**Fall 2019 Honors Course Descriptions**

**WRIT 1120H (2 sections)**

**MW 4:30pm-5:45pm, section 1001**

**MW 6:00-7:15pm, section 1002**

**Amanda Rzicznek**

Why is there a resistance to silence and stillness in our culture? How can understanding silence and stillness nourish our relationships with ourselves, empower our writing abilities, and transform how we communicate in the academic world and beyond? In this WRIT 1120H section we will explore and practice different ways of being silent and observing silence as primary evidence while we hone our research skills and strengthen our craft writing academic essays.

**ENG 3010H: Shakespeare (2 sections)**

**MWF 8:30-9:20am; section 1001**

**MWF 9:30am-10:20am; section 1002**

**Dr. Stephannie Gearhart**

Representative comedies, histories, tragedies, romances, and lyric poetry. Appropriate for students with no previous Shakespeare courses. Prerequisite: ENG 2010.

**ENG 4310H: Early American Horror**

***Topics in American Renaissance***

**MWF 11:30am-12:20pm; section 1001**

**Dr. Allan Emery**

This course will focus on Charles Brockden Brown and Edgar Allan Poe, two writers famous for depicting horrible events and horrified characters—and for attempting to instill horror in their readers. We’ll discuss the Gothic literary tradition and its transformation/Americanization by Brown and Poe, investigate the significant psychological underpinnings of the Gothic, note ways in which American literary horror departs from the European variety, and consider the complex motives and strategies of writers who strive to depict and create horror. We’ll be reading three novels by Brown (*Wieland*, *Arthur Mervyn,* and *Edgar Huntly)*; a few of Poe’s poems; and all of Poe’s horrific fiction, including “The Black Cat,” “The Pit and the Pendulum, “ “Murders in the Rue Morgue,” “The Fall of the House of Usher,” “The Masque of the Red Death,” and Poe’s only novel, *The Narrative of A. Gordon Pym*. Course format: discussion. Course requirements: three 4-5-page interpretive papers, a take-home final exam, and intelligent and energetic participation in discussion. Warning: Course reading not to be done after dark.

**ENG 4340H: Reading Experimental Addiction Fiction**

***Topics in Contemporary American Literature***

**MWF 8:30-9:20am; section 1001**

**Dr. Heath Diehl**

At least since the advent of Modernism, the addict has densely populated the history of the Western novel, stumbling blindly through its pages often as an object of scorn and derision to be looked at and pitied, but rarely to be understood in her/his complexity and treated with compassion. Indeed, pity has long constituted the default emotion assigned to the addict by Western writers, a not unsurprising trend given the etymological origins of the term “addiction” in the Latin addictiō, which denotes “[t]he binding of a person to another as a servant, adherent, or disciple.” Commonly regarded as a form of psycho-physical enslavement to a controlled or/and an illicit substance, addiction persistently has been represented within the novel, and, more broadly, within myriad forms of Western cultural representation, not as a disease (despite the wealth of scientific evidence that insists it is precisely that), but as a self-imposed moral quandary that shackles a person to a drug by way of a weak will.

In this course, we will read and discuss a handful of contemporary (roughly 1985 to the present) novels that challenge the reader to “discover *new* ways of seeing”the addict—ways that enable her/him to regard addict-characters and their lived experiences more critically and compassionately than the Western novel historically has encouraged its readers to do. The readings for this course can variously be described as “experimental” in narrative technique, and the bulk of our discussions will focus on how these acts of narrative experimentation work to challenge and, at times, unsettle the monolithic view of the addict as a lonely, weak-willed loser destined for an untimely and rather horrific death. We also will consider how narrative experimentation positions the reader in relation to the subject matter, the characters, and the text, using both reader-response and affect theory to articulate and understand our readerly experiences. Some of the novels that we will read include: Sara Gran’s *Dope*; Paul Hawkins’ *The Girl on the Train*; Bret Easton Ellis’ *Less Than Zero*; John O’Brien’s *Leaving Las Vegas*; and Grace Krilanovich’s *The Orange Eats Creeps.*

**ENG 4830H, TR 1:00pm-2:15pm; section 1001**

**Advanced Composition**

**Dr. William Albertini**

Writing intensive course intended for students who want to develop their writing skills at an advanced level. Focus and subject matter will vary but rhetorical emphasis will guide the writing tasks and approaches. Prerequisite: Writing intensive course at the 2000 level or above in any department.

**Honors Seminars**

**HNRS 3000: Honors Project Preparation Seminar**

**1 credit**

**Wed 3:30-4:20pm, section 1001**

**Dr. Jodi Devine**

This seminar will acquaint students with understanding the research process and how to prepare for their interdisciplinary honors project. This course will explore narrowing the research/project topic, inquiry-based learning, and other fundamentals of research and strategic resources.

**HNRS 4000: Diary: The Secret Annex**

**3 credits**

**TR 4:00-5:15pm, section 1001**

**Theresa Williams**

The purpose of this class is two-fold: to consider reasons for keeping a diary and to consider different formats for keeping a diary.  Secondly, students will develop habits toward keeping a diary and produce a diary for the duration of the semester. Students will meet once a week to discuss readings and to share portions of their diaries with others in a workshop format. Each student will create a diary, share selected entries in a workshop format, and in some cases revise diary entries. Students will develop a habit of writing one or more times a week, explore various ways of keeping a diary, and find the best way of keeping a diary for them.

TEXTS: Students will be given excerpts from the following books: *The Diary of Anne Frank, The Diary of Sylvia Plath, The Diary of Isabelle Eberhardt, The Diaries of Anais Nin, Frankenstein, The Perks of Being a Wallflower, The Absolutely True Diary of a Part-Time Indian, The Color Purple, Flowers for Algernon,* and others.