



Selected

**English Department
Course Descriptions**

Fall 2017

ENG 320: American Studies I

(Dissent in America)

Dr. Sandy Hughes

Wednesday, 5:30 to 8:15 p.m.

Cherry Hall 210

CRN: 03825, 35500 (H)



"If there is no struggle there is no progress. Those who profess to favor freedom and yet depreciate agitation...want crops without plowing up the ground, they want rain without thunder and lightning. They want the ocean without the awful roar of its many waters.... Power concedes nothing without a demand. It never did and it never will."

(Frederick Douglass)

American Studies is not a lecture course. Instead, it is an interdisciplinary discussion seminar in the history, culture, literature, and politics of the United States in which the free exchange of ideas is at the very heart of the course. You can take this course for **History, English or Political Science credit** or as a general elective. It can also count for **Honors, Pop Culture, Literature,** and/or **Colonnade-Connections** credit. Contact your advisor or an instructor listed below for details. No prerequisites.

Our topic for the spring will be "dissent," focusing on people, movements, ideas, and events that have all in different ways and for various reasons challenged the status quo and fought for change in American institutions, ideas, and values.

We will examine speeches, court cases, protests, novels, films, and other forms of popular culture to explore the various meanings, manifestations, and consequences (for good and bad) of dissent in the American experience.

For more information, please contact

Dr. Tony Harkins, History (CH 218; 5-3149; anthony.harkins@wku.edu)

Dr. Sandy Hughes, English (CH 11; 5-5766; sandy.hughes@wku.edu)

Dr. Roger Murphy, Political Science (GH 308; 5-2890; roger.murphy@wku.edu)

ENG 339: Topics in Literature
(Protest Literature and Protest Music in the United States)

Dr. Chris Lewis

Tuesday & Thursday, 12:45 to 2:05 p.m.

Cherry Hall 004

CRN: 44120



This course will examine the rich history of protest literature in the United States, specifically as it intersects with and relates to the tradition of American protest music. Focusing especially on U.S. writers and musicians of color, this course will examine the ways in which protest literature has drawn energy and inspiration from protest music and vice versa. What does “protest” look like in literature? Does “protest” sound different in music? Historically, how have artists used both literature and music to critique, examine, and challenge systems of oppression like racism, sexism, and economic exploitation? We will examine relationships between the work of artists like James Baldwin and Nina Simone, Miguel Piñero and Héctor Lavoe, Jayne Cortez and John Coltrane, Sandra Cisneros and Chavela Vargas, Ta-Nehisi Coates and Kendrick Lamar, and Chimamanda Ngozi Adichie and Beyoncé in order to answer these questions.

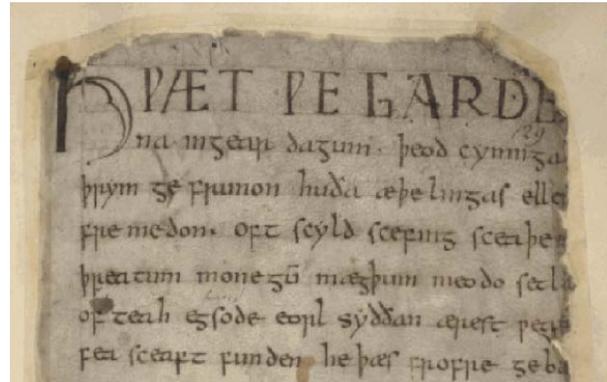
ENG 381: British Literature Survey I

Dr. Gillian Knoll

Monday, Wednesday, & Friday;
9:10 to 10:05 a.m.

Cherry Hall 121

CRN: 03837; 33818 (H)



In English 381, we will trace the development of British literature from its beginnings through the eighteenth century, a span of over a thousand years when its written language was remarkably flexible, unpredictable, and alive with possibility. Our journey begins around the eighth century, when English looked like the image above.

(Don't worry, we will read the earliest texts in translation. 😊)

Over the course of the semester, we will consider vital questions that captivated England's literary imagination:

- ❖ What makes a person heroic?
- ❖ Can human beings ever govern their instincts and emotions?
- ❖ Can one's social self-coexist with a private self?
- ❖ How can literature illuminate inner life?

As we explore how our texts shape the cultures in which they were produced, we will also consider how these early works of literature animate various conflicts, beliefs, and ideals that are still familiar today.

Assignments include reading quizzes, two exams, a literary analysis essay, and an independent research project that invites students to make connections to their concentration, through a traditional essay or an alternate format such as a creative adaptation, pedagogical project, or an innovative scholarly edition of an early text.

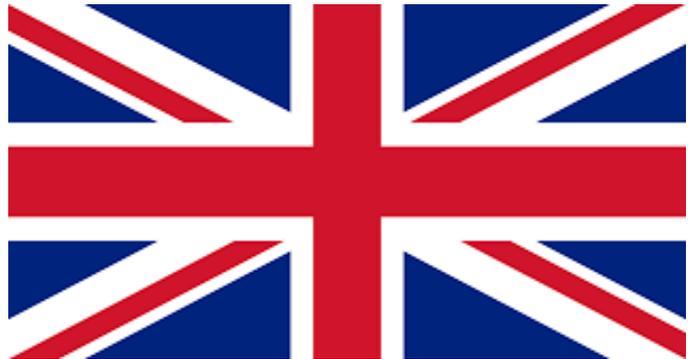
ENG 382: English Literature Survey II

Dr. Rob Hale

**Monday, Wednesday, & Friday;
12:40 to 1:35 p.m.**

Cherry Hall 122

CRN: 11195



How do British history and culture influence British literature, and how does British literature influence British history and culture? What do the French Revolution, the Industrial Revolution, World War I, and the Cold War have to do with poetry, fiction, and drama production? Why weren't there more women writers in Britain? (or were there more than you think?) Why does Dr. Hale talk about Wordsworth SO much? We'll answer these questions, and many more!

The purpose of British Survey II is to expose you to British (and some Irish) literature from the 1780s to the near present. The course is mostly organized by authors; however, there is a loose chronological structure as well. We will strive to discover qualities, methods, and themes that unify the literature of the Romantic, Victorian, Modern, and more contemporary periods and even question the logic of cordoning off literature into periods for study. We will also connect the texts to the social, historical, and cultural occurrences that are contemporary to our selections and examine the interplay between art and "real life."

We'll read works by writers such as Wordsworth, Coleridge, Byron, Hemans, Browning, Dickens, Rossetti, Wilde, Field, Hardy, Conrad, Yeats, Woolf, Owen, Pinter, Rushdie, and Duffy (and many more).

ENG 388: Postcolonial Studies

Dr. Jerod Hollyfield

**Monday, Wednesday, & Friday;
1:50 to 2:45 p.m.**

Cherry Hall 121

CRN: 46769



This course examines how postcolonial countries engage with the legacies of colonialism and the ramifications of “neocolonial” entities on their national identities. Throughout the semester, we will encounter a variety of postcolonial texts, including novels, poems, drama, critical essays, films, and short stories. While we will discuss the fundamentals of postcolonial theory, we will also interrogate the effectiveness and functions of the field’s key terms as they relate to our own communities and positionalities as well as those of the increasingly globalized world.

ENG 392: American Literature Survey II

Dr. Nicolette Bruner

Monday, Wednesday, & Friday;

11:30 a.m. to 12:25 p.m.

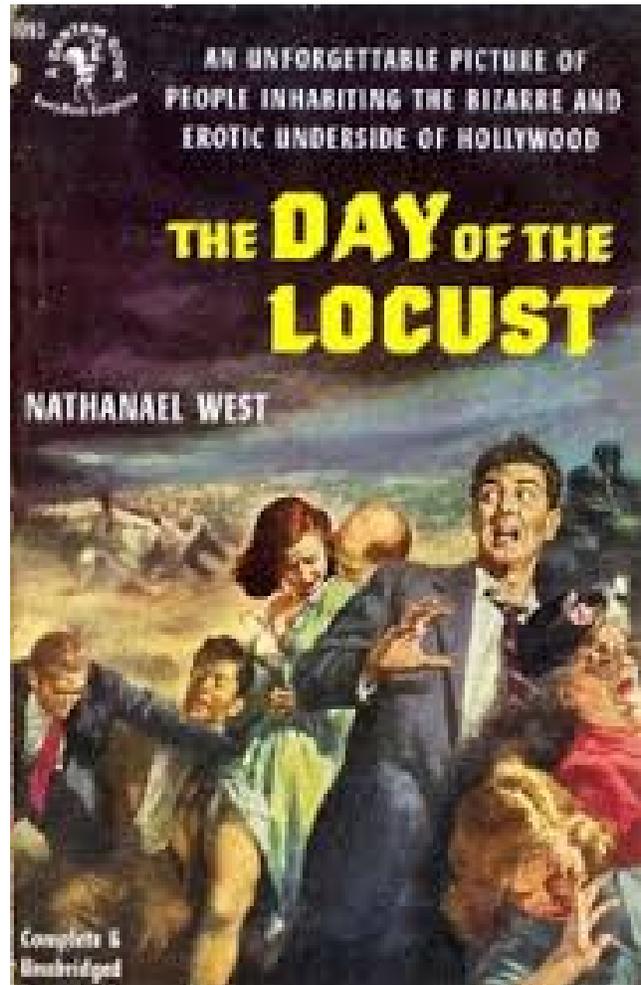
Cherry Hall 022

CRN: 11159

Voting rights for women. Jim Crow and the Civil Rights movement. Prohibition. Hollywood. What does all of this have to do with literature?

In this survey class, we will explore American literature from the Civil War to the present. As we read poetry, drama, prose, and other forms, we will consider them in context, both by investigating their relationship to other writings and understanding the historical contexts that gave rise to them. By the end of the course, students will have a more nuanced understanding of how American literature influenced (and was influenced by) the cultural changes of the twentieth century.

Readings will include Nella Larsen's *Passing* and Nathanael West's *The Day of the Locust* as well as selections from Mark Twain, Bret Harte, Charles Chesnut, Edith Wharton, Upton Sinclair, Susan Glaspell, José Martí, F. Scott Fitzgerald, Ernest Hemingway, Robert Penn Warren, Flannery O'Connor, Allen Ginsberg, Philip K. Dick, August Wilson, Gloria Anzaldúa, Yusef Komunyakaa, and Sherman Alexie.



ENG 398: Honors Hemingway & Faulkner

Prof. Walker Rutledge

**Monday, Wednesday, & Friday;
1:50 to 2:45 p.m.**

Cherry Hall 001

CRN: 03887

*Honors eligibility or 3.2 overall
university GPA required



The purpose of English 398 Honors is to provide honors-eligible students with an opportunity to study America's two most famous Nobel laureates—and to study them more intensively and critically than is possible within literary survey courses. A special feature of the course includes two field trips—one to Hemingway's birthplace in Oak Park, Ill, and another to Faulkner's home in Oxford, Miss—the inspiration for his legendary Yoknapatawpha County.

ENG 401: Advanced Composition

Dr. Judith Szerdahelyi

Tuesday & Thursday, 12:45 to 2:05 p.m.

Cherry Hall 102

CRN: 11279, 11281 (G)



Besides the coffee house atmosphere associated with the picture above, there are several reasons why you should take this course. While the syllabus mentions things like constant drafting and revising in a creative non-fiction context and improved writing skills as a result of constructive criticism, what you will gain from this course is a renewed love for writing and a confidence that will allow you to take yourself seriously as a writer.

You will find that you have important things to say and that you can produce something that is not only of publishable quality, but also something that people will want to read. Our readings (i.e., *The Fourth Genre* by Root and Steinberg, books by Anne Lamott and Stephen King) will allow you to see how published writers work and what their work habits are.

What you might appreciate most is that you will grow as a writer as well as a human being. The course will give you an opportunity to reflect on your own life through the process of reading and writing about others. We will talk about our lives so that we can write better, and we will write a lot so that we can live better. As we are doing all this, we will realize that writing is therapeutic. Telling the truth is both healing and liberating; it enables us to make a better sense of who we are. Coming to terms with our past will shape our present and future.

If you are still not sure that registering for the course would probably be one of the smartest decisions you can make during your college career as an English major, then join us for the fun writing fluency exercises. While you have maximum flexibility about most assignments, you will have options to write about music videos, advice columns, artifacts, etc. Or just sign up so that you can learn something about writing you haven't had a chance to learn before. Come because it's rewarding. Come because it's fun. I know you won't regret it.

ENG 487: Dante—Divine Comedy and Influences

Dr. Alison Langdon

Tuesday & Thursday, 5 to 7:45 p.m.

Cherry Hall 121

CRN: 27771, 37864 (H), 27772 (G)



Dante's *Divine Comedy*—*Inferno*, *Purgatorio*, and *Paradiso*—is the founding text of Italian literature and one of the most influential masterpieces in the Western tradition, offering a remarkable panorama of the late Middle Ages through one man's poetic vision of the afterlife. However, we continue to read and study the poem not only to learn about the thought and culture of medieval and early modern Europe but also because many of the issues confronting Dante and his age are no less important to individuals and societies today. Personal and civic responsibilities, governmental accountability, church-state relations, economics and social justice, literary and artistic influences, benefits and limitations of interdisciplinarity—these are some of the themes that will frame our discussion of the *Divine Comedy*. As a precursor to our study, we will read selections from some of Dante's influences, particularly Provençal and Italian courtly love poetry and Virgil's *Aeneid*, as well as his own *Vita Nuova*, which many readers believe bears the seed of the *Comedy*. We will also consider the afterlife of the *Divine Comedy* in contemporary literature, culture, and film.

ENG 489: The British Novel

Dr. Deborah Logan

Tuesday & Thursday, 11:10 a.m. to 12:30 p.m.

Cherry Hall 122

CRN: 19966, 19970 (G)



This semester, our focus is “The Empire Writes, the Empire Writes Back.” Our readings feature representative English novels written from the imperialist’s perspective, paired with novels written from the perspective of the “Other” — for example, Defoe’s *Robinson Crusoe* with Coetzee’s *Foe*; Bronte’s *Jane Eyre* with Rhys’s *Wide Sargasso Sea*; Conrad’s *Heart of Darkness* with Achebe’s *Things Fall Apart*; Kipling’s *Kim* with Rushdie’s *Midnight’s Children*. Other authors include Austen, Eliot, Dickens, Hardy, Woolf, and McEwan. Along with novel criticism and history, supplemented by film, we’ll consider the role of the Man Booker Prize in shaping 20th and 21st-century novel history.

ENG 534: Studies in Drama (Renaissance Drama)

Dr. Gillian Knoll

Monday, 5:30 to 8:15 p.m.

Cherry Hall 122

CRN: 40280



“What’s this?” asks Shakespeare’s Angelo, the buttoned-up deputy who is left alone to puzzle over his sudden erotic obsession with the nun Isabella. What *is* that feeling—or is it an action, or a passion, or a biochemical reaction—that plagues and delights so many characters on Shakespeare’s stage? In this course, we will explore various conceptions and experiences of eroticism in Shakespeare’s drama. Taking our cues from Shakespeare’s characters, we will ask, what is eros? How can we know it when we see it? What is the origin of erotic desire—does it arise from Cupid’s arrows, from our own sinful natures, from our envy of a rival, from the beauty of a beloved, or from our own self-love? In exploring answers to these questions, we join the ranks of critics, theorists, and philosophers who have spent centuries trying to make sense of erotic sensation.



Readings for the course will feature plays by Shakespeare alongside various theoretical and philosophical accounts of erotic desire, from the early modern period and beyond.

Assignments include weekly response posts and a final research project. MFA students have the option of crafting a researched creative piece for their final project.