
DEPARTMENT OF ENGLISH & PHILOSOPHY

Summer 2020 Course Descriptions

Upper-Division English Classes

NOTE: Courses and descriptions are subject to change. Please check BANWEB for the most current information on the availability of all courses. English 1101 and 1102 are prerequisites for all courses from ENGL 2110 through 4386.

CRN 50957 ENGL 3200-1DW

Intermediate Creative Writing Fiction

Session III ONLINE

Dr. Melanie Jordan

100% online class. No face-to-face meetings required.

Description: An introduction to the genre-specific workshop in fiction. This course serves as an extension of the art of creative writing. We build on basic skill sets cultivated in the pre-requisite courses. Doing so, we'll zoom in specifically on the art of fiction. The emphasis is on development of skill sets related to plot, setting, direct methods of characters presentation, development of narrative voice/style, and layering of elements to create fiction of some depth. We focus on craft-based discussions of readings and workshop sessions during which students' writing becomes the text of the course.

Among other activities, we will: gain critical skills necessary to assess works by established authors; study and practice the basic components of fiction itself through scrutinizing craft texts, creative texts, and constructing your own works; examine examples of fiction from wider historical and/or cultural ranges; model work on the work of publishing practitioners of the art; craft your own literary artifacts; cultivate a writing community via workshop sessions.

Texts: assigned readings, links, and files posted in CourseDen (among them excerpts from Burroway's *Writing Fiction* and a number of contemporary and historical authors' short works)

Requirements: Skill Checks: (1-2-page written assignments that target core competencies) x 3; Blogs: (collections of original creative calisthenics; approximately 5-7 pages) x 4; Chapbook Project; Workshop: (asynchronous, via CourseDen) (includes submission of original work and thoughtful feedback on others' work); Final Portfolio: a collection of your best original creative work plus a critical preface and revisions.

CRN 50967 ENGL 3405-1DW

Professional & Technical Writing

Session II ONLINE

Prof. Crystal Shelnett

100% online class. No face-to-face meetings required.

Description: Highlighting the importance of the writing process, this course will concentrate on the fundamentals within professional writing communities in order to train students in effective and persuasive communication.

Students will gain practice in composing powerful audience-driven documents such as letters, memos, and job application materials, as well as short formal reports. This course provides practical advice regarding the professional standards that students will encounter in their future careers.

Texts: None. All materials will be accessed online.

Requirements: Portfolio of professional documents; Short report; Weekly exercises.

CRN 50968 ENGL 3410-1DW

Technology for Editors/Writers

Session I ONLINE

Dr. Leah Haught

100% online class. No face-to-face meetings required.

Description: This course is designed to help you start to become proficient in the technologies that writers and editors will find useful, both in the classroom and in the work world. Some of these technologies include MS Word, Publisher, and Excel; Adobe Reader and InDesign; PowerPoint, and various Google functionalities. You will progress through a series of online tutorials designed to familiarize you with each technology, and you may proceed through these tutorials at your own pace as long as you meet a set of general deadlines. At the end of the course you should have operational knowledge of each covered technology, which should prove useful to your work as students and as professionals.

Texts: All online

Requirements: online tutorials with pre-tests and post-tests, midterm, final

CRN 51008 ENGL 4109-1DW

Film as Literature Cinema of the Summer: “Sweet Fern and Juniper Forever and Ever”

Session I ONLINE

Dr. Angela Insenga

100% online class. No face-to-face meetings required.

Description: Representations of summer in poetry wax romantic. Ralph Waldo Emerson’s fondness for minimalism and love of nature is on full display in “Merlin’s Song” where he writes, “Live in the sunshine, swim the sea / Drink the wild air’s salubrity:/ Where the star Canope shines in May, / Shepherds are thankful, and nations gay.” In other words, a shepherd’s IG account would be overrun with #unfiltered shots of hills and water accompanied by #livingmybestlife. F. Scott Fitzgerald’s protagonist Nick Carraway in *The Great Gatsby* muses on summer’s restorative impact when he thinks, “And so with the sunshine and the great bursts of leaves growing on the trees . . . I had that familiar conviction that life was beginning over again with the summer.” E.B. White’s seminal non-fiction essay “Once More to the Lake,” brimming with nostalgia, also invokes the season: “Summertime, oh summertime, pattern of life indelible, the fade proof lake, the woods unshatterable, the pasture with sweet fern and juniper forever and ever.” And let us not forget other great artists’ contributions. In “Summertime,” Will Smith looks ahead to having “time to sit back and unwind” at a barbecue starting at 4:00; The Bard asks his love, “Shall I compare thee to a summer’s day?” before concluding that they are “more lovely and more temperate” than any lovely day, and Lana del Rey confesses to “summertime sadness” while,

at the same time, Sly and the Family Stone have “hot fun in the summertime.” Literary critic Northrop Frye identifies each of the seasons as archetypal phases found in literature. He contends that summer is the “the zenith . . . marriage or triumph phase” and identifies the romance, comedy and the pastoral as types common in this vein.

But what do movies, classic and modern, indie and Hollywood, star-studded and humble, say about summer? How do they visually exemplify our triumphs, anxieties, and desires during this season of fecundity?

Our 100% highly participatory online class will spend 18 days in May examining eight representational films produced from the mid-twentieth century to the present. These movies will transport us into a small flat where confinement during a heatwave leads to rampant voyeurism and dark suspicion. We will visit the seaside town of Amity where a shark terrorizes tourists and townies alike, and we will follow two surfers to the coastlines of Australia, New Zealand, Tahiti, Hawaii, Ghana, and Nigeria in search of warm ocean currents and “the endless summer.” We will witness sizzling social unrest in Bed-Stuy and at the First Savings Bank, both in Brooklyn, New York. We will also accompany four kids on their late-summer trek to see a dead body. Finally, we will travel to a commune in Sweden and to a neighborhood in France to explore transatlantic summer stories about ritual and non-binary gender expression, respectively. Regardless of each film’s era, locale, scope, or genre, we will use numerous contextual and cultural conceptions of summer as our consistent departure point for film analysis.

Prepare for summer 2020 by studying cinema of the summer during Maymester!

Required Texts: *Rear Window*, directed by Alfred Hitchcock (1954); *The Endless Summer*, directed by Bruce Brown (1966); *Dog Day Afternoon*, directed by Sidney Lumet (1972); *Jaws*, directed by Steven Spielberg (1975); *Stand by Me*, directed by Rob Reiner (1986); *Do the Right Thing*, directed by Spike Lee (1989); *Tomboy*, directed by Céline Sciamma (2011); *Midsommar*, directed by Ari Aster (2019).

Requirements: Timed quizzes on film technique and plot (5); Anatomy of a Scene Podcast (1); “Stop, Drop, and Vlog” Online Discussions (3); 6-8 page Critical Review on an approved summer-centered film (1).

CRN 50976 ENGL 4170-1DW

African-American Literature 21st-Century African American Literature and Film

Session II ONLINE

Dr. Josh Masters

100% online class. No face-to-face meetings required.

Description: This course will examine three very contemporary African American novels—all written in the last five years—and several recent African American films, including *Get Out!*, *Sorry to Bother You*, *Moonlight*, *Selma*, *Widows*, and *Fruitvale Station*. We will also read an assortment of short stories and poems. Our texts document, chronicle, and dramatize the complex realities of African American lived experiences in the present moment, but also how those experiences are grounded in, and respond to, American history writ large.

Texts: Toni Morrison’s *God Help the Child*, Colson Whitehead’s *The Underground Railroad*, and Jesmyn Ward’s *Sing, Unburied, Sing*. There will also be a course-pack of short stories and poetry, which will be available through Courseden.

Requirements: Bi-weekly reading quizzes, discussion posts, a series of short writing assignments and a 2500-word final research essay.

CRN 50971 ENGL 4210-1DW

Advanced Creative Writing Fiction

Session IV ONLINE

Dr. Margaret Mitchell

100% online class. No face-to-face meetings required.

Description: You'll read contemporary and classic short fiction as well as some craft essays. Mostly, though, this will be an immersion in the art of writing stories, with an online workshop component. You'll finish the class with a portfolio of polished fiction.

Texts: *Best American Short Stories 2019*, Ed. Anthony Doerr and Heidi Pitlor; *Writer's*

Notebook II: Craft Essays from Tin House, Ed Beha, Prose; *The 3 A.M. Epiphany: Uncommon Writing Exercises that Transform Your Fiction*, ed. Brian Kitley.

Requirements: Reading and Writing Journal, Writing Exercises, Workshops, Portfolio.

CRN 50975 ENGL 6115-E01

Seminar in British Literature II 21st-Century Global Anglophone Literature

Session II ONLINE

Dr. Matt Franks

Registration requires permission of the Director of Grad Studies. 100% online class. Synchronous class. Students will meet online Wednesdays 5:30pm-8:00pm.

Description: This class will focus on British, South Asian, African, and Caribbean literature from the past 20 years. We will engage in these texts through a transnational feminist framework focused on the afterlives of slavery and colonialism in the 21st century and ongoing resistance to gender, racial, and class domination. We will attempt to describe the current state of global literatures written in English, asking some of the following questions: how do contemporary writers and theorists respond to late 20th century global frameworks like postcolonialism, subaltern studies, and the black Atlantic? How has advanced globalization impacted formerly colonized sites as well as literary production itself? What problems does the term "Global Anglophone" itself elucidate and conceal?

Texts: Zadie Smith, *NW*; Mohsin Hamid, *Exit West*; Aravind Adiga, *The White Tiger*; Chimamanda Ngozi Adichie, *Half of a Yellow Sun*; Bernardine Evaristo, *Girl, Woman, Other*; M. NourbeSe Philip, *Zong!*; Dionne Brand, *A Map to the Door of No Return*; Marlon James, *Black Leopard, Red Wolf*

Requirements: Reading journal, Prospectus, Annotated Bibliography, Seminar Paper

CRN 50973 ENGL 6385-E01

Seminar in Special Topics Teaching American Literature

Session II ONLINE

Dr. Rebecca Harrison

Registration requires permission of the Director of Grad Studies. 100% online class. Synchronous class. Students will meet online Tuesdays 5:30pm-8:00pm.

Description: Establishing purposeful reading and writing environments and assessment practices that motivate students to engage meaningfully with the full American canon are a challenging task for the burgeoning teacher at any level. We all inherit a host of obstacles concerning student reading and writing when we enter a classroom, but, as Kelly Gallagher points out, "well-trained teachers . . . produce students who [read and] write better" regardless of the hurdles they face. But, how can area

specific theoretical lenses be used meaningfully in different learning environments? How do you teach American texts in their historical contexts with authentic purpose and current relevance, especially those from earlier periods? And, perhaps the more pressing question, how can you get student commitment to the task of becoming a discerning reader and writer of texts with that sweeping trajectory of literary history in mind?

In response to these and other concerns with the teaching of American literature, this course will integrate the theoretical and the pragmatic as we strategize instructional methods and pedagogical practices that lead to informed and intrinsically motivated communities of learners in the American literature classroom in both collegiate and secondary environs. In the end, students will achieve a textured, broad understanding of their professional teaching selves as “Americanists” within a community of teachers dedicated to fostering shared knowledge.

Texts: The literature readings (TBA) will consist of a sampling of touchstone texts from the major periods and modes of American literature; the pedagogical readings will represent a diverse array of specialists (both collegiate and secondary), including, but not limited to, innovators such as Lee, Mazur, Michaelson, Bain, Lan, Gallagher, Skiba, Gardner, Appleman, and Dixon.

Requirements: TBA.