

Summer 2020

ENG 203

World Literature

Online

Dr. Damon Franke

Course Description:

In this course, we will cultivate a lifetime habit and appreciation of reading literature by developing several modes of interpretation. The act of interpretation will be central to the course in helping students “read” not only literature but also the world. We will focus on the reader, the text, and the world as we ask ourselves how we read and why we should read. Literature is born out of life experience and, in turn, helps to establish communities by providing pleasure, sharing knowledge, and perpetuating and reforming custom.

We will read Dante’s Inferno, the classic epic journey through hell, and Jean Rhys’ Wide Sargasso Sea, the fascinating backstory to Jane Eyre that takes us to Dominica to see the origins of the “madwoman in the attic.” The other texts we will read will be available for free etext download, and they include James Joyce’s Dubliners, a classic collection of short stories set in Ireland in the early 1900s, Aristophanes’ hilarious ancient Greek comedy Lysistrata, about women trying to stop endless war by refusing conjugal relations, and the poems of Anna Akhmatova set to music by Iris Dement.

Our literature is highly esteemed for both its merit and its compelling nature. The texts are mostly novels since fiction seems to be the most popular genre. The thematic orientation of class sessions tries to draw connections among the texts and make them relevant to ourselves and our world. Recent films and music may bring your reading experiences to life. We will watch Spike Lee’s adaptation of Lysistrata from 2015 called Chi-Raq and a film adaptation of Jane Eyre.

ENG 319

Literary Study of the Bible

Dr. Damon Franke

Online

Course Objectives:

Rich storytelling, vivid imagery, pithy turns of phrase, and philosophical paradoxes characterize the power and style of the Bible. These elements are textual and literary elements of the written word. This course will focus on the analysis of various literary forms in the Bible. The class will examine how narrative, wisdom, prophetic and apocalyptic literature appear in the Old Testament, the Apocrypha, and the New Testament.

An important topic throughout our discussion of the Bible will be the nature of canon formation. Students therefore are required to use the Oxford Study Bible with Apocrypha. Students can bring in other versions of the Bible to supplement class discussion. Recent films on reserve at the library will be assigned in order to discuss the diverse manifestations of Christian allegory. A presentation will bring your reading experiences to life.

This course has one book and is NOT writing-intensive.

ENG 411

Survey of Postcolonial Literature

Cruising the Caribbean:

Online

Dr. Damon Franke

The 20th Century to a very large degree is a century of decolonization. Nation-states were born around the globe as colonies revolted violently and intellectually against their mother countries. The British Empire began to set as it lost its Jewel in the Crown—India. The First World War saw the creation of new nations in the Middle East born out of the remnants of the Ottoman Empire. Africa became a continent of countries rather than colonies. Ireland finally broke free from England through rebellion and the forging of a national consciousness through an explicitly nationalist literature. After the Second World War, the postcolonial contagion spread to the Caribbean, our concern for the semester. While Haiti had already gained independence from France, Antigua, Barbados, Dominica, Jamaica, and Trinidad among others broke from the U.K. Cuba and the Dominican Republic already had become countries as Spain lost most of its colonies following the Bolivar liberation and the Spanish-American War. Over the course of the semester, we will “cruise” around the Caribbean and island hop as we learn of the literature and culture of these new countries. The peoples of these places are often of varied and mixed ethnicity with blends of native and colonizer blood as well as heritage drawn from Africa and India who had generally been imported forcibly for labor. As we analyze the literature, we will focus on the creation of a national identity as well as subversive techniques such as counternarratives, estrangement, and mimicry. We will ask if the Caribbean is experiencing neocolonialism in various forms. We will embrace the culture of these places and experience Caribbean food, music and rituals. Our daily schedule will be in the form of a cruise itinerary! Students can design their own 10-12-page research essay. This course satisfies the 400-level elective, the ethnic literature, and the writing intensive requirements.

We will read six books: C.L.R. James' Toussaint Louverture, a play about the revolutionary leader who led the Haitian independence movement; Marlon James' John Crow's Devil, a novel about religious struggle in Jamaica; Julia Alvarez' In the Time of the Butterflies, a work of historical fiction narrating the history of the Mirabal sisters as they struggle against dictatorship in the Dominican Republic, V.S. Naipaul's Guerrillas, another work of historical fiction exploring the cult surrounding Michael X in Trinidad, Jamaica Kincaid's Annie John, a classic coming of age story of an Antiguan girl; and Jean Rhys' Wide Sargasso Sea, the fascinating counternarrative to Jane Eyre that takes us to Dominica to see the origins of the "madwoman in the attic." We will listen to the music of Bob Marley, Jimmy Cliff, The Maytals, Rihanna, and others and discuss ska, rocksteady, reggae, and dancehall genres.

ENG 489

Studies in American Literature

Robert Frost and Edna St Vincent Millay

Online

Summer Session 1

Dr. Jonathan Barron

In this class, we'll be reading two of the most popular poets from the first half of the 20th century. We'll be asking why they were so popular, and we'll be discovering that they may not have been all that different. It may seem like Millay, one of the first poets to advocate for women's rights, a radical devoted to left and liberal social causes, would have little to do with Frost, a well-established poet old enough to be her father; yet this class will bring these two poets together as equally rebellious with regard to their approach to poetry. By reading them together, this class will investigate how beginning in the 1910s their break with literary conventions helped recreate and reimagine what American literature and poetry would become today.

Fall 2020

ENG 200

Introduction to Drama

TR 11:00-12:15

Dr. Alexandra Valint



The primary goal of this course is to make you more confident, enthusiastic, and sophisticated readers and interpreters of drama. We will explore a diverse selection of plays, from Ancient Greek tragedy to contemporary Pulitzer-Prize winners. We will pay particular attention to how these plays engage with issues of gender, race, love, and war. Because plays are meant to be performed and experienced in-person, we will also attend and discuss several live theatrical performances at USM. Whether you are a seasoned theatre practitioner or a new visitor to the world of drama, you are welcome in this class. Together we will experience the wisdom and

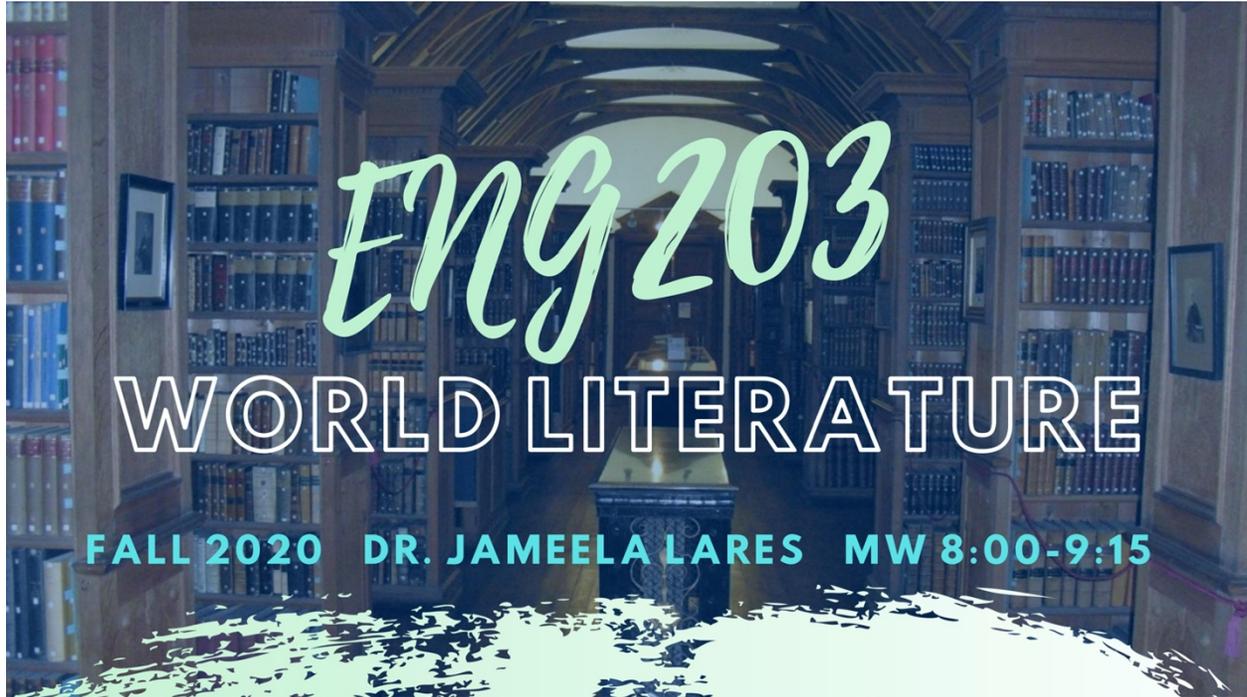
wonder of theatre. We will likely read plays by Edward Albee, Euripides, Lynn Nottage, Suzan-Lori Parks, William Shakespeare, Lin-Manuel Miranda, Oscar Wilde, and Tennessee Williams.

ENG 203 (H005)

World Literature

MW 8:00-9:15

Dr. Jameela Lares



This course is intended to acquaint you with significant figures and works of world literature, beginning with early lyric poetry in China and The Epic of Gilgamesh in Mesopotamia and moving through time and space to the modern age. We will focus how literature is constructed, how it describes the human experience, and how we can talk about its interrelationships with time, place, culture, and other contexts. Texts: The Norton Anthology of World Literature, Shorter Fourth Edition, 2 vols., and the handy Oxford Dictionary of Literary Terms, 4th edition, ed. Chris Baldick.

ENG 203 (H003)

World Literature and the Environment: Oil, Plastics, Climate Change

TR 4:00-5:15

Dr. Christopher Foley

(Gulf Coast Campus)

The communities situated along the Gulf Coast have disproportionately borne the brunt of U.S. socio-environmental disasters in recent decades, from Hurricanes Katrina in 2005 and Harvey in 2017 to the Deepwater Horizon Oil Spill in 2010. Moreover, as Louisiana's Isle de Jean Charles gradually disappears due to rising sea levels and warming ocean temperatures, members of the various native American tribes who have lived on the island since the 1840s are in the midst of becoming our nation's first climate-change refugees. And yet, despite the fact that the Gulf

Coast region is likely to be among those hit hardest in the U.S. by climate-change in the coming decades, there continues to be entrenched political and cultural opposition to policy solutions that seek to address and mitigate such climate change-related threats, particularly in the Gulf Coast region.

While it is clear that there are no easy political solutions to these local, national, and global concerns, it is also clear that viable long-term solutions will require us to think differently about the problems before us—and to do so more collectively, and with greater attention to diverse perspectives, than we have up to this point. Leveraging the unique potential of imaginative literature and academic service-learning to provide insight into and foster empathy for diverse cultural perspectives and social justice concerns, this course explores three of the most pressing local, national, and global issues in the context of world literature and film: (1) the geopolitics of oil production and consumption, (2) the proliferation of plastics that pose an increasing threat to human and oceanic health, and (3) the social consequences of unchecked anthropogenic climate change.

PLEASE NOTE: This particular section of ENG 203 has been designated as a Service-Learning course and, in lieu of traditional course work, will require a substantial commitment of at least 15 hours of community service, much of which will occur outside the temporal bounds of our scheduled weekly meeting time(s).

ENG 221

Fiction Writing I

TR 9:30-10:45

Dr. Olivia Clare

ENG 221

FALL 2020

TR 9:30-10:45

DR. OLIVIA CLARE
Professor

FICTION WRITING I
Introduction to Fiction Writing

In this class, you will write your own original fiction. Class sessions will be organized around craft topics, which will include assigned outside readings and writing exercises. You will also

write one short story or novel chapter. Craft topics will include: character, dialogue, setting, structure, style, revision, and more.

Texts: *Writing Fiction*, Tenth Edition

ENG 301

Advanced Grammar

TR 1:00-2:15

Ms. Amy Carey

A study of the structures, origins, power, and rhetorical nature of language and the effects of different approaches to grammar. This course is designed for both English majors and English Licensure students and will fulfill the language elective requirement for licensure students.

Participants will gain confidence in their own mastery of advanced English grammar; they will also deepen their ability to analyze its rhetorical effects and communicate that analysis to others. This course will use a rhetorical framework for studying both prescriptive and descriptive grammar structures and apply that framework to students' own writing.

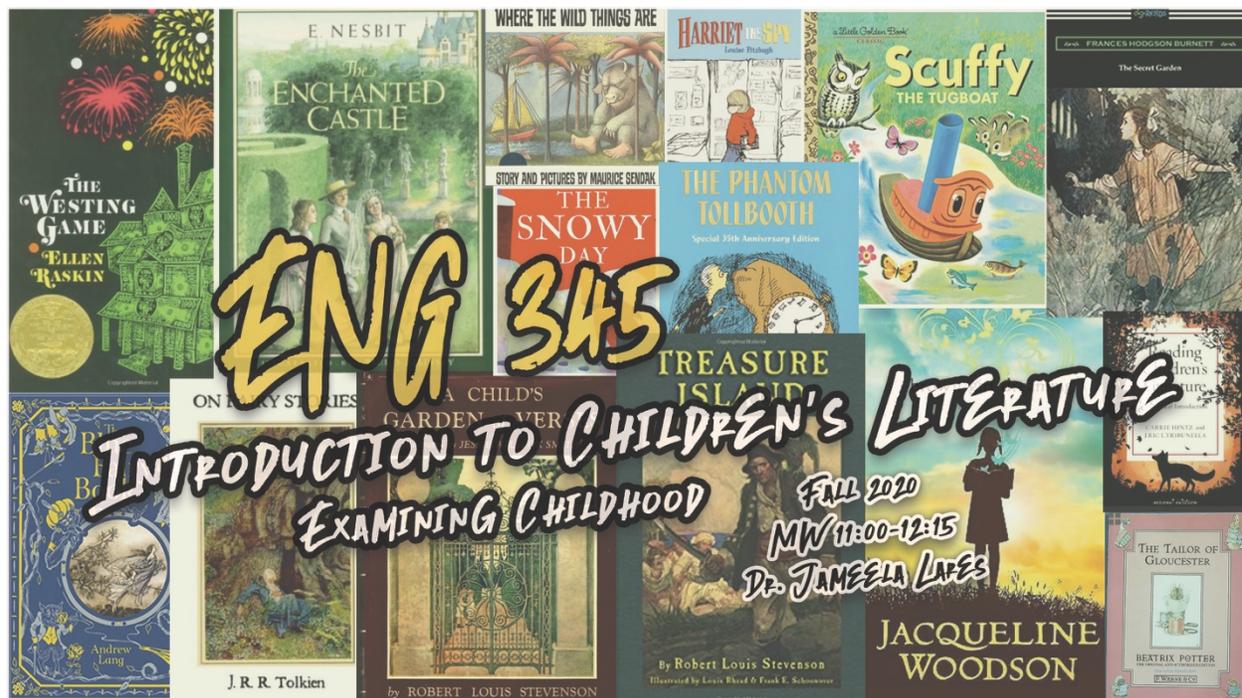
ENG 345

Introduction to Children's Literature

Examining Childhood

MW 11:00-12:15

Dr. Jameela Lares



This introduction to children's literature will survey important genres—domestic fiction, fantasy, adventure, mystery, humor, and picture books—all in terms of how they approach the experience of childhood. Each class member will report on an additional work of children's literature and thus expand our knowledge of the genre. Some of our texts will be available in

online editions to cut down on the cost of primary materials and permit us to also include in our reading the highly-praised *Reading Children's Literature: A Critical Introduction*, co-authored by our own Prof. Eric Tribunella, who has offered to speak to us. We will also make use of the de Grummond Children's Literature Collection here at USM. Course requirements: thoughtful reading of texts, regular class attendance and participation, blog posts and/or responses on Canvas, an oral presentation on an additional text, a short paper, a midterm, and a final.

Required texts will probably include:

Burnett, *The Secret Garden*.

Crampton and Gergely, *Scuffy the Tugboat*.

Fitzhugh, *Harriet the Spy*.

Hintz and Tribunella, *Reading Children's Literature: A Critical Introduction*. Second edition.

Juster, *The Phantom Toll Booth*.

Keats, *The Snowy Day*

Lang, *Blue Fairy Book*.

Nesbit, *The Enchanted Castle*.

Poems by Browning, De la Mare, Farjeon, Lear, Milne, Richards, Stevenson, and Silverstein.

Potter, *The Tailor of Gloucester*.

Raskin, *The Westing Game*.

Sendak, *Where the Wild Things*.

Stevenson, *Treasure Island*.

Tolkien, *On Fairy-Stories* (excerpts).

Woodson, *Brown Girl Dreaming*.

ENG 350

British Literature I

MW 2:30-3:45

Dr. Jameela Lares



A survey of major works of British literature from the beginnings in Old English poetry and prose through the Anglo-Norman, Middle English, and Renaissance periods and into the middle of the eighteenth century. We will focus not only on significant authors, texts, and genres but also on helpful strategies for reading and discussing them. Texts: *Norton Anthology of English Literature*, 10th edition, vol. 1; Shakespeare, *A Midsummer Night's Dream*; and *Oxford Dictionary of Literary Terms*, 4th edition, ed. Chris Baldick.

ENG 350
Mapping Cultural Exchange in Early British Literature
TR 1:00-2:15
Dr. Christopher Foley

(Gulf Coast Campus)

This “British Literature I” survey course traces the origins of British literature in the Anglo-Saxon period through the late-18th century movement to abolish slavery in Great Britain. Moreover, in light of the stubbornly enduring cultural, political, and environmental legacies of England’s and other Western European imperial endeavors—which began more than 500 years ago with the circumnavigation of the globe and continue to influence geopolitics and today’s globalized society in profound ways—this survey course focuses on a wide range of early British literary texts that may be situated meaningfully and productively within the historical context of England’s emergent imperialist and colonialist endeavors.

ENG 351
BRITISH LITERATURE II
“THE MODERN METROPOLIS”
MW 11:00-12:15
Dr. Emily Stanback

Dr. Emily Stanback

BRITISH LITERATURE II

"THE MODERN METROPOLIS"

Fall 2020

MW 11:00-12:15

This section of English 351 focuses on London as it appears in British literature from the 1790s to present. In London, people from all corners of the British Empire mixed on the city streets. The city was home to the wealthy and home to the poor. Over the past two centuries it has been the site of major historical, political, and cultural events, and a center of imperial, economic, and cultural power.

This class will explore topics including slavery, empire, gender, disability, poverty, and industrialization; figures including the chimney sweep, the flâneur, and the urban criminal; and historical moments including the 1790s, the Blitz, and the 1970s. Course texts include novels, poetry, short stories, essays, and journalistic writing by authors including William Blake, William Wordsworth, Mary Prince, Charles Dickens, Robert Louis Stevenson, Amy Levy, and Elizabeth Bowen. We will also discuss Michaelangelo Antonioni's film *Blow-Up* and lyrics and music videos from the London punk scene of the '70s and '80s.

ENG 400

Senior Capstone

UNLOSING THE WAR:

THE CONFEDERACY IN SOUTHERN LITERATURE & CULTURE

MW 11:00-12:15 (H001)

Dr. Katherine Cochran

Fall 2020

DR. KATE COCHRAN
ENG 400
MW 11:00-12:15

UNLOSING THE WAR: THE CONFEDERACY IN SOUTHERN LITERATURE & CULTURE

unlose (third-person singular simple present **unloses**, present participle **unlosing**, simple past and past participle **unlost**): 1. (transitive, rare) To recover (something lost); to find again.

The 2017 Unite the Right rally in Charlottesville, Virginia, originated as a protest of the city's planned removal of a statue of Confederate Gen. Robert E. Lee. Three months prior, New Orleans Mayor Mitch Landrieu had removed the monument from Lee Circle, as well as three others, asserting that "I want to gently peel people's hands off of a false narrative of history," since the monuments "were designed not to honor the men, not to honor Robert E. Lee, P.G.T. Beauregard, Jefferson Davis. They were put up to send a message [of] who were still in control, notwithstanding the fact the Confederacy lost the war. Now that's intimidating, and the consequence of that was that people who didn't feel comfortable here left" (as qtd. in Jonathan Capehart's opinion piece in *The Washington Post* 5/23/17). Similar efforts followed in Lexington, Nashville, Memphis, Atlanta, Gainesville, and elsewhere. Other memorials were pulled down by protesters, like the statue in front of the Old Courthouse in Durham, NC, which had been erected in 1907 by the Daughters of the Confederacy. After its removal, one bystander was quoted as saying "All those years, black people had to go to court, walk past this sign, and think you were going to get justice?" (qtd. in David A. Graham's article in *The Atlantic* 8/15/17).

This course will investigate the persistence of the Lost Cause mythology, historical revisionism, white nationalist ideology, and antebellum nostalgia in various texts set before, during, and after the Civil War. To be clear, the class does not advocate for any aspect of the Confederacy: we will consider history and literature, film and current events as we seek to discern why the Confederate legacy retains such an enduring presence and how we might alter that in future. Possible texts include: Mary Boykin Chesnut's *A Diary from Dixie* (1905), William Faulkner's *Absalom, Absalom!* (1936), the 1939 film adaptation of *Gone With the Wind*, Shelby Foote's *Shiloh* (1952), Ernest Gaines's *The Autobiography of Miss Jane Pittman* (1971), Allan

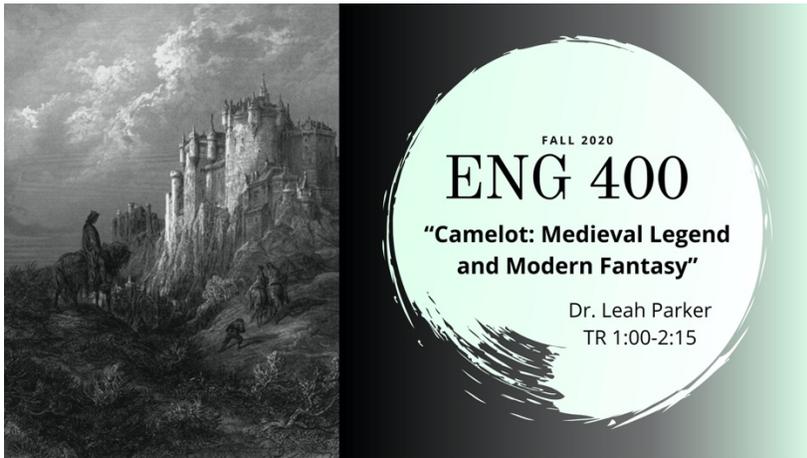
Gurganus's *The Oldest Living Confederate Widow Tells All* (1984), Toni Morrison's *Home* (2012), Colson Whitehead's *Underground Railroad* (2016), and Justina Ireland's *Dread Nation* (2018), as well as excerpts from secondary sources like Eugene Genovese's *A Consuming Fire*, Charles Reagan Wilson's *Baptized in Blood*, Gaines Foster's *Ghosts of the Confederacy*, Tony Horowitz's *Confederates in the Attic*, and recent articles about Confederate flag and monument controversies.

ENG 400

"Camelot: Medieval Legend and Modern Fantasy"

TR 1:00-2:15 (H002)

Dr. Leah Parker



The legends of King Arthur, Guinevere, Merlin, Lancelot, and the Knights of the Round Table at Camelot have been quite at home in the English literary imaginary for centuries. In this Capstone seminar, we will investigate: why? *Why* are the ideals of chivalric romance so compelling and yet so easily spoofed? *Why* is it so appealing to await a 'once and future king'? *Why* are *these* knights and *these* forbidden romances the stories to which we return again and again, even when we already know how the story will end?

The story of Camelot will frame our consideration of genres across centuries of literary history, considering early legends as well as adaptations, satires, refashionings, and reimaginings. Participants in this seminar will carefully craft analyses of both the Arthurian legend and a trans-historical legend of their choice, in order to explore the role of legend as a pervasive narrative feature of human culture. Our readings will include early versions of the Arthurian legend and possible sources for an 'historical' Arthur; *Malory's Morte Darthur*; Tennyson's *Idylls of the King*; novelistic reimaginings, such as T. H. White's *The Once and Future King* and Mark Twain's *A Connecticut Yankee in King Arthur's Court*; and finally, television and film adaptations such as *Camelot*, *Avalon High*, and yes, *Monty Python and the Holy Grail*.

ENG 400/419/519

World Literature and the Environment: Oil, Plastics, Climate Change

R 6:00-9:00

Dr. Christopher Foley

(Gulf Coast Campus)

The communities situated along the Gulf Coast have disproportionately borne the brunt of U.S. socio-environmental disasters in recent decades, from Hurricanes Katrina in 2005 and Harvey in 2017 to the Deepwater Horizon Oil Spill in 2010. Moreover, as Louisiana's Isle de Jean Charles gradually disappears due to rising sea levels and warming ocean temperatures, members of the various native American tribes who have lived on the island since the 1840s are in the midst of becoming our nation's first climate-change refugees. And yet, despite the fact that the Gulf Coast region is likely to be among those hit hardest in the U.S. by climate-change in the coming decades, there continues to be entrenched political and cultural opposition to policy solutions that seek to address and mitigate such climate change-related threats, particularly in the Gulf Coast region.

While it is clear that there are no easy political solutions to these local, national, and global concerns, it is also clear that viable long-term solutions will require us to think differently about the problems before us—and to do so more collectively, and with greater attention to diverse perspectives, than we have up to this point. Leveraging the unique potential of imaginative literature and academic service-learning to provide insight into and foster empathy for diverse cultural perspectives and social justice concerns, this course explores three of the most pressing local, national, and global issues in the context of world literature and film: (1) the geopolitics of oil production and consumption, (2) the proliferation of plastics that pose an increasing threat to human and oceanic health, and (3) the social consequences of unchecked anthropogenic climate change.

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ENG 401

Composition Study for Teachers

TR 11:00-12:15

Dr. Rebecca Powell

(IVN, simultaneous in Hattiesburg & Gulf Park)

ENG 401

COMPOSITION STUDY FOR TEACHERS



FALL 2020.

DR. REBECCA POWELL.

TR 11:00-12:15.

This course invites you to study and research how writing is at work in the world, how it moves through your life and communities, how people and institutions deploy writing to include and exclude, and finally, but perhaps most importantly, how to transform and utilize that knowledge in your teaching and professional endeavors. To do this, we'll research the role of writing in our culture, education, and communities, examine our own writing processes, study the literature on the writing experiences and processes of adolescents, and design lesson plans, activities, and assessments that reflect the labors of our studies.

In this course, we define writing broadly, drawing on composition and literacy studies to expand our definitions of composing beyond the page to the digital and visual. We'll work together to see how this expansive definition of writing will inform our pedagogy and practices and how it does, or does not, show up in education discourses about writing, including the professional statements of the National Council of Teachers English and the Mississippi Career and College Ready Standards. This course is appropriate for elementary and secondary teacher candidates.

ENG 402

LITERATURE STUDY FOR TEACHERS

MW 4-5:15 pm

Dr. Kate Cochran

(IVN, simultaneous in Hattiesburg & Gulf Park)

FALL 2020

MW 4:00-5:15

DR. KATE COCHRAN



LITERATURE STUDY FOR TEACHERS

The National Council of Teachers of English's position statement, "The Students' Right to Read," states in part: "One of the foundations of a democratic society is the individual's right to read, and also the individual's right to freely choose what they would like to read. This right is based on an assumption that the educated possess judgment and understanding and can be trusted with the determination of their own actions. In effect, the reader is freed from the bonds of chance. The reader is not limited by birth, geographic location, or time, since reading allows meeting people, debating philosophies, and experiencing events far beyond the narrow confines of an individual's own existence." This course explores what, why, and how texts we choose to teach are so significant given the ever-increasing demands of our digital society, as well as the proven benefits of regular reading in terms of developing vocabulary, empathy, breadth and depth of knowledge, concentration, and writing proficiency. In the class, students will explore how to promote independent reading, create diverse reading experiences, and foster cultures of literacy within schools and the classroom.

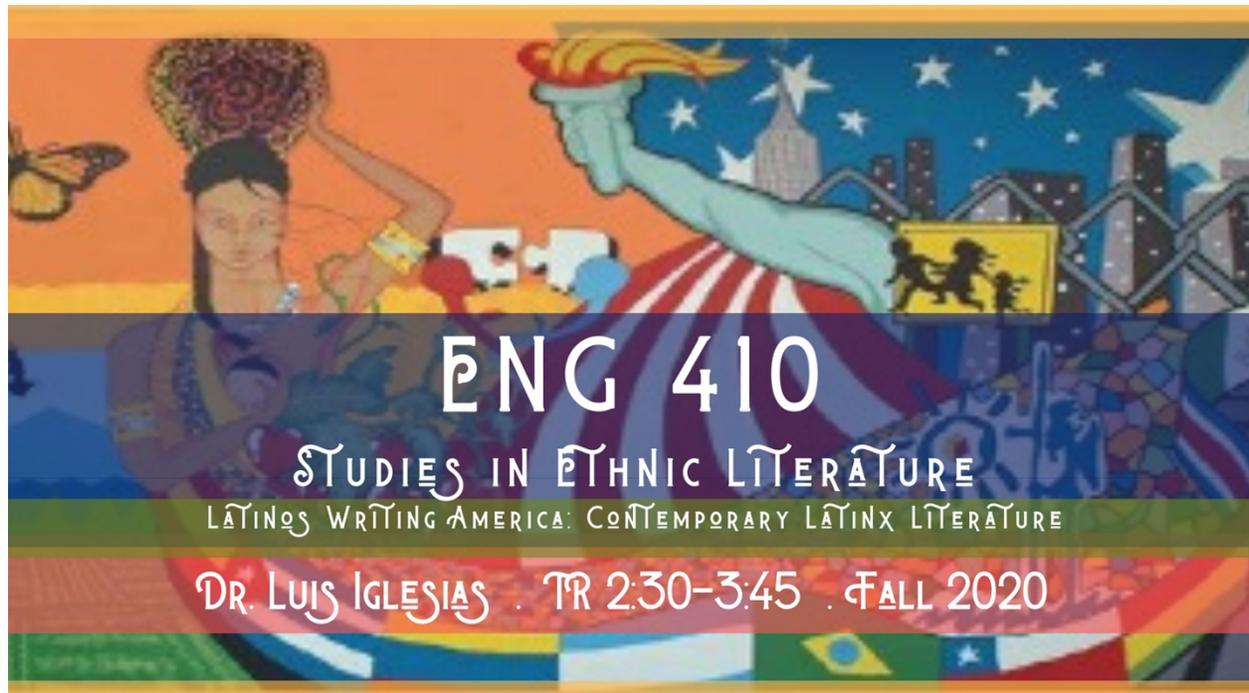
ENG 410

Studies in Ethnic Literature

Latinos Writing America: Contemporary Latinx Literature

TR 2:30-3:45

Dr. Luis Iglesias



While Latinos settled the Americas over a century before the English ever arrived, their literature has only come into wide circulation and appeal over the past 30 years. “Latinos Writing America: Contemporary Latinx Literature” will trace the rise of this body of works and explore the multiethnic, multiracial, and socially diverse dimensions of contemporary Latino-American writing. Looking at a range of Latinx writers, we will seek to unpack the term “Latino/a/x,” which has come to represent a diverse set of communities that spreads across the full spectrum of American life. At the same time, we will seek to locate those moments – be they aesthetic and/or experiential – where Latinx cultural and political identity both respond to and comment upon the United States through this rich (and prolific) body of writings as they have evolved to the present day.

Among the Assigned Texts:

Garcia, Christina. *Dreaming in Cuban* (1992)

Espada, Martin. *Imagine the Angels of Bread* (1996)

Quiñonez, Ernesto. *Bodega Dreams* (2000)

Diaz, Junot. “Monstro” (2012)

Henríquez, Christina. *The Book of Unknown Americans* (2014)

Zamora, Javier. *Unaccompanied* (2017)

Acevedo, Elizabeth. *The Poet X* (2018)

ENG 413

SURVEY OF THE MODERN NOVEL

MW 11:00-12:15

Dr. Ery Shin

ENG 413

SURVEY OF THE MODERN NOVEL

FALL 2020 / DR. ERY SHIN / MW 11:00-12:15

Bringing together celebrated authors such as Tolstoy, Proust, Woolf, Nabokov, Baldwin, and Morrison, this course traces the evolution of the novel across the twentieth century. Key developments in that elusive thing called “style,” along with corresponding theoretical and socio-cultural shifts, will receive sustained attention. Despite ongoing declamations regarding its demise, the novel has emerged as a remarkably resilient and malleable genre, surprising even its most vociferous critics in its ability to not only keep up with the times, but inform them.

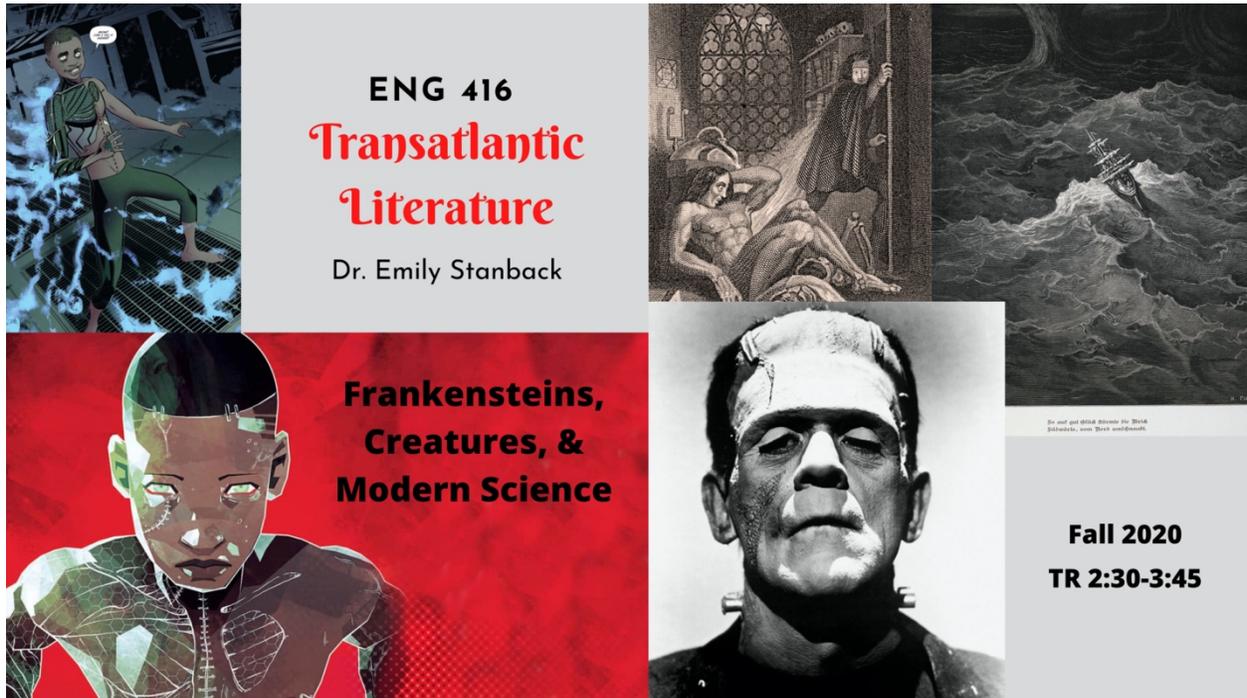
ENG 416

Transatlantic Literature

Frankensteins, Creatures, & Modern Science

Dr. Emily Stanback

MW 2:30-3:45



ENG 416
Transatlantic
Literature
Dr. Emily Stanback

**Frankensteins,
Creatures, &
Modern Science**

Fall 2020
TR 2:30-3:45

This course addresses two kinds of transatlantic circulation: the circulations of bodies that informed Mary Shelley's *Frankenstein* (1818), and the proliferation of Frankensteins and Creatures that have followed the publication of Shelley's novel. We will begin by examining 18th- and 19th-century circulations surrounding Shelley's novel—the transatlantic slave trade, imperial exploration, electricity—after which we'll look at Shelley's novel itself. Next, we'll look at adaptations of *Frankenstein*, as well as other 20th- and 21st-century texts that imagine new versions of Frankenstein and his Creature. Why and how is the story of *Frankenstein* still relevant in the 21st-century? Why is the character of Victor Frankenstein, arguably the first “mad scientist,” such a compelling and enduring literary figure? What can the Creature teach us about what, or who, counts as “human” in the 21st century?

Course texts include Mary Shelley's *Frankenstein*, Samuel Taylor Coleridge's “Rime of the Ancient Mariner,” James Whale's 1931 film *Frankenstein*, Margaret Atwood's *Oryx and Crake* (2003), Victor LaValle's graphic novel *Destroyer* (2017), and Jeneatte Winterson's *Frankissstein* (2019).

ENG 430 (G001)

Grant Writing: Advanced Professional and Technical Writing Genres

Online

Dr. Rebecca Powell

ENG 430

Grant Writing: Advanced Professional and Technical Writing Genres

Fall 2020 . Dr. Rebecca Powell . Online

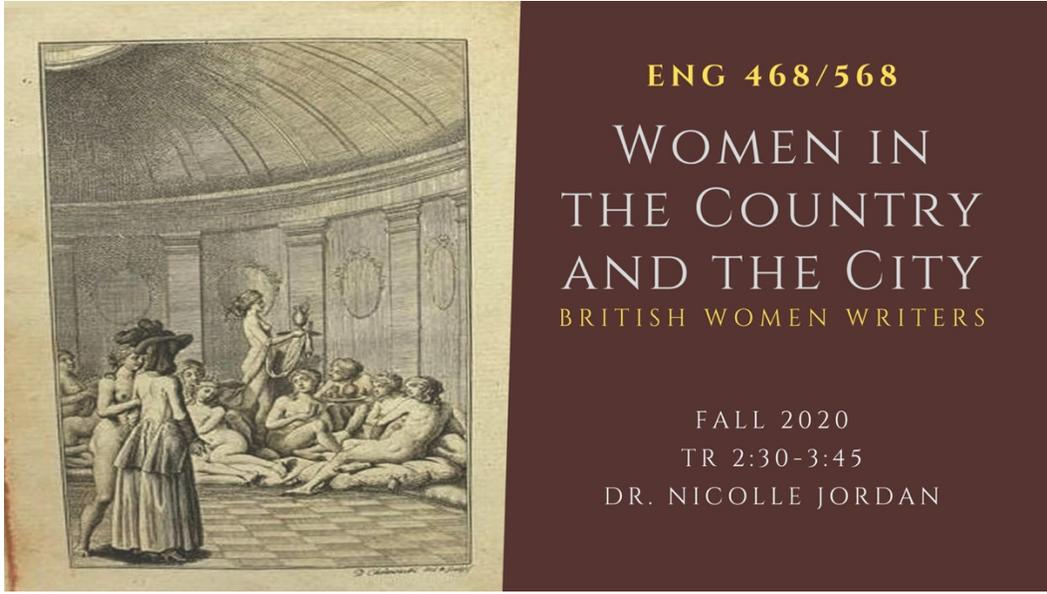
English 430 teaches the grant writing process and provides experience writing real, submitted-to-funding-agency grants. The ability to write grants is a highly marketable skill, especially in today's political climate, which finds governments withdrawing support from the arts, education, health care, and the sciences, resulting in an increased need for non-profit groups to find additional financial support. In the seminar, students will learn the basics of grant writing, including needs assessment, identifying potential funding sources, creating goals, and identifying assessment plans. A large group project will involve the entire class in the creation of a significant grant proposal on behalf of a local community service or government agency, and, later in the semester, each student will write a smaller grant for a local agency. Students who complete the course will know how to write a grant and will be able to list actual grant writing experience on their resume. Students interested in nonprofit work, the arts, healthcare, social work, education, and the sciences will benefit from this hands-on course.

ENG 468/568

Women in the Country and the City

TR 2:30-3:45

Dr. Nicolle Jordan



How does female identity vary depending on whether it is depicted in a rural or urban setting? Is one setting more congenial to the heroine—or the woman writer—than another? How does a woman’s experience of the country and/or the city vary depending upon her social status? In this course we will read British poetry, closet drama, novels, and letters that imagine female characters in an array of settings, from the bucolic English countryside, to the bustling social season of London, to the foreign cityscapes of Constantinople. We will explore whether a woman’s value, and her values, change depending on the familiarity or strangeness of her surroundings. Authors may include Margaret Cavendish, Jane Barker, Lady Mary Wortley Montagu, Sarah Scott, Fanny Burney, Jane Austen, Christina Rossetti, and Virginia Woolf. *Split-level class:* As a 400-level undergraduate course that is split with a 500-level graduate course, ENG 468/568 provides unique opportunities for two different constituencies. Undergraduates will learn from their more advanced colleagues and, occasionally, play the role of the student for these emerging scholars. Meanwhile, graduate students will maximize both their scholarly and professional development, in part by doing critical reading (in addition to materials assigned to undergraduates) and meeting separately as a group with Dr. Jordan (approximately every two weeks). Critical readings will focus on the following questions: what narrative of women’s literary history emerges from our reading list, with its focus on the country/city binary? How is women’s literary history a form of feminist criticism, and how does it differ from other approaches to feminist scholarship (and from literary history *tout court*)? What is excluded from women’s literary history, and with what consequences? What kinds of biases or faulty assumptions does it encourage? Graduate students will delve into one or more of these questions in the final paper.