

# Graduate English Course Descriptions

## Spring 2016

**ENG 5301 Literary Scholarship**  
**W 6:30-9:20pm; FH 376**  
**#31142**

**Instructor:** Dr. Susan S. Morrison

**Description:** This course explores current issues in literary study and includes examinations of major critical approaches, literary terms and documentation, various genres, and resources for literary research in varied media.

How do various contexts (historical, environmental, cultural, feminist/gender, etc.) affect how we read? How should we read a particular text given the many ways that it might be read? This last question is at the heart of the course, and we will spend the majority of our time practicing various ways of reading through theoretical application--ways that emphasize the text, the author who wrote it, the reader who reads it, or the context (historical, social, cultural) in which it was written. How and why do we read literature? It seems a simple, to some perhaps even an irrelevant question. But to those of us who *study* literature, the question is of paramount importance.

By the end of the course, you'll be more aware of assumptions that underlie different responses to a text. You will be able to demonstrate in class discussion and in written assignments the ability to make an arguable claim about one or more literary texts that is situated within a critical conversation. And you will be able to demonstrate an awareness of critical terminology in developing arguments about one or more literary texts. The goal in the course is to develop your own theoretical approach that you can apply to whatever literature or film you go on to study.

Be sure to have the required *Frankenstein* edition on the first day of class. We'll be discussing it the second week we meet and you will be handing in a 2-page about it. So I would read it over winter break and be prepared to discuss.

Professors and students are colleagues in learning and discussion. I hope for a lively and stimulating journey to knowledge!

**Books:** Michael Ryan, *An Introduction to Criticism: Literature - Film - Culture*  
ISBN: ISBN-10: 1405182822; ISBN-13: 978-1405182829. Wiley-Blackwell.  
2012.

Jonathan Gil Harris. *Shakespeare & Literary Theory*. Oxford: OUP, 2010.  
ISBN 978-0-19-957338-7.

Gwynn, R. S. *Literature: A Pocket Anthology* (Penguin Academics Series) (5th Edition)  
Prentice Hall, 5<sup>th</sup> edition.

ISBN: · ISBN-10: 0205032192; ISBN-13: 978-0205032198.

Mary Shelley. *Frankenstein*. Norton Critical Edition. Ed. J. Paul Hunter. 2<sup>nd</sup> Edition.  
2011. **IT MUST BE THIS EDITION.**

ISBN 978-0-393-92793-1.

William Shakespeare. *The Winter's Tale*. Folger Shakespeare Library. Simon & Schuster, 2005.

ISBN-10: 0743484894 ISBN-13: 978-0743484893.

Johns Hopkins Guide to Literary Theory and Criticism: available through Alkek's Databases. - <http://litguide.press.jhu.edu/index.html>  
Recommended—*MLA Style Manual and Guide to Scholarly Publishing*, 3<sup>rd</sup> ed. (MLA, 2008).

**Format:** Discussion, close reading, presentations, analysis.

### **TRACS**

The TRACS resource site has a number of required readings as well. Those names in caps such as CULLER are required and available on the TRACS site.

This link provides information about literary terms:

[http://web.cn.edu/kwheeler/lit\\_terms.html](http://web.cn.edu/kwheeler/lit_terms.html)

### **Evaluation:**

-Participation (10%)

-2 page paper and oral presentation on *Frankenstein* (15%): Due the 2<sup>nd</sup> week of class

-2 page paper and oral presentation on *The Winter's Tale* (20%): Due the Wed. after spring break, March 23<sup>rd</sup>

-Canon-Making exercise (5%)

-Reflection on self-reading due last class meeting (5%)

-One 1-2 page handout on a theory/theorist with 4 page paper and oral presentation (20%)

-Use MLA Documentation. Include bibliography. Presentation of handout to class. You must include application of the theory to a text we've read in the *Pocket Anthology*.

-Conference paper and presentation 25% - Handout must be given to all students. You will sum up your approach for the term paper, with documentation. Research paper in conference format (12 pages, MLA format): due the last day of class

## **ENG 5302.251: Media Studies**

**Topic: Cold War Film**

**F 12:30-3:20; FH G06B**

**#34979**

**Instructor:** Kate McClancy

**Description:** Covering the distance from spies to atom bombs, Truman to Reagan, and Vietnam to Nicaragua, the Cold War looms like a mushroom cloud over American culture. This first half-century of the United States' global power after World War II is defined through the struggle to maintain that power and the impact that struggle had on America itself. Naturally, given the importance of the Cold War, the films of the time are predominantly concerned with Cold War themes—conformity, apocalypse, disillusionment—even when they are not overtly about the fight against Communism. But are these films war stories? Can you have a war story about a war without a battlefield? In this course, we will try to answer that question as we examine films engaging the longest war the United States didn't ever fight. We will look at movies made both during and after the Cold War to determine not only what they have to say about life during the Cold War, but about the development of American culture itself. We will also investigate the ways in which the Cold War is still being fought in the American psyche today.

**Goals:** To familiarize students with critical and theoretical approaches to the analysis of film; to examine the representation of Cold War politics and policies in American film

**Texts:** Various critical readings. Optional: Monaco, *How to Read a Film*, 4<sup>th</sup> ed. Films may or may not include: *The Third Man* (1949); *I Married a Communist* (1949); *Red Menace* (1949); *Invasion U.S.A.* (1952); *Red Planet Mars* (1952); *Pickup on South Street* (1953); *My Son John* (1953); *North by Northwest* (1959); *One, Two, Three* (1961); *The Manchurian Candidate* (1962); *The Ugly American* (1963); *From Russia With Love* (1963); *Dr. Strangelove* (1964); *The Spy Who Came in from the Cold* (1965); *Torn Curtain* (1966); *MASH* (1970); *The Parallax View* (1974); *War Games* (1983); *Red Dawn* (1984); *Spies Like Us* (1985); *Top Gun* (1986); *No Way Out* (1987); *Blast from the Past* (1999); *The Good Shepherd* (2006); *X-Men: First Class* (2011).

**Format:** Discussion

**Evaluation:** Participation, weekly responses, an article-length paper project that will develop over the semester.

**English 5312.251 Editing the Professional Publication**  
**TH 3:30-4:50pm, Brazos 218**  
**#34981**

**Instructor:** William Jensen

**Description:** This course provides students the opportunity to write, select, and edit material for publication. Students will work as part of an editorial team on all stages of the publication process. They will learn how to write and revise book reviews of publishable quality. They will correspond with authors, evaluate submissions, and learn the daily operations of two print journals: *Texas Books in Review*, which monitors the literary production of books from or about Texas, and *Southwestern American Literature*, which showcases contemporary writing and scholarship concerning the Greater Southwest. This course also offers practical experience working with desktop publishing software (Adobe InDesign/Photoshop).

**Goals:** Students will read and vote on submissions to *Southwestern American Literature*, line edit selected works, and write two book reviews. With hands on experience, the students will gain a deeper understanding of what is required to work for a publication.

**Books:** No books are required, but it is advised that each student owns a copy of *The Chicago Manual of Style*. Other reading assignments will be handed out in class or posted on TRACS.

**Format:** Primarily discussion, with brief various projects

**Evaluation:** This is a pass/fail course

**ENG 5312.252 Editing the Professional Publication  
(An internship course)**

**M 6:30-9:20pm, FH 114**

Meets January 25th, April 25th, and May 2 in San Marcos  
All other meetings are held online in the TRACS Meeting Room.  
#34982

**Instructor:** Dr. Miriam F. Williams

**Description:** This course is an internship in which students will practice writing, editing, designing, and proofreading a professional publication.

**Goals:** The goals of the course are to give students the opportunity to:

- participate in an applied learning experience,
- provide a useful service to others while gaining professional technical communication experience,
- create documents in a professional workplace setting, and
- create print and/or online documents for personal and MATC exam portfolios.

**Required Books:** Students will be assigned weekly readings from scholarly journal articles. Also, students will be assigned readings from E-reserved book chapters.

**Format:** Hybrid course: Meets January 25th, April 25th, and May 2 in Flowers 114. All other meetings are held in the TRACS meeting room. Webcams and microphones are required.

**Evaluation:**

- Class Participation (Individual Assessment) = 20%
- Midterm Progress Report (Individual Assessment) = 20%
- Content Editing Project (Group Assessment) = 30%
- Recommendation Report (Group Assessment) = 20%
- Final Presentation to Client (Group Assessment) = 10%

**ENG 5316.251: Foundations of Rhetoric and Composition**

**Topic: Composition Pedagogy**

**TH 6:30-9:20pm, FH 253**

**#31318**

**Instructor:** Dr. Eric Leake

**Description:** This course focuses upon the theory and practice of teaching writing. Areas to be covered include the development of pedagogical theories, the design of writing assignments and assignment sequencing, evaluating and responding to student writing, and the roles of teachers and texts in the composition classroom. We will examine the connections between how writing is taught and underlying beliefs about writing in key composition pedagogies such as critical pedagogy, expressivism, translingual approaches, service learning, and writing about writing. We also will consider the place of pedagogy within rhetoric and composition and how pedagogy might address questions about social context and authority. This course is based upon the understanding that a purposeful and reflective pedagogical awareness is key for the effective teaching of writing.

**Goals:** Students will be able to demonstrate awareness of different pedagogical approaches and how those might be applied in the writing classroom. They will be able to develop writing courses—including course goals, assignments, assignment sequences, and classroom activities—grounded pedagogical theories, as evident in a researched course syllabus.

**Texts (tentative):** Bartholomae, David and Andrew Petrosky. *Facts, Artifacts, and Counterfacts*

Coxwell-Teague, Deborah and Ronald Lunsford, eds. *First-Year Composition: From Theory to Practice*

Freire, Paulo. *Pedagogy of the Oppressed*

Glenn, Cheryl, and Melissa Goldthwaite. *The St. Martin's Guide to Teaching Writing*

Yancey, Kathleen. *Reflection in the Writing Classroom*

**Format:** Class discussions, activities, and workshops

**Evaluation:** Weekly reading responses, teaching narrative, class observation, and researched course syllabus

### **English 5321.251 Studies in Contemporary Fiction**

#### **Topic: The Family in Saul Bellow's Fiction**

**F 12:30-3:20, FH 253**

**#37103**

**Instructor:** Allan Chavkin

**Description:** We will use an interdisciplinary approach to explore some of the best novels and shorter works of Saul Bellow. Although we will discuss the major topics and techniques in Bellow's fiction, one key focus of the seminar will be on the portrayal of the family; such an exploration should result not only in appreciating the literary art of one of the most exciting writers of the modern age but also in enhancing our understanding of our own lives and how the family functions and shapes lives in complex ways. Bellow's stories provide a superb laboratory for exploring family dynamics.

**Goals:** To explore the major themes and styles of Bellow's important novels, to introduce students to manuscript study ("genetic criticism") by examining an early draft of the childhood episode of Bellow's *Herzog*, and to learn about current ways of thinking about the family and using that knowledge to explore how the family is portrayed in Bellow's fiction.

We will avoid using theories from family psychology and other sources in such a way that literary works are reduced to neat predictable models. Our intention will be to use literary works in such a way that they aid us in explaining and developing the theory while at the same time applying the theory so that it illuminates the novel that we are investigating. In short, as Herman Rapaport succinctly phrases the matter in his book *The Literary Theory Toolkit: A Compendium of Concepts and Methods*: "The theory should illuminate a work, and a work should illuminate a theory" (9).

**Texts:** Bellow, Saul. *Collected Stories* (Penguin Books)

Bellow, Saul. *Novels 1956-1964: Seize the Day, Henderson the Rain King; Herzog* (Library of America)

Bellow, Saul. *Novels 1970-1982: Mr. Sammler's Planet, Humboldt's Gift, The Dean's December* (Library of America)

Other assigned readings

**Format:** primarily discussion, with oral presentations

**Evaluation:** Midterm, Exam 1, a take-home exam--(Counts one fourth of your grade); Exam 2--(Counts one fourth of your grade); Oral Presentation (accompanied by written summary and seven discussion questions)--(Counts one fourth of your grade);

**Participation:** Counts one fourth of your grade. Because this is a seminar, not a lecture course, and because your participation in class discussion is essential for its success, participation will count as part of your grade. Your participation grade will be based on your informal comments in class.

**Attendance:** Required (If you are absent, make sure to contact a classmate to see if I announced any changes in the syllabus.)

**English 5321.252: Studies in Contemporary Fiction**

**Topic: Anglophone Indian Literature**

**M 6:30-9:20pm, FH 253**

**#39446**

**Instructor:** Suparno Banerjee

**Course Description:** This course will introduce students to post-independence (1947) Indian literature written in English, and will discern the various patterns and themes running through the Indian postcolonial discourse. Some of the major issues we will discuss are the partition of the country, the Indian diasporas, alternate historiography and epistemology, gender roles, the rural and the urban and the futuristic visions of India. In addition to fiction, we will also read some theoretical texts to get a better understanding of the important issues of the postcolonial discourse—in India and elsewhere. We will also watch some movies.

**Books:** Readings may include Adiga's *The White Tiger*, Anita Desai's *Fasting, Feasting*, Ghosh's *The Calcutta Chromosome*, Lahiri's *The Namesake*, Rushdie's *The Satanic Verses*, Khushwant Singh's *Train to Pakistan* among others.

**Format:** Open discussion and lecture

**Evaluation:** One article length paper, one short paper, class presentations, and participation in discussion

**ENGL 5324.252: Studies in Genre**

**Topic: The Poetic Sequence**

**W 6:30-9:20pm, FH 253**

**#38610**

**Instructor:** Roger D. Jones

**Description:** A study of selected modern poetic sequences. The focus will be on work from mid-20<sup>th</sup> century on, in various styles. The course will be divided in half, with the first portion of the course devoted to shorter works (like Roethke's "North American Sequence") and the second portion of the course

devoted to book-length sequences, like Berryman's *77 Dream Songs*. The inspiration of this course is taken from M. L. Rosenthal and Sally Gall's 1986 text *The Modern Poetic Sequence: The Genius of Modern Poetry*.

**Goals:** The goal of the course is to come to understand, through selected works studied: a) why poets choose to write poems as sequence; b) how those sequences are organized; c) what the advantage is in a writer's use of the sequence form; d) the relationship between the sequence form and time; e) elements that provide continuity in a poetic sequence.

**Textbooks:** Books will include John Berryman, *77 Dream Songs*; A. R. Ammons, *Tape for the Turn of the Year*; *Littlefoot* by Charles Wright; *The Book of Nightmares* by Galway Kinnell; and other book-length and shorter sequences.

**Format:** Lecture, Discussion, Student Presentation

**Evaluation:** One 12-15-page research essay (40%); semi-weekly writing assignments (20%); oral presentation (10%); final essay exam (30%).

**ENG 5332.251: Studies in American Prose**  
**Topic: Women of the Beat Generation**  
**M 6:30-9:20pm, FH 376**  
**#37109**

**Instructor:** Dr. Steve Wilson

**Description:** Traditionally relegated to roles as supporters, muses, mothers or "botherers" of male Beat writers such as Jack Kerouac, Allen Ginsberg and William Burroughs, women Beat writers in recent decades have come into their as an important focus of investigation for readers and Beat scholars. This course will explore the many social issues (gender, sexuality, justice, creativity, etc.) and writerly approaches explored by women who were undergoing the same changes and experiencing the same drive for resistance and rebellion as the male Beat writers of the 1950s. However, as this course will illustrate, their work also examines the particular barriers faced by rebellious and creative women – some of those barriers constructed by the very men they thought would support them in their projects and goals.

**Goals:** To understand the contributions of women writers to the Beat Generation as a social and literary movement.

**Texts** (note that some of these texts are out-of-print, but can be purchased used at a number of online booksellers sites): Diane di Prima, *Memoirs of a Beatnik*; Bonnie Bremser, *Troia*; Joyce Johnson, *Come and Join the Dance*; Tim Hernandez, *Manana Means Heaven*; Jack Kerouac, *The Subterraneans*; Hettie Jones, *How I Became Hettie Jones*; Nancy Grace, *Breaking the Rule of Cool*; Alene Lee, "Sisters" (pdf on TRACS); Jack Kerouac, "The Mexican Girl" (pdf on TRACS); Diane di Prima, *Dinners and Nightmares*; Joyce Johnson, *Minor Characters*; Jan Kerouac, *Baby Driver*.

**Format:** Discussions, discussions, discussions, and some oral presentations.

**Evaluation:** A few short response essays to supplement our class discussions, a longer research essay, and an annotated bibliography.

**ENG 5332.252: Studies in American Prose**  
**Topic: The African American Short Story**  
**T 6:30-9:20pm, FH 257**  
**#37111**

**Instructor:** Elvin Holt

**Description:** A survey of the African American short story from the 19th century to the present. We will examine texts in terms of their cultural, social, historical, and critical context.

**Goals:** To introduce students to African American masters of the short story and to explore the substantial body of criticism and scholarship focusing on the African American short story.

**Books:** The Conjure Woman by Charles W. Chesnutt, Spunk: Selected Stories by Zora Neale Hurston, Eight Men by Richard Wright, Going to Meet the Man by James Baldwin; In Love and Trouble by Alice Walker, Bloodchild and Other Stories by Octavia Butler, Lost in the City by Edward P. Jones, Damned If I Do by Percival Everett.

**Format:** Discussion and lectures

**Evaluation:** Short reader-response essays, discussion leader for assigned text, 15-20 page research paper, oral report on research paper, and take-home final exam.

**ENG 5346: Southwestern Studies**  
**TH 12:30-1:50pm, FH 130**  
**#31327**

**Instructor:** William Jensen

**Description:** This course examines the richness and diversity of the Southwestern United States and northern Mexico and focuses on multicultural studies by exploring the region's people, institutions, history, art, and physical and cultural ecology. An interdisciplinary approach increases awareness of and sensitivity to the diversity of ethnic and cultural traditions in the area. Students will discover what distinguishes the Southwest from other regions of the United States, as well as its similarities, physically and culturally. The images, myths, and perceptions of the region will be examined in light of historic records and literary texts.

**Format:** Lectures and discussions

**Evaluation:** Two regular exams and a final exam, as well as two major papers

**ENG 5353: Studies in Medieval Literature**

**Topic: Chaucer**

**T 6:00-8:50pm, FH 252**

**#31328**

**Instructor:** Leah Schwebel

**Description:** A class devoted to the study of Chaucer's major works (the *Canterbury Tales*, *Troilus and Criseyde*, the *House of Fame*, etc.), and to the scholarship on these poems.

**Books:** *The Riverside Chaucer*

**Format:** Discussion, close reading

**Evaluation:** 15-page research paper, presentation, blogs, participation

**ENG 5354.251 Studies in Renaissance Literature**

**Topic: Early Modern Romance**

**TH 6:30-9:20pm; FH 376**

**#38614**

**Instructor:** Dan Lochman

**Description:** A study of canonical and non-canonical prose and verse romances published in England from the 1570s through the 1620s. Drawing on ancient Greek and chivalric traditions, early modern romances were popular. They flourished alongside, influenced, and were influenced by drama and varied poetic genres, and they helped shape early modern ideas and representations of embodied subjectivity, theories of affect and cognition, and strands of late-Elizabethan and early Stuart poetics and aesthetics.

**Goals:** To read closely and to learn, think, and write about romances in order to appreciate their craftsmanship and artistry, their promotion of the idea of authorship, and their representation of a range of cultural assumptions and values in early modern England.

**Books:** Christopher Marlowe, *Complete Poems and Translations* (Penguin, 2007); P. Salzman, ed., *Anthology of Elizabethan Prose Fiction* (Oxford, 2009); Edmund Spenser, *The Faerie Queene, Books Three and Four* (Hackett, 2006); Philip Sidney, *The Countess of Pembroke's Arcadia*, ed. Maurice Evans (Penguin, 1977); Mary Wroth *The Countess of Montgomery's Urania* (abridged), ed. Mary Lamb (MRTS, 2011). Also, William Shakespeare, *Venus and Adonis* (Renaissance Editions, online); P. Sidney, *Defence of Poesie* (Renaissance Editions, online).

**Format:** Discussion, brief lecture

**Evaluation:** One-page summary and presentation of scholarly article (10%), close reading paper (25%, 1750 words), annotated bibliography (15%), documented paper (30%, 2500-3000 words), final examination (20%)

**ENG 5368: Studies in Victorian Literature**  
**Topic: Reading Victorian Dickens**  
**W 6:30-9:20pm, FH G06B**  
**#39259**

**Instructor:** Dr. Kathryn Ledbetter

**Description:** In this course we will attempt a technology-enhanced time shift to the Victorian period through a chronological and condensed reading of selected works by Charles Dickens in their original publication format and within their historical contexts. In other words, we'll attempt to read like a Victorian. Our goal will not be to replicate the experience, but to observe and better understand the influence and cultural relationships of Dickens.

First we will read *Oliver Twist* (published in 24 monthly installments from 1837-1839 in *Bentley's Miscellany*). We will experience reading the monthly issues of *Bentley's* along with the novel (thanks to digitized copies available through Alkek Library). You will be asked to print, share, and interpret articles or other textual items from the periodical as you read. Then we will explore the author's Transatlantic works published immediately after his first visit to the United States: *American Notes* (1842) and *Martin Chuzzlewit* (issued in monthly parts 1843-44), featuring a character's experience in the U.S. The last half of the course will be devoted to a (relatively) slow reading in condensed monthly parts of Dickens's last complete novel, *Our Mutual Friend* (1864-65).

**Note:** this course may require extra research time until you become acquainted with conducting digital primary research.

**Books: (Please purchase Penguin editions only)**

-*American Notes*, *Martin Chuzzlewit*, and *Our Mutual Friend*

-You will not need *Oliver Twist*, because we will be reading it online. However, you will need a good wireless connection and a dependable printer at home.

**Evaluation:**

-Two critical essays engaging issues of the course (70%)

-Weekly explorations of contexts found in Victorian periodicals (30%)

**English 5395.251: Problems in Language and Literature**  
**Topic: Virginia Woolf and Theory**  
**M 6:30-9:20pm, FH 257**  
**#31402**

**Instructor:** Dr. Victoria Smith

**Description:** This course examines Virginia Woolf's writings, life, and times and situates them in context of contemporary critical theory, particularly psychoanalytic theory, queer theory, trauma studies, and gender theory. Theoretical/cultural readings will be the focal point of some class meetings, while other meetings will center primarily on her fictional works, where we will also pay attention to the exciting changes in literary style as modernism develops, her biography, and the cultural and historical contexts in which she

wrote. In particular, we will contextualize her writings by understanding the impact of war, gender, sexuality, and class in her works.

**Goals:** Students will gain a thorough knowledge of Virginia Woolf's work, as well as a working understanding of major critical methods and their usefulness in offering markedly different insights into Woolf's (and others') texts. Students will learn to read and to question various contemporary critical methods and to write thoughtfully about Woolf and critical theory.

**Texts:** The following texts by Virginia Woolf: *To the Lighthouse*, *Mrs. Dalloway*, *Orlando*, *Moments of Being*, *A Room of One's Own*, and *Three Guineas*. There will also be a substantial set of critical readings on E-reserve.

**Format:** Engaged discussion, student presentations, mini-lectures

**Evaluation:** Reading responses, oral presentation, midterm paper and final paper

**ENG 5395.252: Problems in Language and Literature**  
**Topic: The Art of the Confessional -- Seminar on Confessional Poetry**  
**Time: M 6:30-9:20, FH G06B**  
**#31404**

**Instructor:** Cyrus Cassells

**Description:** Through examination and discussion of three of the seminal works of American confessional poetry, Robert Lowell's *Life Studies*, Sylvia Plath's *Ariel*, and Anne Sexton's early books, we will go on to explore how this controversial genre has developed since the pioneering literary candor of Lowell, Plath, and Sexton. This course provides greater exposure to the confessional genre through energetic discussion of the work of over a dozen acclaimed poets. We will focus on issues such as truth-telling, self-exposure, shock tactics, wound-sharing, personal liberation, voyeurism, and exhibitionism, as well as examining the traditional aesthetic elements of the confessional texts. Among the many questions to be considered: how much has confessional poetry mirrored the rise of American social phenomena such as talk shows, blogs, reality TV, and shock radio?

**Books:** *-Ararat* by Louise Gluck, *Collected Poems of Sylvia Plath*, *The Collected Poems of Ai*, *The Colors of Desire* by David Mura, *Crush* by Richard Siken, *Eva-Mary* by Linda McCarriston, *In The Western Night* by Frank Bidart, *Life Studies* by Robert Lowell, *Poems Seven: New & Complete Poems* by Alan Dugan, *Selected Poems* by Anne Sexton, *Strike Sparks: Selected Poems* by Sharon Olds, *Stupid Hope* by Jason Shinder, *Vox Angelica* by Timothy Liu

**Evaluation:**

- Participation (joint presentation, discussion and contribution) – 15%
- Mid-Term Essays – 35%
- Research Paper – 50%

**ENG 5395.253: Problems in Language and Literature**  
**Topic: Writing Politics and Ethics in Fiction**  
**TH 6:30-9:20 pm, FH 257**  
**#33725**

**Instructor:** Jennifer duBois

**Description:** An examination of the particular challenges and opportunities of exploring political and ethical issues in fiction. How do writers engage with moral ideas without moralizing, and political ideas without propagandizing? How do we authentically portray ideas we may disagree with, and characters whose actions we may abhor? And why, after all, should we bother?

**Goals:** Through craft prompts and weekly discussion, students will consider how the above questions relate to their own work, and how other authors have approached them.

**Format:** Discussion; some craft lecture.

**Evaluation:** Meaningful class participation; each student will lead at least one discussion.