Course Descriptions for Undergraduate English Classes January Intersession 2016
Revised 10-23-2015

ENGL 3283, The American Horror Film

Teacher: **Booker**

Textbooks Required:
None.

Description: This course is intended to provide a broad, but advanced historical survey of the American horror film, one of the most important and popular genres in Hollywood history.

Tentative List of Films to Be Viewed:
Dracula (1931, 75 min.)
Frankenstein (1932, 70 min.)
Island of Lost Souls (1932, 70 min.)
Bride of Frankenstein (1935, 75 min.)
A Bucket of Blood (1959, 66 min.)
Psycho (1960, 109 min.)
Rosemary's Baby (1968, 136 min.)
Night of the Living Dead (1968, 96 min.)
The Exorcist (1973, 122 min.)
The Texas Chainsaw Massacre (1974, 83 min.)
Rocky Horror Picture Show (1975, 100 min.)
Halloween (1978, 91 min.)
Re-Animator (1985, 95 min.)
Evil Dead II (1987, 84 min.)
Scream (1996, 111 min.)
Drag Me to Hell (2009, 99 min.)

Papers, reports, or other special assignments:
Undergraduate students will be required to write one brief critical essay, 5–10 typewritten pages in length. Graduate students will write a 15-25 page essay.

Examinations:
There will be a final examination for all students.

ENGL 3903-001 Special Topics, Sacramental Poetics: Romantic and Post-Romantic Poetry

Teacher: Dempsey

Texts Required:
All readings will be distributed through Blackboard.

Description:
This course will test Allen Grossman's hypothesis that the "narration of the loss and intended recovery of the orienting a priori of the body [is] the principle motive of strong poems of the post-Enlightenment modernity." We will consider how this view of poetry relates to what T. S. Eliot called the "dissociation of sensibility" experienced in modernity and whether a sacramental poetics is still possible within a secular age. A poem functions sacramentally "as a thing subjected to the senses, which has the power not only of signifying but also of effecting grace." The close reading of specific poems will be central to what we do, but an emphasis will also be placed on incorporating multimedia into the classroom experience. Amble class time will be devoted to listening to recordings of these poems (often spoken by the poet themselves), as well as to the viewing of pictorial and cinematic adaptations of the poems. Examples will be drawn primarily from Romantic and post-Romantic poetry and authors will include: Dante, Milton, Wordsworth, Coleridge, Swinburne, Hopkins, Whitman, Dickinson, Poe, T. S. Eliot, Hart Crane, Wallace Stevens, H.D., Bishop, and Ginsberg.

Essays, exams, and other major requirements for undergraduates:
Several short response papers, final, enthusiastic participation.

ENGL 3903, Special Topics: The Graphic Novel

Teacher: Teuton

Description:
Since Art Spiegelman's *Maus: A Survivor's Tale* won the Pulitzer Prize Special Award in 1992, novels presented in the medium of comics, otherwise known as "graphic novels," have grown both in popularity and respect within the fields of literature, history, and popular cultural studies. This course traces the history of the medium of comics; the history of the graphic novel; and the use of comics as a means of social commentary. Particular attention will be paid to the relationship between visual and textual representation, and the ways this coupling in the graphic novel carries ideas about ethnicity, class, gender, and sexuality. Students will read many of the best contemporary graphic novels from the 1980s to the present and leave the course with a strong understanding of the form and function of comics as a contemporary art form.

Textbooks Required:

Understanding Comics: The Invisible Art, by Scott McCloud
Batman: The Dark Knight Returns, by Frank Miller
Maus I and I, by Art Spiegelman
Safe Area Gorazde: The War in Eastern Bosnia 1992-1995, by Joe Sacco
Scalped, by Jason Aaron and R. M. Guera
Fun Home, by Alison Bechdel

Other Requirements:
One examination and one essay.

ENGL 4603, Composing for Kickstarter

Teacher: Pope

Textbooks Required:
None; Reading Pack sourced via Library Holdings and online sources will be provided

Description:
In this course, we'll be studying one of the hottest new ways to get funding for a public or private project: Kickstarter. Since its inception, Kickstarter has continually expanded the *scope* of what can be considered possible by crowdfunding and the *types* of projects that can make their way from idea to completion via funding sourced not from venture capitalist or large donors but from individuals giving small amounts. In this course, we'll spend the first half of our studies looking at how successful Kickstarters work through the lens of rhetoric: how they operate, what they do well, and how they follow-through with donors after a successful campaign has been run. In the second half we'll turn our attention towards composing for a hypothetical Kickstarter campaign, creating a workflow for a campaign worth of materials, building a social media plan, filming a pitch video, and plotting out loosely how to supplement the project we propose with updates if it manages to finish.

Essays, exams, and other major requirements for undergraduates: one Kickstarter analysis report, one Kickstarter analysis presentation (oral), and a final Kickstarter Project Plan