**ENGLISH UNDERGRADUATE COURSE DESCRIPTIONS**

**SPRING 2023**

**ENG 203**

**Tales of Wonder (section H005)**

**Sellers**

**M/W 11:00-12:15**

In this class, we will read narratives written in the fairy tale tradition from a variety of historical eras, places around the world, and in a variety of forms and genres. We will explore and analyze original tales and what they reveal about the world around us, but we will also investigate modern revisions of these tales in order to learn more about how we both shape and are shaped by culture.  
  
Likely texts include One Thousand and One Nights, variations of Cinderella and Red Riding Hood, Filipino urban legends, The Sleeper and the Spindle by Neil Gaiman, among others.

**ENG 221**

**Fiction Writing I**

**Instructor TBA**

**M/W 9:30-10:45**  
  
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.

**ENG 222/322/422**

**Poetry Writing**

**Dr. Adam Clay**

**M/W 1:00-2:15**

In ENG 222/322/422 students will write original poetry and offer feedback to their peers during active class discussions. Students will complete weekly prompts and experiment in terms of both form and content. Many of these prompts will be built around the work of contemporary writers, including Tiana Clark, Richie Hofmann, Ada Limón, and others. We'll also spend some time in class discussing revision and publishing. The main project of the course will be completing a creative portfolio of revised poetry written during the semester.

**ENG 223**

**Creative Writing I: Mixed Genre**

**Dr. Michael Aderibigbe**  
**T/Th 9:30AM - 10:45AM**  
  
ENG 223 will introduce you to the fundamentals of creative writing. You will read a wide range of literary works (poetry and prose—literary fiction and personal essays) by poets and writers from different generations. In addition to this, you will create and submit your own poems and stories. Your peers and I will provide honest and respectful feedback on your work. You will then revise the submitted pieces based on our class discussions. You will also participate in several other writing activities.

**ENG 319**

**Literary Study of the Bible**

**Dr. Jameela Lares**

**Tu/Th 9:30-10:45**

A scholarly examination of the literary structure and style of the English Bible, with particular focus on examining genres and performing close readings of texts. We will be reading the King James translation, which is surely the most published text in English. Required text: Ryken, \_Words of Delight: A Literary Introduction to the Bible\_, 2nd edition (Baker, 1993). Requirements: Three longer written assignments,reading quizzes, a midterm and a final exam.

**ENG 340**

**Analysis of Literature**

**Dr. Ery Shin**

**T/Th 2:30-3:45**

This course is an introduction to the discipline of literary criticism. The art of reading can be both a leisurely pastime and a venerated practice that hones the individual’s ability to appreciate a text’s nuances in many different situations. Much of reality can, indeed, be likened to a text to begin with: the subtexts underlying our everyday conversations, the value judgments inculcated by particular words and turns of phrase, the language informing our legal and penal codes, and the miscommunications accrued through verbal ambiguities. To read well is to understand such subtleties and master the ability to potentially rewrite them.

Sample reading list:

Wood, How Fiction Works

Lorde, “The Master’s Tools Will Never Dismantle the Master’s House”

Eagleton, Literary Theory: An Introduction (excerpts)

Said, Orientalism (excerpts)

Levine, Forms: Whole, Rhythm, Hierarchy, Network (excerpts)

Sontag, “On Style”

James, “The Art of Fiction”

Woolf, A Room of One’s Own

Stein, Lectures in America (excerpts)

**ENG 350**

**British Lit I**

**Dr. Jameela Lares**

**T/Th 8:00-9:15**

This course surveys major British literature from its Anglo-Saxon beginnings to the later eighteenth century. We will focus not only on significant authors, texts, and genres but also on strategies for reading and discussing them. Required text: Norton Anthology of English Literature, 10th ed., volumes A-C and Baldick, Dictionary of Literary Terms, 4th ed. (Oxford, 2015). Requirements: Two longer papers, with a revision of one of them, reading quizzes, midterm and final.

**ENG 372**

**African-American Literature**

**Dr. Michael Aderibigbe**  
**T/Th 11:00 - 12:15**  
  
ENG 372 focuses on literature (poetry, fiction, nonfiction, and drama) produced by African Americans about their experiences. This class will encompass works by writers who experienced slavery and those after them. We will explore texts by, among others, Phillis Wheatley, Jupiter Hammon, Frederick Douglass, Zora Neale Hurston, Richard Wright, Gwendolyn Bennett, Claude McKay, James Baldwin, August Wilson, Gwendolyn Brooks, and Jericho Brown.

**ENG 400/475**

**Senior Seminar/US Literature after 1945: Youth Culture Between Two Deaths**

**Dr. Damon Franke**  
**W 6:00-9:00**

**\*\*Face to Face @ Gulf Park Campus\*\***  
  
Course Objectives:  
This course examines American literature and culture of the early 1990s with particular focus on youth culture during that time. In his critical study Life Between Two Deaths, 1989-2001, Philip Wegner argues that the fall of the Berlin Wall and the 9/11 attacks function as two “deaths” surrounding the 1990s with the latter solidifying the former’s symbolic end of the Cold War. Wegner’s book shows how this period “fostered a unique consciousness and represented a moment of immense possibility now at risk of being forgotten.” Indeed, young people coming of age during the early 1990s faced a vastly different political and economic future than their predecessors had. In what is called the “age of diminished expectations,” economic growth of the 1980s had born a recession. The Cold War was over, the Iron Curtain had fallen, and Eastern Europe was open for discovery. Youth culture of the day reflects an antimaterialism, a distrust of government, and a desire to reside out of the mainstream. Such counterculturalism is familiar, and in the five-year span from 1990-94 we will look at how culture fashioned itself out of the old and the alternative. Environmental awareness was common and passionate, Top 40 radio was abhorred, people developed a do-it-yourself ethos, and consumerism was scoffed at. Yet the youth of the time slowly fashioned a striking and unique character of its own, while incorporating elements of the Lost Generation, the Beats, the Hippies, and the Punks. How did this alternative culture become mainstream and then commodified? The course will examine literature, music, and film of the time; the lives of people during this time; and youth cultural phenomena of the era. We will discuss independent film and indymedia of all sorts including fanzines. We will listen to and discuss grunge, gangsta rap, riot grrrl, and post-punk music and its various scenes. Students can pursue research topics on films such as Pulp Fiction, Clerks, CB4, and My Own Private Idaho, musicians such as Tupac, Nirvana, and Bikini Kill, and television shows such as The Simpsons, Twin Peaks, Blossom, and In Living Color. Students also can pursue research topics on the books we will read: Danzy Senna’s Caucasia, Jim Dodge’s Stone Junction, Cheryl Strayed’s Wild, Jon Krakauer’s Into the Wild, Jennifer Lynch's The Secret Diary of Laura Palmer, short stories by Don Delillo and ZZ Packer, and some fanzines. Students will choose a film and music album of the time to present upon. In the spirit of the bricolage of the time, students can eclectically design their own research projects drawn from the various course materials. History majors can write history papers, if they like. Film majors can make a short film based on the course materials for their final project, if they like. Students in other majors can design their projects according to their majors as well.

**HUM 402/502**

**Digital Humanities Practicum**  
**Dr. Michael Fox**  
**Online Asynchronous**  
  
This follow-up course to the more theoretical HUM 501 Introduction to Digital Humanities will provide hands-on experience in digital humanities methods and tools. Through a series of weekly labs, students will gain technical and critical skills in digital editing and curation, data analytics, and the culture of computation. For the semester-long assignment, students can choose either to write a mock grant proposal for a digital humanities project of their own design or, if it can be coordinated, to work on an existing project under the guidance of both the faculty leading the project and the teacher of this course. Students will come away from the course better equipped to imagine and carry out their own digital humanities projects or to make valuable contributions to ongoing ones. No prerequisites required.

**ENG 406**

**History of the English Language**

**Dr. Christopher Foley**

**Online**  
  
This course surveys the history of the English language from its Indo-European roots up to our own digitally mediated cultural and historical moment. In addition to surveying the major linguistic changes that took place in and between the Anglo-Saxon, Medieval, Early Modern, and Modern periods in English and American history, we will also examine the relationship between culture, politics, and linguistic evolution—in part through our attention to recent developments and diversifications in English usage across the globe. We will conclude with a consideration of the influence of digital media on the future development of English.

**ENG 432**

**Special Topics in Public Writing and Rhetoric**

**Dr. Shane Wood**

**MW 2:30-3:45**

This special topics in public writing and rhetoric course will explore rhetoric and popular culture with an emphasis on everyday communication practices and entertainment, such as music, movies, television, social media. We will start with historical and current understandings of rhetoric and rhetorical theory and criticism. In short, we will study how rhetoric is used in popular culture, and we will consider how we can use this knowledge to engage and compose within different modalities and mediums. For example, what makes TV series, such as Friends, Squid Game, WandaVision, and Ted Lasso, so popular? And what does this popularity reveal about us and our culture? Finally, how might we consider these rhetorical aspects as we create and as we make meaning through our writing and other composing practices (e.g., visual, audio)? These are the kinds of questions we will look to answer throughout the semester.

**ENG 448**

**Studies in Games and Literature**

**Dr. Craig Carey**  
**T/Th 1:00-2:15**  
  
This course examines the recent history and development of videogame narrative. How have videogames changed in the last two decades as a medium for telling and organizing stories? In what ways have they played with narrative to change how we read, write, design, perform, and interpret stories? In this course, we’ll consider the evolution of “game narrative” across four historical genres and topics: the history and theory of interactive fiction; the contemporary resurgence of literary adventure games; the evolution of walking simulators and environmental storytelling; and the recent surge of metafictional metagames that toy with our assumptions about narrative, time, character, agency, perspective, and interpretation.  
  
Literary texts likely will include stories by Jorge Luis Borges, Italo Calvino, and Ted Chiang; canonical works of interactive fiction and electronic literature; scholarly essays in literary and game studies; and Susanna’s Clarke’s fantasy novel Piranesi. Videogames will likely include Dear Esther, Kentucky Route Zero, The Stanley Parable, The Beginner’s Guide, Everybody’s Gone to the Rapture, Tacoma, Her Story, Disco Elysium, Genesis Noir, and Norco. Some games will be played in full, others sampled and discussed in class. No gaming experience required. Course requirements will include weekly discussion posts, an interactive story, a class project, and a critical essay.