

# SPRING 2021 OFFERINGS

## ENGLISH DEPARTMENT

CORE DESIGNATION	1
CAPA	1
EGC	3
HUM	3
ISJ	3
LINKED PAIRS	4
MAJOR: LITERATURE TRACK	6
CREATIVE WRITING TRACK	9
PROFESSIONAL WRITING TRACK	9
GRADUATE COURSES	10

### CORE DESIGNATION

#### CAPA

#### **EN 131 Intro to Poetry Writing Workshop (Metres)**

Have you ever found yourself writing a poem inspired by a crush, or sadness, or ecstasy? Just because it seemed to be the only way to respond? As long as there have been humans, we have had this impulse to make words that stir our hearts and are stirred by our hearts. This class will introduce you to the tradition, craft, and techniques of making that poetry—through reading, experiencing, and being inspired by great poems. We will read poems the way an architect scans and tests an old house—assessing the foundation, the floor plan, and the condition of the structure. Through directed exercises, we will make our own poems, our own dwellings. Then we will work together, in a workshop format, to provide constructive feedback to each other and build a final portfolio of work.

### **EN 132 Intro to Fiction Writing Workshop (Luchette)**

This course is an introduction to the tradition, craft, and discipline of fiction writing, with an emphasis on the short story form. Because all great writers are first great readers, we will read and discuss short fiction by some of the masters: James Baldwin, Lorrie Moore, Jhumpa Lahiri, and more. Our goal is to read like writers, with an eye for the decisions the author made and the effect those decisions have in our experience of the text. This course is also a place to practice the art of fiction writing, so students will also write original works of their own. In structured workshops, we'll discuss each other's stories and help the author perceive elements of their work that they otherwise would not be able to see.

### **EN 133 Intro to Creative Writing Workshop (Bilgere)**

This course is a kind of creative writing sampler. I envision it as an opportunity for the apprentice writer to get a broader sense of where her or his creative talents and interests lie. I meet so many students who identify themselves as poets or fiction writers or creative non-fiction writers, without having much experience writing in any of the other genres. In this course students will write, discuss, and revise poems, short stories, and personal essays. There will be vigorous discussion of student work, weekly writing and reading assignments, and students will perform their work in class as well as at several public readings on campus. This course will acquaint students with the conventions of poetry and fiction and creative non-fiction. It will make you a better writer, reader, and critic. And it will be a lot of fun.

### **EN 134 Intro to Creative Non-Fiction Writing Workshop (Madore)**

In this introductory course, students will learn the nuts and bolts of crafting the perfect nonfiction essay by examining notable works from authors like Joan Didion and Roxane Gay. The basic elements of creative writing will be explored through practical exercises and in-class lectures, and questions about the ethics of nonfiction writing will be considered. Over the course of the semester, students will put their newfound skills to the test by developing a body of creative work that will be further refined through a process of peer review.

### **EN 233 Acting for the Stage (Gygli)**

This course fulfills the CAPA Core requirement. Perhaps you've only enjoyed actors as an audience member. Perhaps you've acted onstage in high school or elsewhere. This course is for everyone, and presumes no prior experience. You will learn the vocabulary, techniques and ideas behind the art of acting. You will work alone on monologues, and with a partner on scenes, with exercises, rehearsals and performances in class. Acting will help you develop more confidence in many areas of your life outside of the theatre, since it involves public presentation, collaboration, and empathy. Memorization is required. (3 credit hours)

### **EN 299C Performing Shakespeare (Bo Smith)**

Taught by a professional actor of fifty-year's experience in both classical and modern plays, with training in both the United States and England, this course focuses on providing students with an opportunity to explore their interest in and talents as performers in a supportive and inspiring environment that will focus on close readings of Shakespeare and how to bring the characters from the page to the stage.

## EGC

### **EN 207 World Literature (Macaskill)**

I acknowledge the former presence of prehistoric peoples in the JCU place where we now learn, work, and meet (virtually or in person): those ones called the Whittlesey people, and their historically autochthonous successors, the Erie. To these and to the descendants of the Erie, I pay my respects. The course begins its partial and introductory exploration of world literature by turning to the First Peoples of the southern African subcontinent, the /Xam, some of whose stories (kukummi) were recorded in the nineteenth century before they and their language became extinct. A story is like the wind, it comes from afar, and we feel it. —// Kabbo Thereafter, this course dialectically oscillates between Western and non-Western (usually African) Anglophone and occasionally (in English translation) Francophone stories, poems, and theatrical or performance works from the nineteenth century to the present. The course thus interests itself in cross-cultural mixture, trans-linguistic cultures, and intermedia genres.

### **EN 267 Contemporary Irish Literature and Film (Metres)**

Did you know that for thirty years, Northern Ireland was like a war zone? How did The Troubles happen, and how was it resolved? We will examine the historical and cultural roots of conflict from a multidisciplinary approach by reading histories, stories, poems, and movies to answer this question, building skills to do the difficult work of peacebuilding. At the end of the course, we usually have a life-changing two-week academic immersion in Ireland, but this year, we will invite Ireland into our classroom, Zooming with those who lived through the Troubles.

## HUM

### **EN 214 Major British Writers (Moroney)**

This lively survey takes you from *Beowulf* to Virginia Woolf and beyond, with many pauses to enjoy the beauties along the way. Narrative and lyric poetry, drama, and fiction, will all be included. Discussion based, with short papers, a presentation, a midterm and a final.

## ISJ

### **EN 283 Immigrant Literature (Kvidera)**

America has been traditionally understood as a nation built upon immigrants. Some cultural critics (now and in the past) have found such a foundation to be a fundamental asset, arguing that immigration has infused a vital cultural diversity into the nation. Others have been more skeptical, believing immigration to undermine stable notions of “America” as a people and a nation. As a way to address these divergent views, it is fitting to take a glimpse at the debate from the inside, through the lens of immigrant narratives. In this course we will read and analyze a wide array of literary texts written by and about immigrants to the United States. Specifically, we will examine the historical and cultural background of different ethnic and racial groups and discuss how literary responses to the immigrant experience contribute to, clarify and re-create concepts of American people and places. With our focus on social justice and with the examples the literary texts provide (which in many cases attempt to give voice to those silenced by their immigrant status) we will consider various circumstances and situations of U.S. immigrants in the past and today.

## LINKED PAIRS

### **EN 225 Captives and Castaways (Feerick)**

Amazons and golden men, cannibals and captivity, paradise and Praying Indians: such concepts had a long history in Western writing but were given new charge in the fantastic, yet plausible, depictions appearing in travel literature, drama, captivity narratives, and promotional materials published in the wake of “new” world exploration. This class will study this initial period of contact and the subsequent interactions between natives and newcomers that occurred, including accounts of captivity, which were best sellers at the time. We will consider how European writers grappled with this new world in aesthetic, sociopolitical, and ethical terms. We will attempt to analyze the ‘cultural work’ that early transatlantic writing performed, both in terms of redrawing boundaries at home and translating the unfamiliar lands and cultures of the “new” world into familiar terms. Authors will include Columbus, De Vaca, Raleigh, Smith, Shakespeare, Behn, and Rowlandson, among others. This course is a linked course offered in conjunction with Dr. Marcus Gallo’s course “Atlantic World to 1700” (HS 251.51) in the History Department.

### **EN 239 Latin American Film: Power (Gygli)**

This course fulfills the Linked Course requirement of the Integrative Core Curriculum. This course will enable you to explore the role of film in reflecting the balance and negotiations of power between different groups in society. EN 239 is an introduction to the film industries of Mexico, Brazil, Cuba, Argentina, and Peru. It will introduce you to film terms and how to “read” films. You will be introduced to the history and culture of these nations along with their film industries and major filmmakers. You will be watching, reading, and writing about films that examine the historical experiences and/or the interactions between groups of different cultures. (3 credit hours)

### **EN 240 Detective Fiction (Todd Bruce)**

This course will explore the origins and development of detective fiction in English in the nineteenth and twentieth centuries. In our study of the genre, we will criss-cross the Atlantic, beginning in the U.S. with Edgar Allan Poe, then moving back and forth from the U.S. to the U.K., to read among others Wilkie Collins, Sir Arthur Conan Doyle, Dashiell Hammett, and Dorothy Sayers. This course is linked with CH 170 (Chemistry of Poisons); the integration that these courses require will be a challenge, for you will be asked to swivel continually between two main ways of looking at texts and the world: the way of the chemist and the way of a literary critic. But this challenge will also be an opportunity—an enriching and enlivening opportunity for students and instructors alike—to sharpen our minds and widen our intellectual, ethical, and imaginative horizons.

### **EN 255 Supernatural in Literature (Yvonne Bruce)**

The Modern Supernatural in Literature explores the rhetorical hallmarks of modern expressions of the supernatural, focusing on the shift to the supernatural as a psychological or symbolic manifestation of individual personality. This course is a linked integrative core course with HS 296: The Modern Supernatural, which traces and analyzes the historical circumstances that changed Western culture’s conception of the supernatural.

### **EN 291 Environmental Literature (Rosenthal)**

This course is linked to BL 137. Students must co-enroll in both courses, for a total of 6 hours.

What is environmental literature, and what in the world is cli-fi fiction (climate-change fiction)? How do authors represent their deep concern for the natural world? How have various literary interpretations of the land influenced attitudes towards the environment? Might cli-fi literature raise our awareness about climate change and thereby shift our attitude towards human-made ecological disaster? We will read major works of American literature and some up-and-coming cli-fi short stories and a novel. To anchor our understanding in the science of climate change, students will co-enroll in BL 137 Climate Change in North America.

### **EN 293 Women, Violence and Literature (Yvonne Bruce)**

Women, Violence, and Literature will explore literary treatments of violence against women (and by women) in Western culture and, together with PS 295: The Psychology of Gender-based Violence, with which it is paired, will enable you to deeply understand, assess, research, and respond to the relationship of violence and gender around the world.

### **EN 299A Visionary Literature (Duzdag)**

In Visionary Literature, we will explore the intersection between everyday “normal” states of mind and experience vis-à-vis “extraordinary” states of mind and experience that, in works of poetry and fiction that engage with biblical and non-biblical traditions, challenge the concept of what is real. The authors on our list insist that reality is more comprehensive and less solid than we think, and they utilize dreams, myths, incantations, trance, drugs, prayer, and psychotic episodes to communicate visions in altered states that resist, often rebelliously, conventional values, norms, and institutions. We will explore spiritual, psychological, social, and artistic dimensions in works that derive from the biblical tradition such as Blake’s *Marriage of Heaven and Hell* and in non-biblical traditions such as Bessie Head’s *The Collector of Treasures*. This is a linked, core course with Biology BL 140B.

### **EN 299B Popular Culture (Pace)**

Do you love talking about TV shows, movies, music, and sports? Of course you do! This class gives you the opportunity to talk about, write about, and engage with all aspects of popular culture. Although the course will draw on your familiarity with popular culture, we will approach the subject from a scholarly perspective. The overall objective is to explore how popular culture, in a variety of forms, not only reflects the world around us but also how it influences the way we perceive the world. The forms we will explore in this course include popular television shows, films, song lyrics, sports, advertisements, and other media. Every day we are exposed to thousands of images, sounds, and experiences that we understand as natural – as just the way the world is. But this everyday life we take for granted is anything but natural. It is both the product of the creator of a shared worldview. We will use a wide range of critical approaches (such as genre theory, gender studies, semiotics, and race), so we can better understand how contemporary American popular culture shapes our lives. This EN299 course, linked to PL 398, fulfills the linked course requirement for the core curriculum. These courses enroll the same students and are linked through a joint signature project. EN299 is designed to introduce you to a variety of critical approaches used in the study of popular culture. Requirements include two take-home exams, three short response papers, quizzes, and a final research-based online project in collaboration with PL398.

## COURSES FOR THE MAJOR:

### LITERATURE TRACK

#### **EN 277 Major American Writers**

American literature is so varied and complicated. How did our literary tradition get here? Could you imagine yourself summarizing the narrative of our national literary tradition to a person from another country? What detail could you bring to telling that story? What authors or novels or poems or literary movements would you find important? Find out more in this course. Read widely and experience the richness of American literature!

#### **EN 330 Augustan Literature (Moroney)**

This course explores the major writers and texts of the 18<sup>th</sup> century with attention to the rapidly expanding readership for fiction and essays, poetry and biography. What happened once it became possible for writers to make a living from their writing? What new genres, voices, and views emerged? And why did women begin taking up the pen in such large numbers? The course meets a pre-1800 requirement in the major. Two papers, two exams, and a presentation required.

#### **EN 340 Romantic Literature (McBratney)**

This is a course that every young person should take. After all, if you can't be "Romantic" (restless, rebellious, aspiring, conflicted, thinking big thoughts about the nature of reality) when you're young, when can you? We'll read the major Romantic writers (mainly poets): Mary Robinson, William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Shelley, Mary Shelley, and John Keats. Two essays (one short, one longer), a midterm, and a final.

#### **EN 372 American Literature since 1900 (Rosenthal)**

Let's read some of the best American literature of the 20th and 21st centuries. In this course we will read a wide variety of authors and genres to get a fuller sense of some major literary movements such as realism, modernism, and postmodernism. We will enjoy reading how traditional American settings and literary forms interact with and adapt to national and transatlantic historical change, the relationship between individualism and the shaping influence of family legacies, and the lasting effects of slavery.

#### **EN 458 Dickens (McBratney)**

This course will examine four mid-career novels by Dickens: *Dombey and Son* (1846-48), *Little Dorrit* (1855-57), *A Tale of Two Cities* (1859), and *Great Expectations* (1860-61). In response to his own marital troubles, his restless travels throughout Europe and North America, and the increasingly globalized world in which England found itself at mid-century, Dickens obsessively depicted the fraught idea of "home" in his writings. As this description of Dickens suggests, the idea of the domiciliary was shaped for Dickens, and for many Victorian writers, by the dual considerations of gender and nation. These considerations suggest two different but interrelated ways of understanding the home within space: on the one hand, as a place within an ideology of separate male and female spheres and, on the other, as a site within an economic and political way of thinking about the nation within an international world. A midterm, a final, and two essays (one of them involving research).

## EN 496 Framed Narratives (Macaskill)

### **EN 496: Framed Narratives**

(Macaskill)

Is a picture frame part of the artwork it frames, or is it merely a (commercial?) convenience for the display of artistry?

This course will consider the crucially critical function of visual and narrative frameworks in cinema and the novel, treating the frame as a significant and equivocally permeable boundary between the inside and outside of the artwork, and between commercial and aesthetic contexts of painted, printed, or filmed narratives.

With the help of illuminations and other early pictorial works, we begin by thinking about visual logic. Then we read works from the novella tradition popular in the Middle Ages & Renaissance, some Derrida, a selection of clearly framed stories and novels, and see films produced by the commercial industry as well as examples of the so-called "art film."

## CREATIVE WRITING TRACK

### **EN 401 Advanced Poetry Writing Workshop (Bilgere)**

“Poetry,” wrote Samuel Taylor Coleridge, “is the best words in the best order.” Pablo Neruda defined it this way: “Poetry is an old woman looking in the mirror.” T.S. Eliot called poetry “memorable language.”

Obviously, no single definition will suffice. We all have our own ideas about what poetry is, and in this class we will explore those ideas in language. We will write poems, discuss them, argue about them and rewrite them. During the first half of the term we will write in open forms, or “free verse”. I will give you guidelines about line length, line breaks, stanza breaks, metaphor and simile, but the decision as to the poem’s general shape and outline will be yours. In the second half of the course we’ll work in formal and experimental poetry. I’ll ask you to write sonnets and other closed forms, and I’ll ask you to invent forms of your own.

We will read a lot of poetry by modern and contemporary masters. We will go to poetry readings. And we will also give at least one public poetry reading at which you will perform your own work. Everyone in this class will write some poems you will be proud of. My largest goal for this course is that it will help you become a better writer and a better reader, and that you will learn to have a deeper enjoyment of literature, one that will stay with you throughout your life.

### **EN 402 Advanced Fiction Writing Workshop (Luchette)**

This course is designed for writers of fiction who are committed to their craft and have some workshop experience. Successful students will deepen their understanding of the short story form. The course is built around the idea that successful writers must write, read, and think critically. While the majority of class time will be dedicated to workshopping your short fiction, we will also discuss published contemporary stories and craft essays. We will also discuss how to build and nurture a writing life.

## PROFESSIONAL WRITING TRACK

### **EN 250 Writing in the Professions (Pace)**

Interested in being a writer but are unsure about getting a job? Love writing but don’t feel you’re cut out to be the next great poet or novelist? Then EN 250, Writing in the Professions, may be the course for you. This course investigates the principles and strategies for planning, writing, and revising professional documents common in government, business, and industry (e.g., manuals, proposals, procedures, newsletters, brochures, specifications, memoranda, and formal reports). In this course, you will learn the principles of audience and purpose, how to simplify complex information, how to design online and print documents, and manage a group project. Major projects students will complete in this course include the following: designing and writing a set of instructions, crafting a piece of writing for an online audience, designing and writing a brochure, writing an effective resume and cover letter, and beginning to build a portfolio of written work to use for job applications. Finally, you will collaborate with class colleagues and complete a project for a local company. This year, we will be collaborating with the Beck Center for the Arts. Examples of projects completed for these clients may include a web site, a grant proposal, a marketing report, a proposal, or a budget report. Previous experience with workplace documents or software is not needed.

### **EN 251 Business Writing**

A requirement for any student majoring in a field of study in the Boler School of Business, this course examines contemporary communication practices. Genres and topics covered in the course include business reports and electronic forms of communication; business communication issues; communication technologies; and business research, writing, and presentation. The course carries Additional Writing (AW) and Oral Presentation (OP) designations in the Integrated Core. Prerequisites: completion of EN 120/121, EN 125, HP 101, or waived credits for foundational writing from AP or transfer credits; completion of COMM 125.

### **EN 290 Tutoring Writing Across Contexts (Soriano Young)**

Have you ever wanted to work in the Writing Center at JCU, or tutor or teach writing either inside or outside a classroom? EN 290 is the key to success—any you do not even need to be an English major! This course is relevant for undergraduate students from all majors and areas of study who are interested in becoming Writing Center consultants or students who want to teach English after graduating. As such, the course material focuses on tutoring in the Writing Center, but examines theories and practices applicable to teaching and tutoring writing in other contexts. Students complete practicum work in the Writing Center, and may apply for future Writing Center positions upon course completion. This course also carries an AW (Additional Writing) course designation for the Integrated Core. Please contact Maria Soriano Young, Director of the Writing Center, at [msoriano@jcu.edu](mailto:msoriano@jcu.edu) if you have any questions.

### **EN 410 Grant Writing (Shannon Miller)**

Writing grants is essential for financial stability in nonprofit work. This course will focus on effective grant-writing techniques that connect the mission of funders with the mission of your nonprofit. Learn to write a persuasive letter of intent, create an outline for your proposal, and access requests for funding; write and edit a full proposal; incorporate research and other resources to support the needs for funding; and create effective measurements and evaluation tools. We will spend time understanding how to prospect a grant and write to the specific funder. In this course, you will learn how to strategically create a grant for your nonprofit mission; how to evaluate and chose funders that align with mission; how to write concise objectives and outcomes; how to create effective use of evaluation; how to know what resources and research are needed to support your request for funding; how to know when storytelling enhances your grant and learn techniques for effective storytelling.

*Instructor: Shannon Scott-Miller, Art therapist and nonprofit director*

## GRADUATE COURSES

### **EN 525 The Ecocritical Renaissance (Feerick)**

This course will consider the conflicting discourses of nature and natural history, and humankind's place therein, that circulated in early modern English literature at a time when science was transforming the way nature was perceived. Discussions will center on the prevailing views of the relation between human and the nonhuman; land practices such as enclosure, husbandry, and deforestation; New World plantation; the relation of human identity to the environment; changing views of the cosmos; animal sentience; and the rise of Baconian science. We will read works by Shakespeare, Spenser, Donne, Jonson, Bacon, Browne and Marvell, among others, alongside theoretical texts informed by Latourian actor-network theory, animal studies, critical plant studies, ecofeminism, and object oriented ontology. Our goal will be to assess this era's relation to our own moment of ecological crisis in order to detect convergences and origins but also to retrieve lost sensibilities that might guide us today.

### **EN 570 American Renaissance Literature (Rosenthal)**

What? A course that reads works from only a five-year period? Yup. In this class we will enjoy some of the major works of just the years 1850-55, the five years that F.O. Matthiessen and others baptized "the American Renaissance," as well as works that invite us to question the very grounds of his term and read in the margins. We will also read some important current critical essays that contest or defend this literary tradition. Throughout the course we will discuss the fundamental vision or argument of each text, the relationship between the works and their socio-cultural milieu, and the voiced or unvoiced assumptions about the nature of literature and literary value. While focusing on just the first half-decade of the 1850s can seem to limit one's view of the nineteenth century, such a specific examination will actually allow us to read deeply and carefully.