

## **Fall 2015 4000-level courses, Department of English**

### **LCWL**

**Unless otherwise noted, all 4000-level courses in LCWL have a prerequisite of 6 hours of 3000-level English courses**

#### **4301.001 Studies in Selected Authors: “Cormac McCarthy” MWF 11-11:50 AM Dr. Sara Spurgeon**

In this course we will study most of Cormac McCarthy’s published novels to date as well as the Coen Brothers’ film adaptation of *No Country for Old Men*. The purpose of this course is to help students to understand McCarthy’s place in contemporary American literature and film, as well as the relationship of his writing to American history, regionalism, gender, race, and the environment. In addition, we will read a wide selection of scholarly articles and criticism about McCarthy’s novels and film adaptation.

#### **4313.001 Studies in Fiction: “Mystery Genre-Solving Crime and Social Anxieties in the 19<sup>th</sup> Century” MWF 1-1:50 PM Dr. Alison Rukavina**

Contemporary Victorian critics warned the public of the dangers of reading mystery and crime fiction; the novels over-excited the senses, reveled in violence and gore, and sensationalized crime. The mystery was a potentially dangerous “how-to-commit-a-crime” guide and critics appealed to readers to avoid the books. The public ignored such entreaties and the mystery became one of the most popular genres worldwide by the end of the nineteenth century. The first international bestseller, which sold in the millions, was the crime fiction Fergus Hume’s *The Mystery of a Hansom Cab* and when Arthur Conan Doyle “killed off” his character Sherlock Holmes the outcry was heard around the world.

In the course students will trace the development of the mystery and its relations to gothic, sensation, and true crime genres in the long nineteenth century. In this course, students will explore the mystery’s antecedents including the *Newgate Calendar*’s reporting of criminal confessions and the gothic novel’s focus on the mood of fear and doubt with a large dollop of violence. The mystery genre developed during a period of great social and political upheaval in both Britain and the United States. The course will look at how the genre’s protagonists—detective’s like Poe’s C. Auguste Dupin and Doyle’s Sherlock Holmes—were disciplinary authorities. In the pages of a mystery the threats, disorder, and violence that was seemingly endemic to the period were in the end solvable by the great detectives. Readers found the security in such an ending a balm against their own rising anxieties about their turbulent age.

Texts:

- Wilkie Collins, *The Moonstone*
- Arthur Conan Doyle, *The Hound of the Baskervilles* and various short stories
- Fergus Hume, *The Mystery of a Hansom Cab*
- Edgar Allan Poe, “Murders in the Rue Morgue” and other short stories
- Mary Elizabeth Braddon, *Lady Audley’s Secret*
- Select stories from the *Newgate Calendar* and *Penny Dreadfuls*
- And other texts...

Assignments: students will write a research paper and a short essay; Letterpress Studio project; short directed close readings; and discussion

Attendance: there is an attendance policy that will start the first day of classes.

**4313.002 Studies in Fiction: “Beyond Dystopia” TR 8-9:20 AM  
Dr. Cordelia Barrera**

Thomas More literally wrote the book on utopia in 1516, and in 1868 John Stuart Mill coined “dystopia” as the antithesis of More's beautiful nowhere-land. This course will explore some dimensions of utopian and dystopian thinking, focusing on the impulses that drive each. Some questions that will form the basis of our discussions include: How does our increasing dependence on science and technology have the potential to transform into frightening methods of control, censorship, conformity, and isolation? Are our virtual connections/lives/memories displacing our sense of the “real”? How has the nature of our “humanity” altered in this “post-human” age of commodification, cybernetics, and catastrophe? Will the environment withstand our relentless abuse of it? In our attempt to answer these questions (and others) throughout the semester, we will develop critical perspectives that are an integral part of becoming competent thinkers, readers, writers, and citizens of the world. Final Assessment by professor is made on the basis of participation in daily assignments/group work and class discussion; presentation of ideas, theory, and critical analysis in written essays; thoughtful and coherent presentation of ideas in oral report. Texts include: H.G Wells, *A Modern Utopia*; Charlotte Perkins Gilman, *Herland*; Philip K. Dick, *Do Androids Dream of Electric Sheep?*; Ursula K. Le Guin, *The Lathe of Heaven*; Margaret Atwood, *The Handmaid’s Tale*.

**4315.001 Studies in Film: “Multicultural American Cinema and Ecology” TR 12:30-1:50 PM  
Dr. Scott Baugh**

General description: In this course, students investigate the extent to which the aesthetics of cinema represent and express American multiculturalism in tandem with ecology & environmental concerns. Although centered predominantly on fictive-narrative feature films, the course covers a diverse range of issues involved in the formulation of

American multiculturalism, including race and ethnicity, gender, sexual orientation, class and socio-political status, among others, and in fictive shorts, documentaries, web media, and digital art. A primary research question posed will ask the extent that current practices of environmentalism correlate with and refine a tradition of multiculturalism in American culture, especially surrounding the 'scientific discourse' and 'logic' of ecology and nature studies. Students, then, not only practice analytical reading skills through interpretation of moving-image and sound texts, but also explore and identify significant aspects of American culture and American cultural identities.

Select primary texts:

Birth of a Nation (Griffith); Manhatta (Sheeler & Strand); The Searchers (Ford); Star Wars (Lucas); El Norte (Nava); Ginger & Rosa (Potter); Manhattan (Allen); Science of Sleep (Gondry); Heartland (Pearce); Across the Moon (Gottlieb); Pi (Aronofsky); Boyz-N-the-Hood (Singleton); Do the Right Thing & Malcolm X (Lee); Powwow Highway (Wacks); Mi Vida Loca/My Crazy Life (Anders); El Mariachi & Once upon a Time in Mexico (Rodriguez); Willie Varela's video art; Patty Talahongva's digital project; Primer & Upstream Color (Carruth); Sleep Dealer (Rivera); Children of Men & Gravity (Cuarón); Coco Fusco & Guillermo Gomez-Peña video art; Flat is Beautiful (Benning); Interstellar (Nolan); and more.

Textbook & secondary readings:

Kasdan, et al. The Critical Eye.

Electronic reserve

Work required of students:

Assignments include daily in-class quizzes and exercises, two in-class exams, two 8-page critical essays, and a comprehensive final project.

Attendance and participation are required, and our in-class exercises and quizzes begin the first meeting after add/drop is completed.

**4351.001 Advanced Creative Writing: Poetry M 3-5:50PM**

**Dr. John Poch**

**4351.002 Advanced Creative Writing: Non-Fiction TR 2-3:20 PM**

**Dr. Dennis Covington**

**4374.001 Senior Seminar in English M 6-8:50 PM Douglas Crowell**

**4374.002 Senior Seminar in English W 6-8:50 PM Douglas Crowell**

## TCR

Unless otherwise noted, all 4000-level courses in TCR have a prerequisite of 6 hours of 3000-level English courses

### **4360.001 Studies in Composition: “Studies in Composition: Expository and Persuasive Writing” TR 3:30-4:50 PM**

**Dr. Kenneth Baake**

**\*\*prerequisite: ENGL 3365 or consent of instructor\*\***

#### Overview

The purpose of this class is to provide advanced expository and persuasive writing training to students who are about to graduate and use their writing skills in the workplace (teaching, technical writing, and other jobs) or in graduate school. The main course goal is to reinforce writing and written argument skills students already have and strengthen those that may still need work. This will occur through four focus areas:

1) Early on in the course we will review the structure of English from the ground up—from the parts that make up words to the complete sentence. 2) Next, we will look at the best ways to bring in outside sources to strengthen and support your writing and the argument it is making. 3) We will also look at ways to incorporate our own thoughts and experiences into persuasive writing. 4) We consider rhetorical theory and argumentation theory to help us understand how to take sentences and other parts of speech and use them to analyze and write an expository essay or a persuasive one.

Most classes in composition today, including ours, concentrate on rhetorical invention, arrangement, and style. Therefore, we will read the main text, *Writing Arguments*, to understand how to invent an argument (come up with claims and support) in a composition, how to best arrange those points for persuasive impact, and how to choose the most effective style for the rhetorical situation.

#### Class activities

- Class lectures, discussions, and activities.
- Student led classes on the textbook chapters.
- Written postings to Blackboard.
- A short research paper.
- A final exam.

#### Likely texts required

1. *Writing Arguments: A Rhetoric with Readings* (9th edition). Ramage, John D., John C. Bean, and June Johnson. Boston: Pearson, 2012. ISBN 13: 978-0-205-17163-7
2. *The Structure of English: A Handbook of English Grammar*. Newby, Michael. Cambridge, UK: Cambridge, 1987. ISBN: 0521349966
3. Readings and lecture notes from Dr. Baake posted to Blackboard.

**4366.001 Technical and Professional Editing W 6-8:50 PM**

**Dr. Susan Lang**

**4366.D01 Technical and Professional Editing ONLINE W 6-8:50**

**Dr. Susan Lang**

**4378.027 Internship in Technical Communication TBA**

**TBA**

**4380. D01 Professional Issues in Technical Communication ONLINE R 6–8:50 PM**

**Dr. Craig Baehr**

This course provides advanced study of trends in technical communication, application of theory in service-learning projects, and preparation of a professional portfolio. It addresses key issues in both the profession and in publication project management, including process maturity, content modeling, project plan development, single-sourcing strategies, and methods of tracking and assessment. The course also covers professional issues and specializations in the field of technical communication, along with strategies for developing a professional dossier appropriate for entry-level employment. Coursework will involve the development of a professional portfolio, a proposal, two short reports, and a documentation project.