Spring 2016 English Courses

Introduction to the Film: ENFL 208-01 (11822) Prof. Art Simon, T 10:00am-12:50pm

This course presents an overview of the first century of the cinema with particular attention to the formal languages developed for the medium. The evolution of the classical Hollywood style is considered alongside significant film movements from around the globe. Students learn the concepts and terms necessary for a close reading of films and are taught to consider cinema within specific historical and cultural contexts. The course addresses various modes of filmmaking, such as avant-garde and documentary, and key analytical frameworks such as authorship, genre and mode of production. The critical skills acquired in the course help students become informed media consumers and producers, aware of cinema’s rich history and equipped to evaluate its future directions.

Fulfills genre study: film; required course for Teacher Education (6-12) certificate

Introduction to the Film: ENFL 208-01 (11823) Prof. Cutler, R 02:30-05:20pm

This course presents an overview of the cinema with particular attention to the formal languages developed for the medium. The evolution of the classical Hollywood style is considered alongside significant film movements from around the globe. Students learn the concepts and terms necessary for a close reading of films and are taught to consider cinema within specific historical and cultural contexts. The course addresses various modes of filmmaking, such as avant-garde and documentary, and key analytical frameworks such as authorship, genre and mode of production. The critical skills acquired in the course help students become informed media consumers and producers, aware of cinema’s rich history and equipped to evaluate its future directions.

Fulfills genre study: film; required course for Teacher Education (6-12) certificate

Survey in Rhetorical Theory: ENGL 280 (11842) Prof. Laura Jones, M 2:30-5:00pm

In this class we will learn with the masters and the moderns, studying the lofty work of Plato alongside tweets and listicles. You will sharpen your writing skills using techniques from rhetoric’s 2,000 year history, and we'll discuss the ways in which language not only describes, but constructs, the world we live in.

The readings and discussions balance theory and practice: we will consider the rhetorics of the current presidential election, social media, journalism, and everyday speech, and we'll study and use the ideas of modern (i.e. Judith Butler, Michel Foucault) as well as ancient (i.e. Plato, Cicero) rhetorical thinkers.

Satisfies Class Issues and Ethnic Studies; required course for Professional and Public Writing minor

American Literary Realism: ENGL 336 Prof. L. Schwartz, TR 10:00-11:15am

As the U.S. industrialized in the latter third of the nineteenth century, writers and other artists, in a rather dramatic way, abandoned genteel and romantic aesthetic traditions in favor of "realism"
and a "mania for facts." This course will explore how, why and under what historical and social circumstances realism and naturalism emerged as a dominant aesthetic in this era. Novelists tried to "tell the truth" about a tumultuous era marked by class and race turbulence, the changing roles of women in the home and workplace, and the increasing concentration of wealth within the ruling elite. In this view, artistic honesty meant a direct confrontation with life, with the social dimension of experience. Also, the writers made a case for widening the range of characters and settings and for appealing to a mass audience. In short, as writers committed literature to an exploration of ordinary life, they also waged a relentless attack on aesthetic "idealism". The aftermath of the great depression of 1893 made clear that violent class and race antagonisms had become a permanent part of American life under industrial capitalism. Novels will be selected from the work of major writers of this period (1890-1920) --such as Chestnutt, Chopin, Crane, Dreiser, Howells, James, Jewett, London, Norris, and Sinclair. Specific readings will be posted on Canvas.

Satisfies: Lit. Pre-1900 (2004) (1b); Other Literature (2004) (1c); Genre Study (Fiction); Gender Studies (2004) (4d); Class Issues (2004) (4e); Pre-1900 American (TE 1c); Other American (TE 1d) Pre-1900 (2011/2015) (1c or 1d); Women and Gender Studies (2011/2015) (3c); Class Issues (2011/2015) (3d)

**Medieval English Literature: ENGL 345 (16770) Prof. Grover Furr, MR 10:00-11:15am**

We will study some of the greatest literature of England –the literature of England in the English Language from ca. 700 A.D. to A.D. 1450, in its historical and social contexts, and in relation to continental literature. From Old English through Chaucer and the late medieval lyric poems.

Satisfies Lit. Pre-1800 (2004) (1a); Lit. Pre-1900 (2004) (1b); Class Issues (2004) (4e); Other British (2004) (TE 1b); Pre-1700 (2011/2015) (1a); 2011 Pre-1800 (1b); Pre-1900 (2011/2015) (1c or 1d); Class Issues (2011/2015) (3d); Pre-1800 British (TE 1b (2011/2015)

**Postwar British Fiction: 1945-Present: ENGL 357 (16772) Prof. Jonathan Greenberg, TR 11:30-12:45**

The years between World War Two and the fall of the Berlin Wall saw momentous changes in Great Britain just as they did in the United States and around the globe. How was Great Britain changed by the Cold War, the rise of the welfare state, the end of the British Empire, the demographic transformation stemming from an influx of former colonial subjects, the women's and gay rights movements, and the rise of youth culture?

In this course we will begin to answer these question by focusing on two very popular subgenres, the DYSTOPIA and the CAMPUS NOVEL, which in very different ways register and respond to these many social, political, and historical questions. We will read historically significant examples of both genres, written by both men and women, over a half-century.

"Grammar" actually denotes much more than the traditional notions of correctness and part of speech labels. It encompasses the intricate hidden structure that makes it possible for us to understand each other, from the way we pronounce words, to how we know what they mean, to the order in which we string them together when we speak and write.

"Literally" now officially means "not literally." Is this an abomination that spells the end of civilization as we know it, or is it part of the natural evolution of language? In this course, we will develop an understanding of the linguistic principles behind varieties of American English: not only the academic English that we use in academia, but the varied dialects that we all speak in our home communities.

Over the course of the semester, you will:
- Learn how and why language changes over time--and why we so often resist and resent such changes.
- Deconstruct folk beliefs about "bad" English and "slang," replacing them with linguistic understandings of language variety.
- Improve your understanding of and ability to use the grammatical conventions of academic English.
- Learn how to teach students who speak diverse varieties of English to gain fluency in edited academic English.

Teacher Education (6-12) required course

Creative Non-Fiction: ENWR 205-01 (12096) Prof. Monika Elbert, R 2:30-5:00pm

A focus on the essay as a non-fiction genre: students are asked to read and analyze model essays and to write their own essays, based upon assigned topics and themes. Part of each class will be conducted as a writing workshop, where there will be peer review and/or students will share their work with the class as a whole. Weekly writing (and reading) assignments will be given. Writing portfolio will be due at midterm time and at the end of the semester. A final self-assessment will also be required.

This course explores how people write digitally, through multiple modalities and in varied contexts. Digital writers make use of all semiotic channels to communicate effectively among different groups and for different purposes, and thus students in this course will analyze and produce texts that combine alphabetic writing with audio, video, and images. Classical rhetorical principles such as kairos, invention, delivery, purpose, pathos, audience, and arrangement will provide the foundation for discussing how authors can effectively deploy messages in digital contexts. This course will balance production and analysis, with students creating and critiquing digital texts.

Elective for Professional and Public Writing minor

**Introduction to Poetry Writing: ENWR 212-01 (12103) Prof. Lorenz, W 5:30-8:00pm**

Poetry is the search for new language. When we write poems, we are trying to make our words electric, to energize our diction, to indulge in mystery.

We will read and study published poems to inspire our own work. We will think about diction, metaphor, line and voice. We will study prosody (the music of poetry!). Students can expect lots of feedback on drafts from peers and from your professor. Every class, we will indulge in the auditory pleasures of the poem. Every class, we will explore the imaginative possibilities of the word.

I'm looking forward to an exciting semester!

Satisfies: Genre Study (Poetry) and Writing Intensive

**Writing in the Major: ENWR 220-02 (12109) Prof. Monika Elbert, TR 1-2:15pm**

Organized around individual instructors’ chosen topic or theme, this course will focus on the development of students’ skills in writing a thesis-driven analytic essay. Students will work with literary and cultural texts to strengthen their reading and analytic abilities, using those skills to construct sophisticated arguments. Because the course is designed for English majors, students will learn and apply the vocabulary, writing conventions, research methods, and documentation practices of the discipline. Students will write 5000-6000 words of formal prose and regularly revise their essays with feedback from peers and the instructor. ENWR220 meets the Graduation Writing Requirement. Recommended but not required as a precursor to Pursuits of English. For English majors only.

Our focus will be the historical romance and themes about the 19th-century frontier (including ecocritical approaches as well as focus on Native Americans) and some Gothic approaches, including works by James Fenimore Cooper, Nathaniel Hawthorne, Lydia Maria Child, and Catharine Maria Sedgwick.

**Advanced Poetry Workshop: ENWR 412 (12119) Prof. Michael Robbins, MW 1-2:15pm**

Poetry, from Homer to Lil Wayne, has been about using syllables and words as magic spells or drugs. OK, it's more complicated than that. But in this course, we will "play around with syllables" (as W. H. Auden had it) as we gain advanced practice in writing poetry in a workshop
environment. This course places an emphasis on diverse contemporary schools and forms of poetry. Each student will also produce a chapbook and submit poems to a literary journal.

Satisfies: Genre (Poetry) and Writing Intensive

**Seminar in Writing, Advanced Creative Nonfiction: ENWR 491 (16751), Prof. Romeo, Thursdays on campus 2:30-3:45pm, and online asynchronously on Mondays**

This course is an advanced workshop style hybrid class (one in-person, on-campus class meeting per week; other components conducted online) for those with previous experience writing nonfiction (including personal essay, memoir, journalism, travel, criticism, etc). Students are expected to produce around 35 pages of new creative prose, as well as completing and annotating readings of published works and craft articles; participate in peer reviews; and show substantial progress in revisions and rewrites.

Elective in the Creative Writing minor