

SPRING 2020 COURSE DESCRIPTIONS

ENG 190 Txt/Contxt: Sex and its Discontents / Dr. Hudson / TR 11-12:15

Inspired by #MeToo and the revelations of toxic misogyny rampant in our culture and its bastions of power, this class uses an introductory text in queer theory to provide students with a critical vocabulary to discuss sex and gender in literature and our world. We will investigate representations of gender and sex—mostly chronologically—from the nineteenth century to the twenty-first. All of our authors are women or queer or both, and this course will provide students with a general overview of how representations of women, desire, and sex have developed over the last 175 years across genres in Anglophone literature while refining students' ability to write critically about texts.

ENG 190 Txt/Contxt: Literature and Law / Dr. Mathews / MWF 10-10:50

This course examines novels, plays, poetry, and podcasts alongside real-life trial transcripts, legal briefs, and supreme court rulings to explore the rich and surprising intersections between literary production and legal culture. Our participation in the Ninth Judicial Circuit of Florida's "Inside the Courts" program will allow us an inside look at what happens inside of Florida's courtrooms from the perspectives of judges, lawyers, and administrators.

Texts include but aren't limited to Margaret Atwood's *The Handmaid's Tale*; Truman Capote's *In Cold Blood*; and *Criminal* and *Serial* (podcasts)

ENG 190 Txt/Contxt: Literary Disasters / Dr. Parziale / R 6:45-9:15

"The disaster ruins everything, all the while leaving everything intact," begins Maurice Blanchot's cryptic book *The Writing of the Disaster*. Utilizing Blanchot's ruminations as a guide and prompt, we will consider how disaster and resilience influence the representation of American identity from 1865 through the 21st century alongside the interconnecting issues of class, gender, race, and sexuality. Our reading will include works by authors such as Poe, Dickinson, Whitman, Faulkner, Larsen, Ellison, O'Connor, Vonnegut, Harjo, Morrison, and Foer. Students will be assigned short analytical essays, a midterm exam, and a research project. Students will learn to identify and analyze American literary movements; incorporate contexts into literary analysis and interpretation; develop, articulate and revise interpretations, connections and research; and evaluate and synthesize a variety of representations of American life through the lens of disasters.

ENG 206 AmLit: Hags and Whores / Dr. Jones / MW 1-2:15

This course will be a literature-based historical look at America from the early Puritans eager to seek out sin to reality television. We will read "Sinners in the Hands of an Angry God," delve into the Salem Witch Trials, and go on Twitter to discuss how America's peculiar judgmental founders impact modern American culture.

ENG 211 BritLitPost1900: 20th C. British Drama / Dr. Boles / W 6:45-9:15

Studies the most influential British dramatists since World War II. Possible playwrights to be read: Osborne, Delaney, Pinter, Bond, Hare, Churchill, Stoppard, McDonagh, Kane, Stephens, and Penhall.

ENG 221 TranLit: World Drama / Dr. Boles / TR 11-12:15

Studies the most important modern and contemporary playwrights from around the world. Possible playwrights to be read: Ibsen, Strindberg, Chekhov, Brecht, Jarry, Fugard, Wertenbaker, and Zeller.

ENG 234 Studies in Contemporary Media: Race and Gender in American Comics / Prof. Carnes / MW 2:30-3:45

Movies inspired by comics continue to dominate the global cinematic landscape, yet a central critique for many of these films is the continued focus on stories about whiteness and maleness. But is this also true for the medium that inspires so many of these films and television shows? How do comics represent race and gender? This course will explore the development of visual and verbal representations of race and gender in the popular medium of American comic books. We will contextualize comics within the movements of feminism and civil rights throughout the twentieth century to think about how comics depict and comment on historical moments. Texts we will read for this course may include selections from superhero comics like *Black Panther* and *The Uncanny X-Men*, Howard Cruse's *Stuck Rubber Baby*, Alison Bechdel's "Dykes to Watch Out For," Julie Doucet's *My New York Diary*, or Leela Corman's *Unterzakhn*.

ENG 243 LitThemes: Do The Right Thing / Dr. Jones/ MWF 11-11:50

This course will discuss moral choice and ethics through literature. We will discuss whether one can be silent during evil times and still be ethical, whether one can break the law in the name of morality or a greater good, whether one can go the devil and remain pure, whether profit or family outweigh community and civic good. Plus: Liars, Power Dynamics, Sexual Harassment. Racism. Stay tuned.

ENG 301 AnglSaxn&MedLit: Dirty Oldy Men / Dr. Mathews / MWF 11-11:50

Think Chaucer, Shakespeare, and all of their medieval and early modern writer friends were prim and proper? Think again. This course explores the literary history of nudity, porn, sexting, bathroom humor, and profanity. As you'll see, there's a lot going on between the sheets.... of paper {Yeesh...get your mind out of the gutter!}

ENG 315 Contemporary Literature: Short Story / Dr. Reich / MW 2:30-3:45

Publishers in the early 20th century begrudgingly agreed to release writers' novels if they would follow them with a collection of short stories; the latter were often much more profitable than the former. A century later, the novel is clearly the preferred genre by the reading public, and short stories are an undervalued mode of contemporary writing. This course will work to correct that by focusing on the contemporary short story exclusively, exploring individual stories, collections, and story cycles. Attention will be paid to experimentations in form, common features of the genre, and thematic connections.

ENG 321 TranLit: Dharma Bums / Dr. Aggarwal / W 6:45-9:15

In her blog, Bhanu Kapil asked about the author of *Dharma Bums*, "What if Jack Kerouac was a Punjabi?" In this class, we will be examining concepts such as "dharma," (proper order), "nirvana," (transcendence) and "lila" (play), originating in Hinduism and Buddhism, and ask how they are activated across cultures within various texts: film, literature, music video, and graphic work. From the Beat poets to Bollywood, from ancient texts to contemporary comics, how does these familiar and unfamiliar concepts swerve?

ENG 331 Media&Lit: The Feminist Dystopia / Dr. Reich / M 6:45-9:15

One of the most engrossing—and unsettling—cultural trends of the 2010s is the proliferation of feminist dystopia narratives. Largely written by women, these texts imagine futures where women, their bodies, and their selfhoods are challenged, restricted, and repurposed, all in the service of responses to crises not of their own making. We will explore a selection of these narratives—including Hulu's *The Handmaid's Tale*, *Red Clocks*, *The Quiet Place*, *The Water Cure*, and others—and examine how they speak to our own cultural moment and the continued gender inequities of our society.

ENG 449 Major Author: Dickens / Dr. Hudson / T 6:45-9:15

A Christmas Carol and *Oliver Twist* still carry the sentimental power in our current cultural consciousness that Dickens gave them nearly 150 years ago, and they're just as funny as they were when they were first published. How have they managed to stay current? Why does Dickens's legacy endure? Why are his characterizations—from Mrs. Havisham to Madame Defarge—so iconic?. This class will focus on three of Dickens's mature novels; we will select our reading list from *Bleak House*, *David Copperfield*, *Dombey and Son*, *Great Expectations*, *Little Dorritt*, and *Our Mutual Friend*.

ENGW 167 Introduction to Creative Writing / Dr. Paul / W 6:45-9:15

Writer Jose Luis Borges once wrote that "Art is fire plus algebra." If you feel that you have a story to tell (real or imagined) then you already have that fire. In this course we look at the "algebra" or structure of creative writing, reading dynamic and successful works of fiction, creative nonfiction, and poetry, and breaking them down to see what about them we can borrow and steal for our own writing. Students will get practice in three different genres, as well as in learning to "read like a writer," preparing themselves to identify the mechanics of writing that are beneath the surface of the books they love.

ENGW 167 Intro to Creative Writing / Prof. Brown / TR 2-3:15

How do you write the stories you most want to tell? Introduction to Creative Writing encourages students to own the genres of fiction and nonfiction for self-expression: This course will familiarize students with the basic techniques of good creative writing in both forms, including, but not limited to, imagery, voice, character, setting, and story. Additionally, its nonfiction component will zero in on the memoir for closer study. Eng-167 is a *writing intensive* course. In the following weeks students are expected to complete several short fiction and nonfiction exercises, and one

significant work in each genre. Both significant pieces will be critiqued in a gentle introductory workshop and both will be revised for your final grade.

ENGW 262 Wrt CreatNonFict: Writing People & Places / Prof. Brown / T 6:45-9:15

Creative non-fiction is a real and hydra-headed genre; given the proper form, no topic is taboo. Students in this section of ENG 262, will study several categories of literary nonfiction and write their own memoirs, personal essays, and interviews. What transforms a narrative from a story retold into art? We will closely read and analyze the craft techniques of several essayists from across the genre. Eng-262 is a *writing intensive* course. During the semester, students are expected to write, workshop, and revise several essays.

ENGW 263 Fiction Workshop: The Shape of a Story / Dr. Paul / W 1-3:30

E.L Doctorow once said that "Writing is like driving at night in the fog. You can only see as far as your headlights, but you can make the whole trip that way." Similarly, Kevin Wilson once said that "a novel is like a road trip, and the plot is the highway, full of rest stops for your characters to explore." (He also said that a short story is like a car crash, for whatever that's worth). In this course we will NOT explore automotive metaphors for writing, but we will explore the shapes that stories take, as well as the processes of writing those stories. Paying particular attention to the structures that keep our projects on the road (both on the page and in our own processes) we will analyze dynamic fiction, and then emulate those practices with our own creative works.

ENGW 267 Topics in Fiction Writing: Speculative Fiction / Dr. Paul / TR 11-12:15

Do you believe in magic? Are you a mad scientist when you sit in front of a blank page? Does picking up the pen make you feel like you are wielding Excalibur? Are speculative stories a way to pass through a portal into another world, or are they a twisted mirror that shows us what our world is really like? Is Kurt Vonnegut right when he says that a "science fiction writer" is any writer "who knows how a refrigerator works."? In this class we will read various genres of speculative fiction ranging from fantasy to science fiction to magical realism, trace the traditions that our favorite stories emerge from, and use our discussions to prepare for our own writing projects in these exciting genres.

ENGW 277 Visual and Verbal Text Design / Dr. Cheng / T 6:45-9:15

This course combines theory and research in visual communication and perception with the practical application of document design in various kinds of documents. This course will increase your understanding of the rhetorical and visual factors that contribute to the effectiveness and usability of documents. At the end of this course, you should be familiar with basic research on how readers understand textual and graphic information and drawing on research and theory, be able to design effective texts and critically analyze existing texts. Basic instruction in InDesign.

ENGW 294: The Writing Life: Ilya Kaminsky and Katie Farris / Prof. Frost / Dates TBD

One-credit course, The Writing Life, offered in the Spring of 2020 by Ilya Kaminsky and Katie Farris, the Irving Bacheller co-chairs of Creative Writing at Rollins College. The class itself will consist of two three-hour sessions in Woolson House, one with short fiction writers Katie Farris, and the other with National Book Foundation author Ilya Kaminsky. Requirements of the course include attendance at two Winter With the Writers events partnering with the National Book Foundation: Ilya Kaminsky's Winter With the Writer Master class, Thursday, February 27 from 4 to 5:15pm in SunTrust Auditorium and his joint reading with Kali Anstine at 7:30pm in Bush Auditorium.

ENGW 362: Creative Nonfiction: Forms of Nonfiction / Dr. Paul / M 1-3:30

Writer Tim O'Brien offers these words of encouragement to beginning storytellers: "Trust that your story is worth telling, and get to telling it." In this class we will look at the various options available to you in answering this exciting challenge. Reading widely in terms of both form and content, we will gain models and examples of different kinds of personal storytelling, helping us find both classic and surprising ways to present our personal stories to a broader audience.

ENGW 363 Fiction Workshop: Reading to Write / Prof. Brown / R 4-6:30

There can be no writing (no good writing) without continuous reading. In order to imagine your own fiction, you will first read and analyze excellent examples of stories that illustrate the elements of craft, while engaging in *form in a more sophisticated manner*. We will consider literary merit, but our primary goal is to use the stories as craft manuals to inform our own understanding of how the short story works. Prepare to read a lot of stories, to write by imitation (the

sincerest form), and to mindfully rewrite. Students will also learn from some of the most accomplished authors working today as we actively participate in Rollins' February *Winter With the Writers* program.

The second half of the semester will continue the workshop model for developing your own writing.

ENGW374 Editing Essentials / Dr. Forsythe / MW 1-2:15

Focuses on editing writing at three levels: for correctness (grammar and punctuation); for precision (unity, order, coherence, emphasis, language); and for style (syntax, levels of detail, tone, diction, voice). Students will perform close analysis of surface features of their own and professional writing, and they will complete exercises designed to strengthen their ability to edit writing at the three levels mentioned above. This course is especially appropriate for students preparing to be teachers or engage in any profession that requires writing.

ENGW 377 Professional Writing: Crisis Communication / Dr. Cheng / T 4-6:30

This course examines and practices methods of crisis communication in public life—crises for both individual public figures and institutions or governments. We will study cases through rhetorical and ethical lenses to identify communication strategies that help repair reputations, relationships, and public trust. Case studies include the recent Varsity Blues scandal, the BP Oil Spill, the annexation of Hawaii, and Tiger Woods. Students will also create a communication plan in response to a specific crisis.

Core requirement for Professional Writing Minor, Fulfills the ECMP, Business Management Major elective (Group B), Recommended for Juniors or Seniors only

ENGW 394 Winter With the Writers / Prof. Frost / T 4-6:30

WWW offers top-flight literary experiences to the communities of Rollins College, Winter Park, and Central Florida. Sponsored by the Rollins Department of English, this festival of the literary arts couples world-class writers with the College's creative environment, encouraging an appreciation of literary excellence in our American culture.

Student/Interns help plan and execute all phases of Rollins College's prestigious writing festival, work as personal assistants to the visiting writers, have their work critiqued by the visiting authors and Rollins' Theodore Bruce and Barbara Lawrence Alford Professor of English Carol Frost.

ENGW 467 AdvCreatWrit: Feral Poetry / Dr. Aggarwal / M 6:45-9:15

In this class you will mix up poetry/prose, snippets, maps of childhood, found objects to make nests, burrows, and other alternative habitats of "the wild." "Feral" refers to animals we think of as domesticated that have gone wild. What does it mean to think of our pastoral landscape as a feral space? How do we write poems in the voice of the animals (or "critters" to use Donna Haraway's term) always around us? What is our proximity and distance to "critters"—as pets, as vermin, as focal points of beauty? What might untamed poetry look like? You will produce a feral chapbook! You will spend time outdoors in makeshift tents. At the same time, you mediate through lines, stanzas, rhythm, performance, and body movements.