342WI: Women & Rhetoric offers students the opportunity to study the rhetorical practices of women and their position(s) within the traditions of western rhetoric. More simply put, we’ll be studying how women have used language to get things done in the world.

As a writing-intensive course, English 342WI also aims to help students expand their own rhetorical repertoires as both writers and composers of digital media. Over the course of the semester, each student will draft and revise a rhetorical biography of a woman whom he/she feels should be included in the history of rhetoric. Students will have opportunities to explore how they might present their research both in traditional print formats as well as digital media formats.

In the past, students have chosen to study figures as diverse as Anna Wintour, editor of Vogue; Pat Summitt, legendary women’s basketball coach; Condoleezza Rice, former Secretary of State; Hallie Quinn Brown, educator and elocutionist at Wilberforce College; Victoria Woodhull, 19th-century advocate for Free Love; and Rachel Carson, environmental activist.

- Fulfills the Rhetoric requirement for the English major

Required Text(s):
Details will be included in the syllabus.
ENGLISH 351 SPECIAL READINGS / WGS 301 FEMINIST THEORY

Course Title: English 351 Special Readings / WGS 301 Feminist Theory
Course Number: XXXXX
Instructor Name: Crystal Doss
Days & Times: Online, Asynchronous
Pre-Requisites: WGS 201

Course Description:
This course covers a wide variety of feminist theories and theoretical perspectives, primarily since the 1960s, and is devoted to understanding and evaluating this body of work and the insights and possibilities for change that it suggests.

Required Text(s):

ENGLISH 432WI: ADVANCED CREATIVE WRITING PROSE

Course Title: English 432WI Advanced Creative Writing Prose
Class Number: 40872
Instructor Name: Whitney Terrell
Days & Times: Mon, 7:00-9:45 p.m.
Pre-Requisites: English 225 or Discourse 200, RooWriter

Description:
This course will focus on writing and publishing short fiction and novels. Students interested in submitting creative non-fiction are also welcome. The class will be arranged in the “workshop format.” Three times during the semester, you’ll submit a short story, novel excerpt, or non-fiction piece to me and that piece will be read and discussed by the entire class. I’ll also line-edit your submissions and discuss them with you individually.
This course will focus heavily on craft and revision. But craft will only get you so far and so the hope here will be to create an environment that allows us to investigate what other tools we can beg, borrow or steal to create fiction that is, as John Gardner puts it, “intellectually and emotionally significant.”
Aside from doing your own writing, you must read, edit, and submit a written comment on your fellow classmates’ work. Our readings this fall will focus on writers who have excelled at incorporating humor into their fiction. We’ll read Thomas McGuane, Elizabeth McCracken, James Alan McPherson, Danielle Evans, Sam Lipsyte, and many others. Much is made of the difficulty and pain of fiction writing but, on the side of optimism, I’ll quote Gardner again: “Almost no one mentions that for a certain kind of person, nothing is more joyful or satisfying than the life of a novelist.”

Required Text(s):
Details will be included in the syllabus.
ENGLISH 440: AMERICAN CULTURE

Course Title: English 440 American Culture
Class Number: 46968
Instructor Name: Anthony Shiu
Days & Times: Tues 5:30-8:15 p.m.
Pre-Requisites: English 225 or Discourse 200, English 311 and English 321

Course Description:
In this course, we’ll focus on how novels, film, music, short stories, and theoretical works have attempted to rethink social norms and practices by intervening in issues related to the representation of difference, relation, and their shared future(s). We’ll focus on a wide range of canonical and non-canonical texts while attending to historical and contemporary debates about concepts like nationalism, identity, gender, sexuality, and race. At the margins of thought, how do literary and cultural productions assess and imagine the U.S. in new and potentially transgressive ways? And how may we begin to reassess and, by extension, reimagine an America for the twenty-first century?

Possible artists/works we’ll study:
Paul Auster, The New York Trilogy
Bechdel, Allison. Fun Home
Ambrose Bierce, Can Such Things Be?
Octavia Butler, Dawn
Samuel Delaney, Stars in My Pocket Like Grains of Sand
Sam Greenlee, The Spook Who Sat by the Door
Younghill Kang, East Goes West
Ursula K. LeGuin, The Dispossessed
B. Traven, The Death Ship
Colson Whitehead, Zone One

• Fulfills a requirement in 20th Century Literature for the English MA

Required Text(s):
Details will be included in the syllabus.
Course Title: English 447 Theory and Criticism in English Studies
Class Number: 43970
Instructor Name: John Barton
Days & Times: Mon/Wed 5:30-6:45 p.m.
Pre-Requisites: English 225 or Discourse 200

Course Description:
This course introduces students to literary theory and criticism from Plato, Aristotle, Kant, the Romantics, Hegel, Marx, Nietzsche, and Freud, through major twentieth- and twenty-first century figures, such as Eliot, Brooks, Saussure, Bakhtin, de Man, Barthes, Foucault, Lacan, Derrida, Althusser, Whittig, Spivak, Butler, Bhabha, Said, Gates, and others. Special attention will be given to the varying “schools” of, or approaches to, the interpretation of literature that have emerged since the 1950s. Those methodologies include the new criticism, structuralism, the new historicism, psychoanalysis, Marxism, deconstruction, feminism, queer theory, reader-response and reception criticism, critical race studies, and postcolonial studies.

Course requirements will likely include short, weekly quizzes, participation in online discussion forums, and a final exam. Students will also produce an annotated bibliography and write a case study examining theoretical and critical approaches to Melville’s Billy Budd or a literary work of the student’s own choosing. That work could be any literary text—a favorite poem, novel, short story, or dramatic work—so long as it has generated a range of critical approaches. To help you prepare for the case study, the major assignment for the course, each graduate student will give a presentation on a particular theoretical approach to Melville’s Billy Budd.

Required Text(s):
Details will be included in the syllabus.
ENGLISH 449A PUBLICATION PRACTICUM

Course Title: English 449A Publication Practicum
Class Number: 40873
Instructor Name: Robert Stewart
Days & Times: Wed, 11:00 a.m.-12:15 p.m.
Pre-Requisites: English 225 or Discourse 200, Instructor Permission Required

Description:
Editing & Publishing Internship With New Letters magazine & radio; BkMk Press. Regular meeting time of 11:00 a.m. to 11:50 a.m. Wednesdays, plus four additional office hours per week.

Consent of instructor required for enrollment. Instructor: Robert Stewart, Editor-in-Chief, New Letters, Editorial Director, BkMk Press, and New Letters on the Air the Winner of a National Magazine Award. Work schedules can fit any time from 9 a.m. to 5 p.m., M-F. Three-credit students work a total of five hours per week in office (this includes weekly meeting time), plus an average of four out-of-office, for flexible projects.

Join the staff of an award-winning, national literary and art journal New Letters. You would assist staff members with proofreading, manuscript logging and management, manuscript evaluations, clerical tasks, mailings, magazine subscription work, correspondence with authors, editing, writing, research, and other tasks as needed. New Letters and its affiliate BkMk Press operate out of a somewhat charming house at 5101 Rockhill Road, with a genial, dedicated staff.

- Fulfills a requirement for the Manuscript, Print Culture, and Editing minor and the MA emphasis area

Required Text(s):
Elements of Style, 4th edition, Strunk and White.
ENGLISH 450 SPECIAL READINGS: DIGITAL HUMANITIES

Course Title: English 450 Special Readings: Digital Humanities
Class Number: 46966
Instructor Name: Jeff Rydberg-Cox
Days & Times: Tues/Thurs 1:00-2:15 p.m.
Pre-Requisites: English 225 or Discourse 200

Course Description:
In this course, we will focus on three digital skills in the digital humanities related to the electronic publication and computational analysis of texts: XML markup of both texts and meta data according to the standards of the text encoding initiative, transformation of these texts for presentation in electronic environments, annotation of data such as named entities and geographic locations to help visualize texts and textual collections, and quantitative analysis of literary and linguistic features in texts. In the class, we will work with many different texts but we will repeatedly return to Herodotus’ History and Jane Austen’s Lady Susan for our work. Although most of the work in this class will be computational, it does not require prior experience with coding or markup.

- Fulfills a requirement for the Manuscript, Print Culture, and Editing minor and the MA emphasis area

Required Text(s):
Additional readings online to be posted in Canvas
ENGLISH 475: CREATIVE NONFICTION

Course Title: English 475 Creative Nonfiction
Class Number: 45217
Instructor Name: Christie Hodgen
Days & Times: Wed, 7:00-9:45 p.m.
Pre-Requisites: English 225 or Discourse 200, English 312, English 315, English 316WI

Course Description:
This course is devoted to the study and crafting of creative nonfiction—a genre that employs the techniques of creative writing (dialogue, character development, scenery, plotting, imagery, etc.) in the creation of nonfiction prose narratives. Together we will read, analyze, and discuss many different examples of this diverse form, then apply what we learn as we write vivid personal narratives of our own. Coursework will include the production and revision of two personal essays (10-15 pages each for undergraduates, 15-20 pages each for graduate students), weekly exercises, written responses to peer work, attentive reading of all assignments, and regular, thoughtful participation in class discussion/workshop.

Whether in the guise of the lyric essay, prose poem, cultural critique, confession/memoir, journalism/reportage, literary theory, graphic novel, or historical portraiture, our focus will first and foremost be on personal narratives, both troubled and enriched by their subjectivity (the essay’s “I”). Readings may include work by B.H. Fairchild, Claudia Rankine, W.G. Sebald, Alison Bechdel, Jo Ann Beard, James Baldwin, Maggie Nelson, Edouard Leve, and Ann Carson.

Creative nonfiction writers, Fiction writers, and poets are welcome in this course.

Required Text(s):
Details will be included in the syllabus.