

## Topics in the 200-level English Courses

### Spring 2020

#### **ENGL 201-MC01 / MC02—British Lit. I**

**Dr. Elizabeth Rambo – *Loves and Hates***

Selected British literature from 500 AD through the 18<sup>th</sup> century exploring the “Four Loves” as described by C.S. Lewis: friendship, affection, *eros* (both romantic love and sexual attraction), and charity (*agape*)—and their opposite hatreds—that have been celebrated in various ways since the earliest recorded literature. Some questions to be considered: Where do our ideas about love and hate come from? How do our loves (or hates) motivate us to act or reject action? Is love different in different cultures and/or historical periods? What can we learn today from these earlier writings about loves and hates?

#### **ENGL 202-MC01—British Lit. II**

**Mr. Nathan Salsbury – *Romantics & Victorians: Their Influences into the Twentieth Century***

This class traces English literature from the Great French War period through World War II. Starting with the "big six" English romantic poets, we will explore humanity, divine right, monarchy, and epistemology in the context of England's history through works from the late 18th to mid-20th centuries.

#### **ENGL 202-MC02—British Lit. II**

**Dr. Stephanie Womick – *Identity Issues***

From soul-searching to sleuthing, from “Who am I?” to “Whodunit?” this course explores questions of national, social, and personal identity in Britain from the late eighteenth century through the twentieth century. These explorations will include: examinations of British national identity in the midst of war and growing and declining imperial projects; the identity of the poet in Romantic, Victorian, and Modern poetry; the construction of social identity through the categories of race, class, and gender; and the investigation of psychology and identity through the genre of mystery, including the novellas *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Hound of the Baskervilles*.

#### **ENGL 203-MC01—American Lit. I**

**Dr. Sherry Truffin - American Dream/Nightmare**

ENGL 203-1 will examine American literature from the early 1600s to the mid-1800s as it oscillates between optimistic and pessimistic conceptions of human nature, religious mission, and the American experiment.

#### **ENGL 203-MC02—American Lit. I**

**Ms. Kimberly Ward – *The Rise of African American Literature***

This section of Early American Literature will be composed of the works of African Americans. We will examine texts created from the American Colonial Period through the Harlem Renaissance. Authors include Phillis Wheatley, Frederick Douglass, and Zora Neale Hurston.

#### **ENGL 204-MC01 / MC02—American Lit. II**

**Dr. Gina Peterman – *The South Through Literature: More than “Hee-Haw,” Grits, & Gravy***

In spite of the less-than-flattering stereotypes of the “hillbilly” and the “redneck,” the southern region of this country has been an important intellectual and artistic contributor not only nationally but also internationally. Supplementing our study of literature by considering the southern identity depicted in music, cartoons, movies/TV shows, dialect/idioms, traditions, and food, we will explore the culture of the American South that gives it a unique literary voice “heard round the world.”

#### **ENGL 206-MC01 / MC02—World Lit. II**

**Dr. Kenneth Morefield – *Literature & Film***

This course has a threefold emphasis. Since film has surpassed the novel as the most popular and important art form, it will look at various “auteurs” of world cinema. It will also examine the concept of literary adaptation—are films adapted from literary sources judged differently? Finally, the course will review some of the concepts of cultural anthropology to illustrate how texts—written and cinematic—illustrate the similarities and differences of the cultures that produce them.

#### **ENGL 208-MC01 / MC-02—Health & Literature**

**Dr. Eric Dunnum – *Trauma and Trauma Narratives***

This course will explore the intersections of traumatic events, traumatized individuals, and imaginative literature. To do so we will be utilizing trauma theory, a critical lens that has been developed in the last 30 years that traces the patterns, tropes, and narrative devices that tend to be deployed within works of literature that represent trauma. Trauma theory is particularly interested in highlighting the way in which fictional texts tend to mirror the experience of traumatized individuals and groups.